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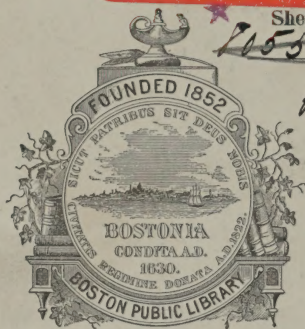
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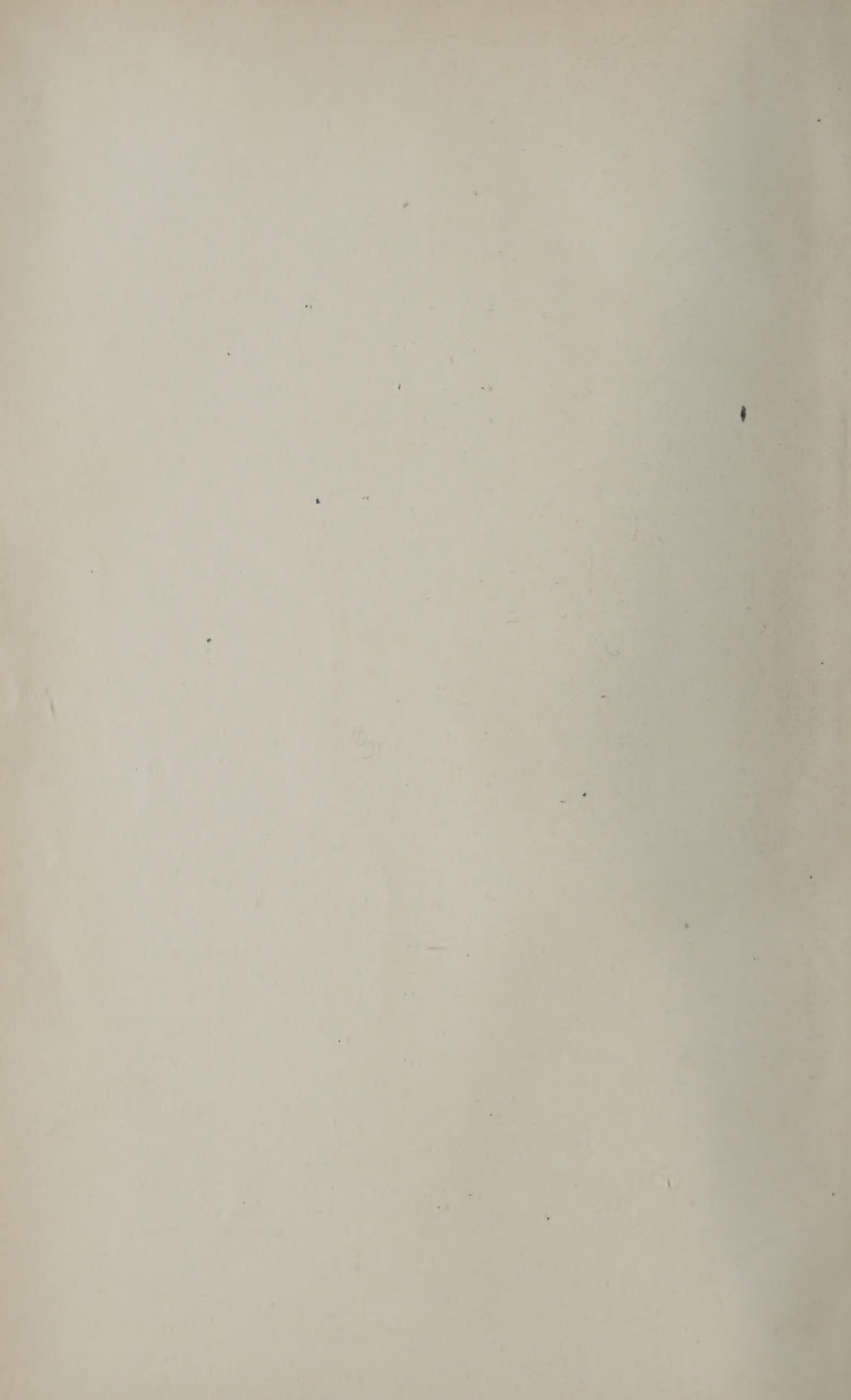
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 623.—Vol. 36.

Registered for transmission abroad.

JANUARY 1, 1895.

Price 4d.; Postage, 1½d.

Annual Subscription, Post-free, 5s

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TUESDAY, JANUARY 1, at 8.

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THURSDAY, JANUARY 17, at 8.

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The Christmas Examinations will be held as follows: Fellowship, Paper Work, January 8; Organ Playing, January 9, 10; Associateship, Paper Work, January 15; Organ Playing, January 16 and 17. The Distribution of Diplomas, F.R.C.O. and A.R.C.O., will take place respectively on January 11 and 18, at 11 o'clock.

The College Library is open daily from 10 to 5, and on Tuesdays and Thursdays from 7 to 9, but will be closed for general use on the days of the Examinations.

Members desiring practice on the College Organ may obtain particulars on application.

The large Hall, and sundry smaller rooms, may be hired for concerts, meetings, &c.

Prof. J. F. Bridge, Mus. Doc., will deliver a Lecture, on January 26, "On Early Organ Music." The Lecture will be given in Manchester, and will be specially addressed to the Northern Members of the College.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

BERMONDSEY TOWN HALL,

THURSDAY, JANUARY 24, 1895.

"ELIJAH."

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All particulars (Specimen Programmes, Artists, Press Notices) from Mr. W. H. Burgon, 8, Marlborough Road, Bedford Park, London.

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Principal: Dr. A. C. MACKENZIE.

Lent Term begins Monday, January 14, 1895.

Entrance Examination, Thursday, January 10, 1895, at 11.

Lectures by Walter Macfarren, Esq., R.A.M., January 16, 23, and 30, at 3.15.

Prospectus, Entry Forms, and all information may be obtained from the Secretary.

F. W. RENAULT, Secretary.

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LOCAL CENTRE EXAMINATIONS.

Last day for receiving Forms of Application from Candidates, January 31, 1895. See Syllabus A.

LOCAL SCHOOL EXAMINATIONS.

Last day for receiving Applications for Registration from Schools and Teachers of Music, February 28, 1895. See Syllabus B.

Copies of either Syllabus, with full information, will be sent, Post-free, on application to the Secretary, 52, New Bond St., London, W.

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HOLY TRINITY, Sloane Street.—MR. LEMARE will resume his ORGAN RECITALS on Saturday, Jan. 12, at 5 p.m.

IT is proposed, with the consent of the Dean and Chapter, to place a small Stained-glass WINDOW in the Lady Chapel of Gloucester Cathedral, to the MEMORY of the late Dr. S. S. Wesley. All those who admire his Church music, especially his old pupils, are invited to subscribe to this object. Subscriptions may be sent to Mr. C. Lee Williams, Organist, Palace Yard; or Mr. T. W. G. Cooke, Sub-Sacrist, The Cathedral, Gloucester.

PROFESSIONAL NOTICES.

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Accepts Engagements for Oratorios, Miscellaneous Concerts, &c. Testimonial letters from M. Gounod, M. Guilman, Sir J. Stainer, August Manns, Esq., and other eminent musicians, with recent Press notices, will be forwarded on application. Mr. Fredericks has had the honour of singing for most of the provincial Choral Societies, and during the past season was favoured with engagements from the following towns (in many instances providing the whole of the solo artists): Manchester ("Messiah"), Rochester ("Messiah"), Swadincote ("Creation"), Cirencester ("Elijah"), Rugby (Ballads), Rawtenstall ("Creation"), Newcastle (Miscellaneous), Kentish Town (Ballads), Tunstall ("Crucifixion"), Mexboro' ("Samson"), Colwyn Bay ("Crucifixion"), Welford (Ballads), Ashby-de-la-Zouch (Miscellaneous), Dover ("May Queen," &c.), Liverpool ("St. Paul"), Tunstall ("Creation"), Burton (Ballads), Ampthill ("Hymn of Praise"), Hedsnesford (Ballads), Matlock Bridge ("Creation"), Buxton ("May Queen"), Camden Hall, London (Ballads), Oakamoor ("Crusaders," &c.), Wimbledon (Miscellaneous), Hereford Cathedral (Oratorio Selections), Batley (Ballads), Belper (Miscellaneous), Lichfield (Ballads), Walsall ("Magic Flute"), Workop (Ballads), Bradford (Miscellaneous), Heanor ("Creation"), Madeley ("Judas"), Wigan ("Messiah"), Rotherham ("Messiah"), Stapleford ("Samson"), Old Hill ("Holy City," &c.), Lichfield ("Stabat Mater" and "Hymn of Praise"), Burton (Miscellaneous), Hedsnesford (Ballads), Redditch ("Hymn of Praise," &c.), Keswick ("Judas"), Wotton (Ballads), Thornbury (Ballads), Chipping Sodbury (Ballads), Leicester ("Hymn of Praise" and "St. Cecilia"), Gornal (Ballads), Droitwich ("Rebekah"), Birmingham ("Hymn of Praise"), Stafford ("Rebekah").

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"Mr. J. Shakespeare Robinson had a magnificent reception, and Dewsbury will be glad to welcome him again. His articulation is distinct, and there is a finish to his vocalism which speaks of careful training and study."—*Dewsbury Chronicle*.

"Mr. Robinson's singing was characterised by much refinement and boldness."—*Halifax Guardian*, March 3, 1894.

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ORATORIO, "ST. PAUL." The singing of Mr. Thurgate Simpson throughout was delightful; giving a really spirited interpretation of the part allotted to him."—*Stretford Guardian*.

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"Mr. T. Simpson's very agreeable tenor voice told well in the impassioned aria 'Come, Margarita, come.'"—*Manchester Guardian*.

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"Mr. Horatio Somers, whose particularly mellow tenor was heard to a nicety in 'The Last Watch,' which was deservedly encored," &c. (Ramsey, Nov. 6, 1894).—*Peterborough Standard*.

"Mr. Horatio Somers sang in a beautifully mellow and powerful tenor voice, and he met with much deserved applause on each appearance" (Chatteris, Nov. 7, 1894).—*Cambridgeshire Times*.

"Mr. Horatio Somers sang with excellent effect, and was encored for his rendering" (Huntingdon, Nov. 9, 1894).—*County News*.

Terms, Press opinions, references, &c. Manor House, St. Ives, Hunts.

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MR. W. CARTLEDGE-WHITE (Tenor) requests that all communications respecting Concerts, Oratorios, Operas, &c., be addressed to 7, Guildford Road, South Lambeth, S.W.

MR. SINCLAIR DUNN (Tenor) requests that all communications respecting Concerts, Oratorios, Operas, Lessons, &c., be addressed to him at 67, Berners Street, W.

MR. E. JACKSON (Baritone) is now booking ENGAGEMENTS for Oratorios, Ballad Concerts, Masonic Banquets, &c. For terms and vacant dates, address, Principal Bass, New College, Oxford.

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"Master Edgar Ford sang Handel's air 'O had I Jubal's lyre.' He was loudly recalled and gave 'The Chorister.'"—*Llandudno Advertiser*, August 18, 1894.

"Master Edgar Ford, the celebrated boy vocalist, surprised and delighted the audiences by his sweet singing and his remarkably artistic renderings."—*Rhyl Record*, September 15, 1894.

BIRMINGHAM TOWN HALL.—"Master Edgar Ford, the boy soprano, caused quite a furore by his sweet voice and fine style."—*Birmingham Daily Mail*, December 17, 1894.

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(SOPRANO)

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Liverpool Daily Post, October 31, 1894.—"Miss Fanny de Boufflers acquitted herself admirably, singing her difficult music with taste and precision. The famous and trying air 'Let the bright Seraphim' was very successful, and the singer received hearty commendation from her hearers. 'Ye Men of Gaza' was among her best solo work, and also in the duets with *Samson* considerable success was achieved."

Liverpool Daily Courier, October 31, 1894.—"Miss Fanny de Boufflers, in all the soprano solos, proved herself an eminently qualified artist. Her voice has a good carrying capacity, and she was heard to advantage in all her numbers. The florid passages in 'Ye Men of Gaza' she rendered with considerable effect, while 'Let the bright Seraphim,' one of the most telling airs in the work, she gave with marked ability."

CLECKHEATON PHILHARMONIC SOCIETY.

MENDELSSOHN'S "HYMN OF PRAISE."

Yorkshire Post, December 6, 1894.—"The principals were Miss Fanny de Boufflers, Miss Alice Lamb, and Mr. Iver McKay, who acquitted themselves admirably. In particular might be mentioned the soprano air 'Praise thou the Lord,' and the duets for soprano and contralto and soprano and tenor, all of which were finely sung."

BARNESLEY ST. CECILIA SOCIETY.

HANDEL'S "SAMSON."

Sheffield Telegraph, November 29, 1894.—"The soprano solos were sung by Miss Fanny de Boufflers, and she is to be credited with an excellent interpretation of 'Let the bright Seraphim.'"

Sheffield Independent, November 30, 1894.—"Miss Fanny de Boufflers sang the numbers allotted to her with great care and feeling, the airs 'Ye men of Gaza' and 'My faith and truth' being much applauded."

CLECKHEATON PHILHARMONIC SOCIETY.

ROSSINI'S "STABAT MATER."

Guardian, December 7, 1894.—"The 'honours' of the evening were fairly divided between Mr. Iver McKay and Miss Fanny de Boufflers. The latter sang with great brilliance in the closing air, 'When thou comest to the judgment,' when the high C rang clearly out above the *ff* accompaniment of band and chorus."

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Glasgow Mail.—"Miss Fanny de Boufflers contributed much to the enjoyment of the audience. She refused an encore (thrice recalled) for a rendering of the Handelian air 'Let the bright Seraphim,' but on again being enthusiastically recalled after singing 'Should he upbraid,' repeated a portion of it."

Glasgow Herald.—"A soprano of very considerable worth, receiving a most emphatic demonstration of appreciation from her hearers."

SOWERBY BRIDGE CHORAL SOCIETY.

HANDEL'S "SAMSON."

"Of the principals, Miss Fanny de Boufflers took the part of *Delilah*. Her beautiful articulation in the florid passages of the first song, 'Ye men of Gaza,' placed her first favourite; her singing throughout was splendid. 'Let the bright seraphim,' with trumpet obbligato by Mr. A. Tomlinson, was the success of the evening."—*Halifax Courier*, December 15, 1894.

"A Booklet" of Press Opinions, *Répertoire*, Photo, Terms, &c., forwarded on application. Address, CARLTON HOUSE, SAINT JAMES ROAD, LIVERPOOL.

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From Dr. C. H. H. PARRY to Mr. BLAXLAND.

"I am glad to have the opportunity of saying that Master Sterdale Bennett, who sang the part of first child in 'Judith' at the Chester Festival, did it most admirably. It has never been better done. He showed remarkable intelligence, phrasing and expression, and I am also indebted to you for giving him such an excellent idea of it. I am very glad I am going to have him for the 'Shepherd Boy' in 'Job,' at Leeds."—Nov. 10, 1894.

"Writing just after the splendid performance of 'Job,' at Leeds, I am most glad to say Sterdale Bennett acquitted himself surprisingly well in the 'Shepherd's' music, and sang with remarkable intelligence and refined feeling, and gave just the right declamation to give the part its true effect." (Signed) "C. H. PARRY."

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"THOS. PIERCY," }
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"Miss Emily Foxcroft sang with great feeling 'The dear homeland,' and was presented with a bouquet."—*Glasgow Echo*, Nov. 28.

"Miss Foxcroft made a fine impression with her first song, Slaughter's 'The dear homeland,' and was rapturously applauded for her subsequent rendering of 'The Lost Chord.'"—*North British Daily Mail*, Nov. 28.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1895.

1895.

THE figures which, for some time past, have headed the New Year's number of this journal are steadily creeping on towards the end of the nineteenth century. To the young and ardent they may seem to move slowly; to some of us their advance is all too quick. But the twentieth century stands in general view, and when the 8 disappears for ever from its long-held place in the group, then will come such a time for the stock-taking of humanity as no living man has known. In so vast a computation, the reckoning comprises more than our span of life, and none can check the whole of it at first hand. Just now, happily, the mighty task is not before us. It awaits those who "are alive and remain" five years hence. But it is ours to note the passing of another year, and the coming of its successor—to look, once more, backward upon a path freshly trodden, and forward, with hope and trust, in the direction of a road as yet veiled and unknown. Let us take Longfellow's advice, and "go forward to meet the future without fear, and with a manly heart."

At a moment like the present each man has his own circumscribed duty. It is not for any one to take in the entire vast field of human effort, since the best of us can speak only of the little that happens within the scope of personal observation. In this respect, too, life resembles a battle. Who knows less of a "foughten field" than the individual combatant, seeing only the smoke and hearing only the noise in his immediate vicinity? His story of the conflict is a mere record of personal experiences—a small item in the mass which goes as a contribution to general history. The reflection should teach us to be humble, or, at any rate, to found our pride, if we must have it, upon the common achievement, wherein, as individuals, we bear so small a part. All this holds good with regard to the field of musical activity, in which the writer and the readers of these words take interest—in which, certainly as to some, presumably as to all, a portion of their activities find scope for exercise. It may be said by people who speak before they think, that the field of music is not too large, or the movements within it too complicated, for personal survey and recognition. Some of us, no doubt, do see farther and more intelligently than others, but the man must have miraculous eyes who, while doing that which lies ready to his own

hands, comprehends all the forces engaged and watches in philosophic calm the trend of the conflict. Observe that we are carrying the similitude of a battle into the domain of an art which of all arts is, in its essence, the least connected with material interests and with the passions of men. In thus acting we hold ourselves justified. The advance of humanity on every road has to be made by fighting, if not always against active foes, at any rate against inertia. A conflict even more formidable is that internecine struggle between varying methods and differing ideals, for which, in all ages and every department of human effort, men have warred more zealously than against ignorance, the common foe. Who, then, will say that the task of the musical reviewer is an easy one, or that the individual, with his personal share in the work, with his limited purview and large dependence upon the observation of others, can do that which, in effect, is possible only in the calm atmosphere and with the abundant knowledge of a time when present passions and prejudices will no longer sway conclusions?

On the present occasion we make no pretence of surveying musical mankind "from China to Peru." Enough if we glance at the condition of our own country—a small land, geographically, but large enough for the most comprehensive study possible under actual conditions. The year 1894 in England produced no new developments of an epoch-making order; but the fact has not involved disappointment. We move too slowly in this country and, as regards art, are too much lacking in enthusiasm for reasonable expectation of any other result. It is true that on the surface of musical society, or, rather, in the high-pressure regions where men must talk, write, and dispute because that much is expected of them, matters have been lively enough. Musical critics have girded at each other as though to show the public that no fear need be entertained of the union which would make them strong to repress the false and encourage the true. Nor have their polemics, we regret to add, been free from an unworthy personal element—from imputation of disgraceful motives and hardly disguised evidence of rancour, in excuse of which zeal for art cannot be pleaded. This is nothing new. There never was a time, perhaps, when critics did not sneer at each other or bandy hard words, seeing that the atmosphere of music is one in which quarrels propagate readily, seeing also that journalism is a notoriously jealous profession. It seems, nevertheless, that the voice of discord has become intensified of late, and the fact may be due to certain peculiarities of the "new criticism." Let it be understood that we do not indiscriminately censure and repel the new criticism. It has a ludicrous side which sometimes provokes a laugh, and laughter is precious in a strenuous and serious age. But, just because

it is new, one should wait and watch. When you make a fresh channel for pent-up waters, the first outflow always runs muddy; clearness and value asserting themselves later. In time, possibly, the case of the new criticism will be analogous; that which is now repellent passing away, leaving for our admiration only that which is attractive. Such, at any rate, is our hope.

In another respect the past year has shown the continued action of forces singularly doubtful in point of worth. As in the apostolic days, some men contend for Paul and some for Apollos; but we must make all men alike before we can hope to banish preferences, especially in connection with an art which appeals so strongly to personal feeling. Nor, for that matter, is it desirable that preferences should cease. What might with advantage pass away is the disposition to belittle another man's hero, not merely because we consider him inferior to our own, but also because the other man thinks him superior. A striking illustration appears in the singular animosity with which, by some people, Mendelssohn is regarded. Although admirers of that master, we do not expect every one to see him in the same light. That would be absurd. There is room for various musical gifts and each may legitimately find partisans, but there is no room for fanatics who go about to demolish all idols save their own. There is consolation, no doubt, in the futility of their efforts. The anti-Mendelssohn crusade, if productive of any results at all, has tended rather to confirm that master in public affection. Natural resentment in view of attacks upon one who, when all is said against him, remains a refined and graceful musician whose works have been, and are, a source of delight to millions—that natural feeling, we say, has so worked in Mendelssohn's favour that now the great mass of the public—the arbiters of fame for the time being—are more firmly attached to him than ever. Would it not be better to cultivate catholicity rather than partisanship? We may not esteem all composers alike, but we may recognise the measure of good which is in each, and at the same time remember that it belongs to no man to regulate the taste of his neighbour.

Coming out of the contentious region into the realm of quiet and steady work, we find that native composers, if they have done nothing to astonish us during the past year, continue to justify public confidence. The great and commanding genius for whom we are all longing—he, the heaven-sent one, whose light shall shine from this northern island to the opposite end of the earth—of him it may still be asked, Where is the promise of his advent? But, failing that brilliant apparition, we are doing pretty well. Our composers cannot be charged with setting before themselves low ideals. They aim high—an indispensable preliminary to making a lofty mark,

and they show an equally needful measure of perseverance. This, we know, is not enough. But we may go farther, and, looking at such works as Dr. Parry's "King Saul" and Mr. Hamish MacCunn's "Jeanie Deans," say that, in actual achievement, the year just ended was not barren of reason for some degree of comfortable complacency. There is no need to make comparisons between our own country and others, or it would appear that, at a time when the few remaining great lights are going below the horizon and there are no kindling flames above the eastern hills, we stand, to say the least, as well off as our neighbours. Surely we feel, in the domain of creative art, the stimulating influence of energy and hope. The native composer is up and doing, and no longer apologetic. His imagination is not deadened by despair of encouragement and appreciation. He knows that the great public will, to the best of the light that is in them, give him an intelligent and, certainly, a just hearing, and that any work he may produce will stand or fall upon its merits. To put it shortly and, at the same time, to speak generally, the British composer has now the "fair field and no favour" which, in every department of energy, stands for the British idea of rectitude. It may be said—it is said—that the product of all this energy and all these favouring conditions does not amount to much. That is, to some extent, a matter of opinion and we will not now discuss the proposition, preferring rather to rest upon our faith that so great an awakening of the British musician as is now obvious to all portends the coming of a noble era in our national art. There was a stirring in the valley of dry bones before the breath of life passed over it and men long dead arose.

Hopeful, further—nay, a development to be prized rather as the substance of things hoped for—is the progress made by orchestral organisations and orchestral music during the period of time just closed. Though few of us may, in our haste, pause to measure its significance, we are now witnessing the greatest forward movement that history records of any British art. It is greatest not merely in extent, but in assured promise of priceless results. Once induce the average amateur to hear orchestral music with intelligence and love, and a revolution, as to value incalculable, is effected. That happy achievement cannot be far off, though there is, of course, much to do, and though, for a long time, the general public will be more alive to sensuous effects of sound than to the play of feeling and idea. But, difficulties notwithstanding, no one can watch the progress made all over the country without recognising a great, steady, and well directed advance to the goal which is the desired of every musical enthusiast. The reader shakes his head, perhaps, and is prepared, like Sancho Panza, to retort with a proverb concerning eyes that see, not the things which are, but the things wished

for. Of course, every anticipation of events to come involves the prophetic character of him who indulges in it. As regards the orchestral outlook, we are entirely content to risk ours.

The question now arises whether we can find equal satisfaction in the state of music among the masses. From some points of view that is most surely possible. If there be a period in our national history when music was more esteemed and more generally cultivated than now by the bulk of the population, we should like to know the date. It is said that in the "spacious days" of Elizabeth, every gentleman could take his part in a madrigal, but the cultured class is not now in question; we are referring to the multitude, who, in the sixteenth century, were not considered. The multitude of our own day have come into a glorious possession, and await a yet more glorious reversion. It is to them that the wise observer gives the greatest measure of his regard, marking the signs of improving taste, the evidence of growing skill, the lengthening roll of choral societies, the increase of classes for study. We do not under-rate the importance of what is done in the high places of musical society, we cannot over-rate the importance of what is done lower down, for there, with all its vast possibilities and its stupendous strength, as yet so pathetic in its want of exercise, lies the nation. To the musical welfare of the many all can contribute in some measure, and, in connection with this fact, we desire to quote a brilliant passage from an address delivered in Birmingham eighteen years ago by John Morley:—

"We cannot, like Beethoven or Handel, lift the soul by the magic of divine melody into the seventh heaven of ineffable vision and hope incommensurable; we cannot, like Newton, weigh the far-off stars in a balance, and measure the heavings of the eternal flood; we cannot, like Voltaire, scorch up what is cruel and false by a word as a flame, nor, like Milton or Burke, awaken men's hearts with the note of an organ-trumpet; we cannot, like the great saints of the churches and the great sages of the schools, add to those acquisitions of spiritual beauty and intellectual mystery which have, one by one and little by little, raised man from being no higher than the brute to be only a little lower than the angels. But what we can do—the humblest in this great hall—is, by diligently using our own minds and diligently seeking to extend our own opportunities to others, to help to swell that common tide on the force and the set of whose currents depends the prosperous voyaging of humanity. When our names are blotted out and our place knows us no more, the energy of each social service will remain, like the unending stream of one of nature's forces! The thought that this is so may well lighten the poor perplexities of our daily life . . . it lifts us from our feet as on wings, opening a larger meaning to our private toil and a higher purpose to our public

endeavour; it makes the morning bright as we awake to its welcome, and the evening like a soft garment as it wraps us about."

Now adieu, Old Year:

When *Finis* comes, the book we close,
And, somewhat sadly, Fancy goes,
With backward step from stage to stage
Of that accomplished pilgrimage . . .
The thorn lies thicker than the rose!

There is so much that no one knows—
So much unreachd that none suppose;
What flaws! what faults! on every page,
When *Finis* comes.

With retrospect must ever mingle sorrow for the unachieved and the misspent; but the immediate past, with all its shortcomings, casts upon the near future the light of hope. We do not know what the year just entered upon may have in store, but, as by a natural law, the impetus gathered during that gone by will carry our English music nearer to its destined goal. Let us do nothing to hinder it. That is the moral of the season for every one of us. It is not a question whether this or that critic goes to the left when he should turn to the right, or whether or no he spells art with a capital A; it is not a question whether this or that composer rises or falls in the market. Such petty matters tend to obscure the great issue, and to divert us from the main duty of urging large and liberal views, of pointing out the "good in everything" and opening the eyes of our neighbour to its beauty, of teaching that the whole world is full of music—as indeed it is—with the hearing whereof comes great reward. Let us think more of the art and less of its accessories; more of the goal and less of contending that there is but one road to it—our own. Every man amongst us has much to learn in this respect, and would master the lesson if he rightly comprehended the height and depth of the theme. "Out-topping knowledge," says Matthew Arnold of Skakespeare:

For the loftiest hill
That to the stars uncrowns his majesty,
Planting his steepest footsteps in the sea,
Making the Heaven of Heavens his dwelling-place,
Spares but the cloudy border of his base
To the foil'd searching of mortality.

The heaven-lit summit of the hill of Music may be inaccessible to us, but we may attain "the cloudy border of his base" by mutual help, and the recognition of a common aim.

JOSEPH BENNETT.

FROM MY STUDY.

PIETRO NARDINI, whose portrait is before the reader's eye, belonged to that brilliant band of Italian violinists which flourished in the eighteenth century. Biographers are not of one mind as to the place of his birth. According to Gerber, Choron, and others, he was a native of Leghorn; but Gervasoni, who is said to have made enquiries on the spot, declares that the honour of being his natal place appertains to the Tuscan village of Fibiana. Nardini was born in 1722, and, while still a

very young child, became a resident in Leghorn, whither his parents removed. The change had important results, since it placed the boy in a position to indulge an inborn taste for music. Like so many of his eminent musical countrymen, he took naturally to the violin, making such progress that it was thought prudent to place him under the famous master, Tartini, then established at Padua. Young Nardini passed several years with the composer of the "Devil's Trill," but beyond this little is known of his early history. That he

old Italian home, and to his venerated master, who was at that time near the end of an illustrious career. In 1770 Nardini became solo violinist and director of the music at the Court of the Duke of Tuscany. In that position he remained some years, and died in Florence, May 7, 1793, at the age of seventy-one. Nearly all accounts of his playing agree that, while not among the most brilliant performers, he was a master of expression and could work at will upon the emotions of those who heard him. In President Dupaty's letters occurs



satisfied his teacher may be assumed from the fact that on returning to Leghorn at the age of twenty-four he promptly came to the front as a solo violinist and composer. A very common result followed. At that time, and for long after, the princes of Germany delighted in Italian music and its professors, to the almost complete exclusion, and the entire discontent, of their own countrymen. Hence, when Nardini came under the notice of the Duke of Wurtemberg, that august Serenity offered him an engagement on terms so advantageous that the artist could not refuse. At Stuttgart he remained fifteen years, then going back to his

a passage worth extracting: "Ce violon est une voix ou en a une. Il a touché les fibres de mon oreille qui n'avaient jamais frémi. Avec quelle ténuité Nardini divise l'air! avec quelle adresse il exprime le son de toutes les cordes de son instrument! avec quel art, en un mot, il travaille et épure le son!" Rangoni, a contemporary and fellow citizen of Nardini, wrote in 1790 to this effect: "Nardini especially shone in the performance of *Adagios*, and on hearing him without seeing the performer, the magic of his bow was such that it sounded rather like a human voice than a violin." Fétis bears the same evidence:

"This artist did not shine by prodigies of mechanism in the execution of difficulties. Inferior in that respect to his predecessor, Locatelli, he had, by way of compensation, an admirably pure tone, remarkably like that of the human voice, and in *Adagios* his touching expression was admired by all." Leopold Mozart said of Nardini: "The beauty, purity, and equality of his tone, and the tastefulness of his *cantabile* playing, cannot be surpassed, but he does not execute great difficulties." This is Schubart's evidence: "His playing brings tears into the eyes of stony-hearted courtiers—nay, his own tears run down on his violin." From the foregoing testimony it seems clear what manner of artist Nardini was.

The compositions of this master include six concertos and as many sonatas, solos, trios, quartets, and duets. Of these Herr Paul David writes: "Vivacity, grace, a sweet sentimentality, are the main characteristics of his style, which is altogether more modern in form and feeling than Tartini's. His *Allegros* are often largely developed, and already display the full Sonata form, while his slow movements are not unlike Viotti's. If, nevertheless, the greater part of his works appears to us old-fashioned and antiquated compared with those of Tartini, the reason is that he has neither the depth of feeling, the grand pathos, nor the concentrated energy of his great master." Nardini's works are rarely heard in England, which country, by the way, he does not appear to have visited. Only two have a place in the catalogue of the Popular Concerts—the Sonata in D, played once, over twenty years ago, and a *Larghetto* in the same key, played twice.

The famous violinist and composer, Arcangelo Corelli, to whom attention is next invited, was born at Fusignano, in the territory of Bologna, in 1653. According to Italian biographers, he was taught counterpoint by Simonelli, of the Papal Chapel, and the violin by Bassani, of Bologna. He is said, but apparently on no authority of weight, to have made an early appearance in Paris, where he excited the jealousy of Lulli and had to depart in consequence. There is more reason to believe that he actually visited Germany and was attached to the Court of the Duke of Bavaria, about 1680. But he did not long remain expatriated. His good genius led him to Rome, where he speedily attracted attention as a composer by issuing (1683) his first set of Sonatas. There, also, he became principal first violin at the opera. Corelli continued to augment the fame accruing to him through his works, the highest point being reached in 1700, when appeared the celebrated and undying "Sonate à Violino, e Violone, o Cembalo,

Opera Quinta," dedicated to the Electress of Brandenburg. He was fortunate enough to win the favour of the Mæcenas of his day, Cardinal Ottoboni, and under the protection of that eminent Prince of the Church he lived the remainder of his life. Corelli died in Rome, January 13, 1713, and lies buried in the Pantheon, where a fitting monument, erected near that of Raphael, records his artistic and personal worth. Geminiani, who was one of his pupils, put on record many details of the master's later years, and from him we



derive our knowledge of the visit to Naples which caused the Roman artist so much humiliation. Corelli and his companions were fairly outplayed by the Neapolitans, who, at first sight, equally well rendered works which the visitors knew by heart. Other rebuffs of a more personal nature had such an effect that, it is said, the master "stole back to Rome in silence." He seems to have taken rivalry much to heart. When a hautboy player was much applauded in Rome, Corelli retired disgusted from public life, and the success there of Valentini is even said to have hastened his

end. All this was in keeping with an extremely sensitive nature. Corelli's highest claim to remembrance and honour comes through his works. "In regard to the peculiar merits of Corelli's productions," says a biographer, "it may be briefly said that his *solos*, as a classical book for forming the hand of a young practitioner on the violin, have ever been regarded as truly valuable by the most eminent masters of that instrument. . . . Tartini formed all his scholars on those solos, and Giardini observed that, of any two pupils of equal age and ability, if the one were to begin his studies by Corelli, and the other by Geminiani, or any other eminent master whatever, he was certain that the first would become the best performer."

I have found considerable interest in looking through the programmes of some Quartet Concerts given in what may almost be styled the olden time. These sheets were purchased at the sale of the late Mr. Dando's library, and refer to the performances of chamber music which for a number of years were given under his direction. The general remark suggested by them is one I have made on various occasions—namely, that London amateurs, before the days of John Ella and Arthur Chappell, were not without opportunities of hearing the finest compositions played by the best available artists. How many those opportunities were it would surprise not a few to learn.

The first Concert of the long series under consideration took place in Hanover Square Rooms on February 16, 1837—nearly fifty-eight years ago. Messrs. Blagrove, Gattie, Dando, and Lucas formed the string quartet; the other artists being Mrs. Anderson, Mr. Howell, Madame Caradori Allan, and Sir George Smart. The programme, though longer than those in vogue at the present time, was of much the same character. It opened with a String Quartet by Weiss, and closed the first part with the E flat major (Op. 74) of Beethoven. In the second part were Mozart's G minor Quartet, a Sonata for violoncello and double bass by Corelli, and Mendelssohn's Quartet (Op. 13) ("Ist es wahr?"), the last-named being then heard for the first time in this country. The performance began at 8.30 p.m., and single tickets were priced at seven shillings. Two other Concerts were given in the course of this trial season. At the first (March 9) Beethoven's posthumous Quartet in C sharp minor was introduced as a stranger to the English public—an act betokening robust faith and involving some risk. The executants were the four artists named above. A Quintet by Onslow was also given; Madame Dulcken was the pianist, Mrs. Alfred Shaw the vocalist, and the accompanist, Mr. (afterwards Sir) Henry Bishop. At the final Concert (March 30), the same performers appeared, save that Cipriani Potter took the place of Madame Dulcken, and Mrs. Shaw gave way to Madame Caradori. On

this occasion Bach's Prelude and Fugue in E major, for organ, was played by Mr. Potter, Mr. Howell taking the pedal part on the double bass. Makeshifts of this, or any other, kind are necessarily inartistic; but the method adopted was, at any rate, nearer the truth than a derangement for pianoforte alone. Spohr's Quartet in C major was a "first time in England" on this occasion, and it is worthy of note that Madame Caradori sang Schubert's "Gretchen am Spinnrade." At a supplementary Concert on April 13, for Mr. Blagrove's benefit, Beethoven's last Quartet (F major, Op. 134) was first heard by an English audience. Moscheles took the pianoforte, Mrs. Bishop and Miss Birch being the vocalists. A curious example of programme music was presented on one of these occasions. Onslow had met with an accident while shooting, and the work referred to (Quintet in C minor) represented his sufferings and recovery, the first two movements depicting pain, fever, and delirium; the third, convalescence; the fourth, cure. The success of the trial season was so great that Messrs. Blagrove, Gattie, Dando, and Lucas returned thanks and promised continuance.

In January, 1838, the two Banisters, Dando, and W. Blagrove started a fourth series of Chamber Concerts at the London Tavern, Bishopsgate. This enterprise must therefore have begun in 1835, and, as it now seems, in a place where its continuance was very unlikely. But the conditions of life in the City were very different then, and Concerts, as will quickly appear, flourished there. These performances went on concurrently with those in Hanover Square, the West End season beginning only a little later. In the opening programme I find Quartets by Haydn and Ries, a double Quartet by Spohr, and Beethoven's Pianoforte Trio in D. Mr. W. Sterndale Bennett was the pianist, and one of his songs, "The Zephyr," had a place in the evening's selection. The programme of the fourth Concert contains a curious "note": "Messrs. Blagrove, Gattie, Dando, and Lucas regret that they are deprived of the services of M. Heinemeyer this evening. In his passage from Hamburg he was detained at sea five days, which has so affected his *embouchure* that, at present, he is unable to perform." Poor Mr. Heinemeyer! it is not difficult to guess the nature of the distress which had so untoward a result. The season of 1839 began with the first performance in England of Mendelssohn's String Quartet in E flat, the programme including, also, Beethoven's Quintet in C and Schubert's "Ave Maria," sung by Miss Masson. At the second Concert, "M. Benedict" accompanied the vocal music, and Mr. Schultz was the solo pianist. Onslow again had a conspicuous place, being represented by his Quintet in E minor. Where is that composer now? In 1839, a favourite; in 1894, forgotten! The vocalists this year

included Miss Dolby, Miss Fanny Wyndham, and no less a person than Mr. Balfe, who, at the fourth Concert, sang Weber's "Natur und Liebe" and an air from Spohr's "Jessonda." On the same occasion a new Quartet by Fesca was heard for the first time in public. J. L. Hattton accompanied the songs, but later, at the London Tavern, that versatile musician appeared as vocalist and solo pianist; singing "Largo al factotum" and playing the pianoforte in Hummel's Quintet.

The opening Concert of 1840 brought Hummel's Septet, with Messrs. Card (flute), G. Cooke (oboe), H. Jarrett (horn), Mrs. Anderson (pianoforte), and Lindley (violoncello). Adding Dando and Howell, we get a superb cast of parts, not easily matched even now. Madame Stockhausen, mother of the baritone who was with us some years ago, appeared as vocalist. At the third Concert, Corelli's Trio for two violoncellos and double bass was played by Lindley, Lucas, and Howell, while at the fourth, Miss Susan Hobbs, "from the Bath Subscription Concerts," made her *début* in London. The services of Mr. J. Bennett were also engaged, it would seem for the first time. A Pianoforte Trio in C minor, by Woelfl, formed part of the selection. Note that, at this time, the season had expanded to six Concerts. At the fifth there was a first performance in England of Beethoven's E flat Quartet (Op. 127), while the programme of the sixth included Sterndale Bennett's Pianoforte Trio, composed expressly for the occasion, and Mendelssohn's Ottet. Bennett, as may be supposed, took the pianoforte part of his own work. A song from "The Regicide," an opera by Lucas, words by Thomas Oliphant, figured at this Concert; Madame Stockhausen singing:

O whither shall I fly? Will no kind hand
In pity lead me from this scene of woe?
Shall treason stalk triumphant through the land,
And royal blood all unavenged flow?

Passing to the year 1841, I find a list of the performers engaged. Here it is: Mesdames Caradori Allan, Anderson, Woodyatt, Rainforth, Dolby; Messrs. Lindley, Potter, Sterndale Bennett, Benedict, Howell, John Parry, Alfred Novello, H. Bishop, and Hobbs. The programmes of the season, like those already noticed, contain names of composers who have fallen out of favour. Who now cares for Reber and his Pianoforte Trio in E flat, or Romberg and his Quartet in C, or Burgmüller, or Mayseder (as a writer of quartets), or Fesca? At the third Concert Mendelssohn's "new Trio" in D minor had its first performance on English ground, the executants being Madame Dulcken, Blagrove, and Lucas, and I note, at the fourth, a Pianoforte Trio in B flat by Cipriani Potter. I note, further, the introduction, by Miss Rainforth, of one of Löwe's Ballads, "The Goldsmith's Daughter." That composer and his works were not made known to us yesterday. At the first Concert of 1842,

Adelaide Kemble sang Meyerbeer's *scena*, "Le Poëte Mourant"—

Compagnons dispersés de mon triste voyage,
O mes amis, vous qui me fûtes si chers!
De mes chants imparfait recueillez l'héritage,
Et sauvez de l'oubli quelques-uns de mes vers.

Will no one save this *scena* from oblivion? It is surely worth the notice of artists.

In March, 1842, Mr. Dando announced that he had leased a part of Crosby Hall, Bishopsgate Street, and "carefully, and at great expense, restored to its pristine beauty and elegance that part of it known as the Throne Room, in which, besides other improvements, he has erected a fine organ." From that time onward, over a space of certainly seventeen years, Mr. Dando and his old associates were identified with Crosby Hall. It would take more space than can be spared to go through the remaining programmes as those already noticed have been treated, nor is that course necessary in order to show what good work was done in Richard of Gloucester's throne room. The selections were always of the highest character, and no whit below the standard of those now presented in St. James's Hall. I will, however, run through the pile before me, stopping for a moment at points of particular interest. In May, 1842, Weber's Clarinet Quintet was heard for the first time in this country, the wind instrument player being Mr. Itjen. Other first performances in England were those of Gebel's String Quintet, March, 1843; Spohr's Quartet in B flat, March, 1845; Lachner's Quartet in E flat, February, 1845; Mendelssohn's *scena*, "Infelice" (vocalist, Miss Messent), March, 1852; Onslow's Pianoforte Trio in G, February, 1856; and Haydn's Quartet in E (No. 8), March, 1867. In February, 1845, I find Mr. Hancock playing the double-bass part in an Onslow Quintet "on his newly-invented Bassodi Camera," whatever that may have been; and in April, 1843, Mr. Dando presented Haydn's "Seven Last Words" in quartet form, but with the addition of the chorales, which were sung by the Misses Williams, Mr. Carter, and Mr. A. Novello; that being, according to the programme, the first public performance under such conditions.

The last of the programmes before me bring us down very near the time when the Popular Concerts were established, and the present order of things took its rise. In putting the leaflets aside, I do so with respect for the earnest and able musicians—nearly all gone to their rest—who prepared the way for chamber music of the best kind in this metropolis and did so much to enlarge the knowledge even of connoisseurs.

X.

MUSICAL MONSTROSITIES.

It may be safely assumed that in every age the evolution of music has been attended with eccentric manifestations and exploits which, so far from assisting in the development of the

art, have rather tended to retard and discredit it. To this category, for example, one may refer such a monstrosity as Raimondi's extraordinary triple Oratorio, "Potiphar, Jacob, and Joseph," each part of which was intended to be performed separately, and then the whole three together. Moritz Hauptmann gives an amusing description of this momentous work, which he not unfairly describes as "an illustration of the absurdities a *virtuoso* may commit when he can do nothing better." The score was five feet high and five feet broad, and although the composition displayed not a little technical skill, it was a melancholy monument of misplaced ingenuity and perverted talent. The annals of music are studded with similar instances of ineptitude. The commonest form of musical monstrosity, we may observe, is perhaps that which consists in attaining extraordinary proficiency on some perfectly worthless instrument, or something which is not a musical instrument at all. In an unlucky moment a man finds out that he can elicit musical notes from, say, a coffee-pot, a hat-box, or a cricket bat, and he forthwith devotes himself with unrelenting assiduity to master the technique of his newly discovered instrument. In some sad cases he resorts to the public exhibition of his talent, and ekes out a precarious livelihood as, say, the champion coffee-pot soloist. Years ago there was one such artist who gave recitals at which he played tunes by rapping with his fist on his chin. We do not purpose to multiply further instances in the past of distorted talent, but to call attention to the latest and most portentous manifestations of musical eccentricity which have appeared in our midst.

We are not aware who was the first man who challenged all-comers to some feat of futile endurance, but we expect that the tendency is to be traced back to the very dawn of the world's history. Some primordial ape, gifted with a singularly prehensile tail, may perhaps have shown off his accomplishment by hanging from a bough for so protracted a period as to inspire the jealousy of his fellows. The spirit of competition is as old as the everlasting hills, but in the matter of mere brute endurance it has happily left music alone until late years. But the enormous recent spread of athleticism, and in particular the organisation of long-distance races—walking, running, and cycling—has excited so potent an influence on the civilised world, that musicians were certain to be infected sooner or later by the record-breaking mania. Early in 1887 an English soldier was reported to have played the piano-forte at Calcutta for twenty-three hours consecutively. We do not know the name of that soldier, and we cannot for the life of us conceive what his commanding officer can have been about. But the fact remains that the recital of his pianofortitude so moved Mr. Napoleon Bird while he was in a barber's shop in Stockport, in the spring of 1887, that in reply

to a customer who asked him what he thought of it, he then and there declared his readiness to surpass the military man's efforts without ever resting either hand. A bet of £10 was promptly laid against him, but Mr. Bird won it on June 7 and 8, 1887, by playing twenty-five hours with both hands continuously. This, however, by no means satisfied his soaring ambition, and on October 27 and 28 in the same year, he increased his record to thirty-six and a quarter hours, and was presented with a "massive gold watch chain pendant, bearing the inscription to the effect that the gift came from the public of Stockport," in recognition of his feat. For seven years Mr. Napoleon Bird was allowed to remain in undisputed possession of the long distance championship of the ivories. But within the last couple of months a determined effort to wrest the supremacy from England was made by a German athlete named Berg, yclept "the iron pianist." The credit of England was at stake, but Mr. Bird was equal to the occasion, and at the end of November he entered once more the pianistic arena. The scene of his pyramidal achievement was the Stockport Armoury, and we are assured by the *Manchester Courier* that it created interest in musical circles, besides exciting the "close attention of the sporting fraternity." Mr. Bird came, and played, and conquered. For forty consecutive hours the dauntless performer kept up an uninterrupted flow of melody with both hands. Herr Berg's repertory, if we mistake not, only comprised 400 pieces; but Mr. Bird played "over 1,000 selections—overtures, operatic pieces, descriptive works, songs, and dances." Furthermore, everything was played without notes, not a single sheet of music being allowed in the bond. But Mr. Bird was happily guarded against the depressing influences of monotony by the organisers of the entertainment. There were Concerts every evening "to increase the variety," and, without breaking the continuity of the performance, Mr. Bird acted as accompanist to the singers "right away on being told what the songs were and the keys in which they were to be played." On one night, as he pathetically put it, "we, or rather they," had a dance from 11 p.m. to 3 a.m. His repertory of dance music was by no means exhausted by those four hours, but the dancing licence came to an end at that time, and Mr. Bird had to continue his task without the accompaniment of "twinkling feet." Still he was never alone. He had two doctors, who exchanged duty whilst he played, and he had a professional nurse "who never left me." Well may the poet sing—

O woman, in our hours of ease
Uncertain, coy, and hard to please;
When pain and anguish wring the brow,
A ministering angel thou.

For the professional nurse was charged with the duty of ministering to the wants of Mr. Bird "according to a diet which had been

carefully prescribed," and which included "roast fowl, dry bread, brandy and soda, lemonade and iced water, and, after thirty-two hours' play, a dozen oysters." He was never hidden from the view of the public, who had thus the extreme felicity of seeing him take his food while he played, and by means of a mirror placed in front of him he was afforded visible proof of the untiring interest and affectionate solicitude of the public. In particular he tells of one party of ladies whom he saw "sitting there for seven hours at least." After this, who shall dare to say *la donna è mobile*?

If only he had been allowed to have turned a hand over and stretched his fingers now and then, Mr. Bird believes that he could have gone on for sixty hours. But with a modesty that is beyond all praise he remarks: "I suppose I ought to feel some degree of satisfaction in having beaten all the piano-playing records, so far as I have heard of them." Well, if Mr. Bird doesn't feel satisfaction, who, we should like to know, is likely to, outside the "sporting fraternity" and the musical circles of Stockport? For, at any rate, he is not to be ranked among those celebrities who meet with no recognition on their native heaths. At the close of the exhibition he made a speech to an enthusiastic audience, and was escorted by "cheering thousands" to his home. When the inevitable interviewer called next day, he found Mr. Bird "wrapped up in flannels down to the wrists," but otherwise perfectly well, and prepared to fulfil a professional engagement the same evening.

The foregoing account, let us assure our readers, is no effort of imagination. It is faithfully reproduced from the interview with Mr. Bird which appears in the *Manchester Courier* for November 30. The champion then stated that he had no desire to break his own record for another month at least, and for this we may be thankful. But in view of the present attitude of a very large section of the public, it is to be feared that this is very far from being the last of those exhibitions in which a noble and beautiful art is degraded into the occasion for the display of utterly futile endurance. We have devoted what some of our readers may consider a wholly unnecessary amount of space to the chronicling of this preposterous feat simply in order to emphasize its absurdity. A story is told of the present Czar's great grandfather and namesake which is not without its bearing on the Stockport incident. When the thaw had set in, the Czar once saw from the windows of his palace a peasant crossing the Neva by leaping from block to block of ice. Sending out an officer to learn the cause of this rash proceeding, he was informed that the peasant had done it to win a wager of twenty-five roubles. Whereon the Czar ordered the peasant to receive twenty-five strokes of the knout, adding sententiously that men of that

stamp would commit any atrocity for money. There are moments when one regrets that absolute monarchs do not exist in this country.

A SHORT GLOSSARY OF MUSICAL TERMS (UP TO DATE).

BY A DISCONTENTED MUSICIAN.

Music.—A succession of more or less discordant sounds; the more discordant the sound, the better the music. Music is divided into two sorts. When interpreted by the human voice it is called *Vocal* (though this is often a misnomer); when played by one or more instruments it is sometimes *instrumental*—in driving people into the farthest corner of the room or Hall, or out of it altogether. *Vocal music* is so far preferable to *instrumental*, in that the former (except, perhaps, in Opera) takes considerably less time to get through than the latter. These two sorts of music are again divided into *abstract music*, which is not intended to convey any meaning (and usually doesn't), and *programme music*, which insists on your taking it for what it is supposed to represent, whether you think it does or not.

People are affected differently by music, according to their various temperaments. In some it causes intense emotion and excitement, a difficulty in sitting still in one place or keeping the head, hands, or feet quiet, even to the extent of a constant desire to be throwing something—a bouquet or some other objectionable thing—at the artist of the moment; in other people it induces somnolence; in others, again, utter forgetfulness—of the time a Concert commences, and indifference—as to its conclusion, &c., &c. Composers are seldom affected by music not their own.

Melody.—An obsolete term.

Harmony.—That sentiment which exists between two *prime donne* in the same theatre.

Discord.—See *Music*.

Common Chord.—This chord has obtained the reputation of being so common that composers usually avoid it, except, on rare occasions, to finish a piece or movement with.

Diminished Seventh.—A chord which is used to modulate from one key into any other when no easier way can be thought of.

Scale.—A youthful progression of notes, the sound of which is but slightly diminished by the interposition of a thin brick wall or partition. A major scale ascends to the octave and down again, triumphantly, as if it were proud of the feat; a minor scale, on the contrary, starts conceitedly, but returns with "its tail between its legs," metaphorically speaking, as if it had made a failure—somewhat after the fashion of an artist whose opinion of himself and that entertained of him by the audience differ. N.B.—Chromatic scales also exist, but they are usually employed only to portray thunderstorms and rough sea voyages.

Consecutive Fifths.—An artifice used by composers to show their indifference to the rules of grammar, and to annoy critics and Mus. Docs.

Signature.—The number of flats or sharps placed at the beginning of a piece to indicate the only key not used in the piece.

Counterpoint.—Two or more themes forcibly made to go together whether they desire it or not. Two barrel-organs playing different tunes in the same street are a good example of counterpoint.)

Time.—The division of a piece into bars containing a more or less equal number of minims, crotchets, or

quavers, as the case may be. This division is not an arbitrary one. N.B.—Singers and other musicians occasionally take advantage of this fact.

Rhythm.—A number of accents (the stronger the better) placed intentionally on the unaccented parts of the bar, so that no one knows where the bar begins or ends. This can be done in many very ingenious ways.

Modulation.—The art of beginning a piece in one key, dexterously going through all the keys of the scale, and returning to the key one started in without its being perceived. If a piece remains long enough in any one key for the listener to be able to get firm hold in his mind of this key before it escapes into another, the modulation is not a good one.

Tremolo.—An orchestral device used mostly as an accompaniment when no other resource is conveniently at hand. It is capable of expressing almost all natural or supernatural ideas, such as angels, lovers, villains, &c., according to whether it is played in the high treble, the middle register, or the bass respectively. When used by the human voice it is generally expressive of fear—or of inability to sing differently.

Instrumentation.—The art of Instrumentation consists in writing as many separate parts for the violins and other stringed instruments in the orchestra as the *entrepreneur* of the Concert or Opera House will pay for players to play them. Several trombones playing the principal theme *ff* are an important and necessary adjunct to this, as well as an occasional use of the other wind instruments. The employment of instruments which do not blend well with others, such as the banjo, concertina, &c., is also sometimes very effective.

f or *forte*.—As loud as possible.

p or *piano*.—Perhaps not quite so loud as the above. (The difference is perceptible only to well-trained ears).

Crescendo.—Quicker.

Diminendo.—Slower.

Allegro.—In Italian, *as fast as possible*; in German, *moderately*; in English, *without any hurry*.

Andante.—In Italian, *slightly slower than Allegro*; in German, *quietly and tenderly*; in English, *very slowly and gravely, dragging the time*.

Da capo.—These words are put at the end of a piece to signify "over again, from the beginning." They have now become almost unnecessary, the artist deciding for himself (usually in the affirmative) whether the piece shall be repeated or not.

Composition.—The art of absorbing the musical ideas of others and reproducing them in such a way that they shall be sufficiently unrecognisable to one's self and scarcely less so to the listener.

Composer.—Any one of any nationality (except British) who composes.

Pianist.—Anyone who plays the pianoforte and comes to England from a foreign country.

Violinist.—Do., do., who plays the violin, and do., do., do.

Artist.—Do., do., who does any of the above three things, and do., do., do.

Singer.—A person who possesses a more or less agreeable voice, and has a *répertoire* of at least three ballads, which he can sing to his own satisfaction.

Conductor.—A figure, with a short stick in his right hand, which is placed in the centre of an orchestra, with its back to the audience, and facing a desk on which rests the music of the piece to be performed. By a mechanical contrivance contained in the body, the figure, as soon as the orchestra begins to play, raises both arms, and waves them about periodically,

continuing this action until the orchestra ceases, when, or soon after, it lowers its arms, and stops. By means of a further mechanism it can be made to spread out the fingers of the left hand, turn over the pages in front of it at intervals, keep time with its head to the music being played, and, at the conclusion, to revolve on one foot, bend the upper part of the body twice, and quickly reassume its original quiescent position.

Opera.—A highly sensational, immoral play, set to quite unnecessary music.

Symphony.—An orchestral work in as many movements as possible, displaying plenty of learning and more dulness. (N.B.—Symphonies are seldom published.)

Concerto.—An orchestral work with an accompaniment for the pianoforte, which instrument endeavours at various times to make itself heard above the orchestra, but, failing in these attempts, gives up, and leaves the latter to play by itself.

Chamber Music.—Three or more stringed or wind instruments (or both) played simultaneously by the same number of performers, who are not permitted to leave their seats for at least three-quarters of an hour. Occasional breathing time is allowed to these performers, who, however, must not take it all at the same time.

Song.—A short, mediocre poem, divided into two or three verses, having, usually, as its theme the reminiscences of an elderly relative or the premature decease of a youthful one, and set to more or less inappropriate music for a single voice, with an accompaniment for the pianoforte, consisting of chords for the first one or two verses, and triplets for the last. It should not be written in any key with more than three sharps or flats.

Part-Song.—A short piece of vocal music in several parts (usually without accompaniment), which begins in one key and ends half-a-tone or more lower.

Glee.—When the words of a poem consist of very few lines, not sufficient for an ordinary Part-Song, these are repeated many times over in the musical setting, in order to make the Piece of the necessary length. This constitutes the difference between a glee and a part-song.

Interval.—The most enjoyable part of any musical entertainment.

EARLY in the New Year Messrs. Novello and Co. will publish an Album of Songs, by Dr. Hubert Parry. They constitute the third set of "English Lyrics" produced by their eminent composer, and comprise settings of six poems—"To Lucasta, on going to the wars," by Lovelace; "If thou wouldst ease thine heart," by Beddoes; Lovelace's "To Althea, from prison"; Suckling's "Why so pale and wan?" "Through the ivory gate," by Julian Sturgis; and "Of all the torments," by William Walsh. Three of the songs were sung by Mr. Plunket Greene, at St. James's Hall, on the 14th ult., and their merits speedily recognised. The set will be warmly welcomed wherever evasion of the commonplace is regarded as a merit.

LAST month we took occasion, in recording the resignation of Sir George Grove, to recall to our readers the signal services, extending over some forty years, which the outgoing Director has rendered to the art he has loved and loves so well. As briefly recorded in our last issue, Dr. Hubert Parry has been appointed as his successor, and it is not too much to say that the choice has conferred fresh distinction

on the Royal College, at the same time that it has set the seal of official recognition on a career of remarkable brilliancy and achievement. There is, so far as we can see, only one serious drawback to the appointment, in that the duties and engagements which it entails may interfere with the creative activity of a composer whose age and whose genius entitle us to expect many another noble addition to the long list of delightful works with which he has already enriched the repertory of English music. The cares of office and of organisation are difficult to reconcile with that atmosphere of aloofness and detachment in which the promptings of inspiration are most likely to find unimpeded utterance. The future, however, may dispel these misgivings, and the past certainly affords little justification for entertaining them. Dr. Parry has always been an insatiable worker—a man of multifarious engagements, who has found time concurrently with the labours of composition to lecture, and write books, and to shirk no drudgery in the conscientious desire to do his duty by his pupils. From a good deal of this drudgery he will now be released; and if he can only be persuaded to cultivate the virtue of timely inaccessibility, and refuse to victimise himself in the interests of bores and drones, it may be that he will have more leisure as a Director than he had as a Professor.

THE amount of work that Dr. Parry has managed to crowd into the last twenty years of his life affords conclusive proof of his energy and versatility, especially when it is borne in mind that he was not destined for the calling which he now adorns, and did not embrace it until he was nearly five-and-twenty. His father, Mr. T. Gambier Parry, who united rare accomplishments as an amateur artist, architect, and designer, with a singular charm of personality, sent him to Eton, where he was not only the best football player of his day, but took his Mus. Bac. degree at the age of seventeen. At Eton, we may observe, he was a contemporary of Lord Rosebery, Lord Randolph Churchill, Canon Scott Holland, and Mr. Arthur Balfour, who has “all along”—as he once told the present writer—“been a firm believer in Hubert Parry.” From Eton he went to Exeter College, Oxford, where he graduated in honours in Law and Modern History in 1870, and, for a short time, had a desk at Lloyd’s. But from the first his heart had been set on music, and his leisure had been devoted to study—with Sir George Elvey, Sir George Macfarren, H. H. Pierson (of Stuttgart), and, finally, Mr. Dannreuther—and composition. The final choice of a calling was made about the year 1872, and, having once put his hand to the plough, never for a moment has he turned back, or faltered in his devotion to the art of which he is now one of the most conspicuous ornaments. It is impossible within the limits of the space at our disposal to do more than single out the most notable of the products of his pen. His first efforts were chiefly in the domain of instrumental or chamber music, and it was not until 1880 that he gave to the world in “Prometheus Unbound” the first of those choral works in which he has achieved such notable distinction. To 1883 belong the “English” Symphony and the delightful incidental music to Aristophanes’s “Birds”; in 1887 his noble ode, “Blest Pair of Sirens,” was heard at a Bach Choir Concert; and in 1888 “Judith” was produced at the Birmingham Festival. Since then hardly a year has passed in which he has not been represented at one or other of the leading festivals by a work of first-rate importance—“St. Cecilia’s Day,” at Leeds, in 1889;

“L’Allegro ed il Pensieroso,” at Norwich, in 1890; the “De Profundis,” at Hereford, in 1891; “Job,” at Gloucester, in 1892; and “King Saul,” at Birmingham, in 1894. To these must be added his exhilarating incidental music to the “Frogs” of Aristophanes, his “Eton,” his “Lotos Eaters,” his “Hypatia” music, and his fine “Tragic” Overture.

THE foregoing list, which makes no pretence to completeness, is very far from exhausting the record of Dr. Parry’s indefatigable activity. Since the foundation of the Royal College, as Professor of Composition and Musical History at that Institution, he has exercised an influence which it would be difficult to over-estimate. As a lecturer, he has constantly been in evidence at the Royal Institution and at Oxford, where he holds the office of Chorus to the University; and he has found time not only to contribute some of the most valuable articles to Grove’s Dictionary, but to write two books—his suggestive “Studies of Great Composers” and his masterly “Art of Music,” the best treatise on the evolution of music in the English language, which extorted the astonishing tribute from Mr. Bernard Shaw that he had actually learnt something from it. Of even greater importance in his new post, however, than his great achievements and distinctions, do we reckon Dr. Parry’s vigorous and inspiring personality. For not only is he the soul of good humour and kindness, radiating sunshine wherever he goes, but he is a living proof of the valuable fact that a musician is all the better for being a good “all-round man.” His manliness and his wide range of interests—athletic, social, and literary—lend a peculiar charm to the personality of the new Director and render him, perhaps, the least “shoppy” member of his profession. It is no small satisfaction to those who honour music to think that Dr. Parry should have been chosen to occupy a post in which his wholesome and stimulating influence is likely to be exerted even more energetically and fruitfully than at any previous stage of his career.

THE attention of all pianists will, doubtless, be drawn to the remarkable paper on keyboard technique read by Mr. Macdonald Smith before the Musical Association, a report of which appears in another column. This age has been marked by innumerable discoveries and theories, some of which have been of so startling a nature that the wildest announcement would receive careful examination and a certain amount of credence. Mr. Smith’s system is, however, based upon accepted physiological facts, and it promises such a diminution of wearisome work that a certain fascination is imparted to the scheme. There can be little doubt but that *virtuosi* are naturally endowed with exceptional muscular development of a kind peculiarly favourable to digital celerity and precision; and any system, therefore, which tends to overcome the muscular weaknesses common to most people is undoubtedly of great value. Mr. Smith’s method has also otherwise much to recommend it. There is no risk of overstraining the muscles; the exercises require no apparatus; they can be gone through in a few minutes, and whenever opportunity offers; and, if totally futile for their special object—which is hardly possible—must at least conduce to healthy development. Moreover, the method promises to do away with a vast amount of practising at the keyboard, and for this alone is worthy of attention and fair trial; for probably in no art is more time fruitlessly spent than in music, and

certainly in none is more aggravation given to the long-suffering next-door neighbour. The progress and accomplishments of Mr. Smith's pupils will therefore be watched with considerable interest; and should the results establish the truth of the theory, and prove that the actions really develop executive ability more quickly than the hitherto employed keyboard exercises, pianoforte training will undoubtedly enter upon a new era.

A HITHERTO unknown Symphony in three movements, and in the key of C major, by Johann Michael Haydn, a younger brother of Joseph Haydn, was recently played at the Leipzig Conservatoire and exceedingly well received by critics and audience alike. According to the *Leipziger Tageblatt* the two quick movements are remarkable for freshness and vivacity. The *Finale—Vivace assai, Fugato*—was considered especially effective, recalling Mozart both in the strength of its themes and the beautifully finished workmanship. The slow movement—*Rondo, un poco adagio*—is of a very pleasing character, and not unlike some of the slow movements of Joseph Haydn. Herr Otto Schmid, who discovered the Symphony and lent the score and parts to the Conservatoire, has made the life and works of Michael Haydn his special study. He informs us that according to authentic chronological and thematic indexes in his possession this particular work was completed on September 28, 1784. This would seem to prove that, instead of its fugal *Finale* having been inspired, as some critics thought, by the Fugue in Mozart's "Jupiter" Symphony, it is not at all unlikely that the latter composer's choice of a fugue—in the same key too!—for the *Finale* to that masterpiece was suggested to him by the work which has just been resuscitated. For the "Jupiter" was not composed till 1788. We have all read a pretty tale relating how Mozart heard a certain fugue by Clementi praised, and how, not thinking much of the piece himself, he undertook to write a better one on the same subject; whereupon he sat him down and composed the wonderful "Zauberflöte" Overture. Can it be that the matchless "Jupiter" *Finale* was written in some such spirit of rivalry? It would be a fascinating conjecture.

NOBODY who consults the pages of booksellers' catalogues, or the publishers' announcements in the newspapers, can fail to be struck with the number of novels recently published in which music plays a more or less important part. "A Bayreuth Pilgrimage," "A Daughter of Music," "Music hath Charms," "Doreen, a Singer," and "A New Note" (in which the heroine is a pupil of Joachim's) have all appeared in the last few months; while in the last piece produced at the Haymarket the principal female character was a professional singer. Whether all these evidences of literary interest in an art which Mr. Andrew Lang once declared, if a sacrifice was called for, might perish before all the others, are a matter for congratulation or not, is a question which does not admit of an immediate answer. The famous remark of Pericles that women (not New Women) best fulfilled their destiny when they were least talked about, is applicable to other things besides the fair sex. A great deal of modern talk about music—especially the talk in novels—is by no means calculated to further the interests of that art. In Mr. du Maurier's "Tribly," for instance, the gratuitous tirade against Wagner is one of the most infelicitous passages in a clever and striking novel. Still, with all its prejudices and limitations, Mr. du Maurier's treatment of the

subject is preferable to the conventional rhapsodies of the average novelist. *Tribly* at least is represented as having undergone an arduous training, while the regulation heroine, who electrifies her hearers by her "rich" and "glorious" contralto voice, generally dispenses with any instruction whatsoever.

THAT WALTZ.

WE danced. Of sweet maidens, the sweetest,
To see her was perfect delight;
Her feet were the smallest and fleetest,
Her figure so gracefully slight.
I thought, as we glided in delicate dance,
That nothing was wanting just then to enhance
The pleasure of living, thus favoured by chance.

We danced. I was carefully clasping
Her waist, of so tiny a girth;
Her hand I was tenderly grasping,
It seemed heaven here upon earth.
The music was that of Apollo's own lyre,
Such sweetness, such languishing pathos, such fire!
Apparently played by a heavenly choir.

We danced. I was hers, hers for ever!
To say I was not would be false.
Enraptured, I fancied there never
Was music so sweet as a waltz.
As we went round the room, gay with flowers and palms,
I scorned all sonatas, songs, symphonies, psalms,
And thought, "Grieg is gammon, drat Dvorák, blow Brahms"!

We danced. She danced simply divinely.
She spoke. What a voice, and soft and low!
That waltz, as they played it, so finely,
Surpassed any music I know.
I thought, "All the Wagnerites must be obtuse,
Beethoven and Bach deserve only abuse,
Poor Chopin and Schubert may go to the deuce."

We danced—till the music was finished;
We talked—till the music began.
My joy then was somewhat diminished,
She danced with a horrible man.
A fool, he was very much taller than I;
His silky moustache was so black—was it dye?
She seemed to admire him, I cannot tell why.

They danced. All the while some poor duffers
Strummed, fiddled, with horrible sound.
What exquisite torture one suffers
When errors in music abound!
I thought of that waltz with a D that was big;
I felt in a fury, I cared not a fig
For any contemptible, capering jig.

They danced. I reflected that dances
Should give no sane person delight;
A fool with a flirt twirls and prances,
I hate the ridiculous sight.
But, more than the movement, the music is bad.
When School Board pianos teach infants, how sad
That anyone likes it! Such noise drives me mad.

They danced. I could bear it no longer,
That vile, inharmonious din;
My hatred of waltzes grew stronger,
Another would shortly begin.
I fled, with the speed of a cat-pursued mouse,
And thought, as I hurried away from the house,
"I'd hang all composers like wretched old Strauss."

FACTS, RUMOURS, AND REMARKS.

MR. WHATELY W. INGALL, writing to the *Lewisham Gazette*, states his desire to see in every town and important village throughout the land—(I.) a Concert hall, (II.) a permanent orchestra of recognised ability, (III.) a really capable conductor, (IV.) fixed weekly Concerts. This savours of the millennium; nevertheless, we all join Mr. Ingall in his aspiration. Wishes are as free as thoughts.

How does Mr. Ingall propose the attainment of such a musically blissful state? He answers: "There is one method which has commended itself to my mind as being feasible—to establish an orchestral rate payable upon the fixed assessment by the entire body of ratepayers." If it be suggested that the rates are already a burden grievous to bear, and that ratepayers are showing an impatience of local taxation which cannot be called ignorant, being founded on accurate knowledge of where the shoe pinches, Mr. Ingall is ready with a reply. Says he: "We pay many rates now which I should personally be glad to see lowered, particularly those applicable to the Union Infirmary and School Board, in regard to which the better-class ratepayers reap absolutely no advantage, and often they operate to their direct detriment." Having lowered these rates—by stinting the comforts of pauper patients and the education of poor children, in which the "better-class ratepayer" does not participate—and having obtained his orchestra rate, concert hall, conductor, and band, Mr. Ingall would give free admission to all ratepayers, "who could be allotted positions in accordance with formed groups of assessments," the result of which, I suppose, would be that the hundred-pounders would sit by themselves in the best places, and so on. It is not absolutely necessary, perhaps, to make any comment upon Mr. Ingall's suggestions as a whole.

On the 13th ult. Miss Margaret Fowles, founder and, for more than twenty years, Conductor of the Ryde Choral Union, presided at a performance of "The Messiah," and then took her leave of the institution she had built up. Ill health, not weariness in well doing, dictated the lady's retirement, and I, for one, join in the hope expressed by the donors of a gold watch, "that it would mark time for many years with the truth their esteemed conductress had always shown."

WITH reference to the event just recorded, an incident took place which does not reflect much credit upon the Bumblebee of Ryde. At a meeting of the Town Council held two days before the Choral Union Concert, a letter was read in which Miss Fowles, after pointing out special circumstances, expressed a hope that the Mayor and Corporation would attend the performance. Other business being taken up, Councillor Blackall asked whether the Mayor would answer the letter. His Worship replied that it was addressed to the Council, not to himself. Councillor Blackall: "Can we speak on it now?" The Mayor: "The letter was acknowledged, but we can't discuss it." Upon this, the Councillor pointed to No. 1 on the agenda: "To consider any letter addressed to the Mayor, the Council," &c., "and to pass such resolutions thereon," &c. The Mayor met this by a Standing Order and ruled that the matter could not be discussed; he was, however, willing to put a resolution that the Alderman and Councillors accompany the Mayor to the Concert.

MR. BLACKALL then moved a resolution to the effect stated, dwelling upon the usefulness of the Choral Union and the good work done by Miss Fowles. His speech ended, the Mayor wished to know whether robes were expected to be worn. The Councillor did not care about the robes, but wished the attendance to be an official act. At this juncture up rose Councillor Pollard labouring under a difficulty. "If every place be taken," said, in effect, Councillor Pollard, "where are we to find seats?" The Corporation "gave it up," and, the resolution wanting a seconder, passed to the next business. I wonder when Mr. Ingall will see an orchestra rate made in Ryde?

THE good feeling which prevails among the musicians of Gloucestershire has just been manifested anew. At a recent meeting of the Gloucester Festival Committee it was resolved to invite the Bristol Orpheus Society to attend the only secular Concert in the programme, and perform a selection from their repertory. The invitation has been cordially accepted by Mr. Riseley and his capital gleemen. It is understood that the Bristolians will not only give their services, but pay their own expenses. That they will receive an enthusiastic welcome is, of course, assured.

"WAGNER Nights" we know, but Birmingham has just had a Wagner Day, the Royal Carl Rosa Company performing "Tannhäuser" in the morning and "Lohengrin" in the evening. This was a very considerable stage achievement.

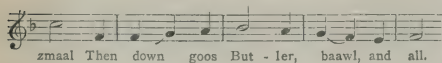
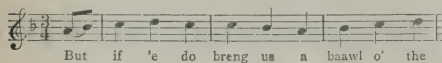
A RECENT number of the *Cornishman* contained a sonnet on "Rubenstein," the author of which seems to be labouring under an idea that Anton Rubinstein—who, of course, is meant—was a Pole. He speaks of "Poland's loss" and describes an audience rising "as if Poland's dead was there." This is a strange mistake. Rubinstein, born a Russian, came, on his father's side, of a family of Polish Jews, while his mother was a German Jewess. Out of this mixture it is difficult to evolve a Pole.

I NOTE, in the journal above-named, a contribution from "A Lover of Sweet Sounds" on the subject of a Recital by Slivinski. It contains a description of the pianist, who, I learn, "has not a leonine mane, like his fellow-student, Paderewski, to form a halo of attraction and interest." But, "the man is emotional to his finger-tips, prepared to be lulled into dreamland by some fairyland echoes, or jump with delirious and tingling ecstasy as a tremendous crash of harmony bursts with electric force and the room rings with the resonant music." I had no idea that Slivinski was thus neurotic.

CONTINUING his description, "A Lover of Sweet Sounds" says: "But this man, Slivinski, gathered together his whole muscular and nerve power, raised his hands to the level of his head, and smote the keyboard with the loosened fury of a catapult; but our feelings rose with the outburst of blended sounds, and the final terrific bang in Mendelssohn's 'Wedding March' was only a climax of delight." Paul Hentzner, who travelled in this country 300 years ago, said: "The English are fond of loud noises." The intervening centuries have not changed some of us.

A TRANSPORTINE journal inserted a curious report of the successful Concert lately given by the South London Orchestral Society, under Mr. G. A. Higgs. The orchestra, it was said, "assayed with Mozart's Symphony in E flat." "It was a big task," the writer continues, "but a brilliant performance. For slow and quick movements it was a triumph of musical accomplishments for a local choir." Again, on the subject of Mr. German's Dances in "Henry VIII": "Part 2 opened with three selections by the orchestra, being three sweet old German dances of the time of Henry III." "The choir" did very well with these, in the opinion of the writer.

I HAVE read with much interest the letter from Mr. Frank Kidson which appears in another column, more particularly the part referring to "Gaarge Ridler's Oven." So many years have passed since the tune, as sung by the peasantry of the Vale district, was familiar to me, that I cannot venture to speak with confidence; but the air of the "Waayzailers' Zong," as given by Mr. Kidson, wakens no recollections of "Gaarge" in my mind. "George Ridler" may be so sung by the "hill-men," between whom and the people of the Vale there used to be little in common, save, perhaps, a disposition to fisticuffs. I recognise the "Wassail" tune reprinted from Chappell, but it differs materially from that I used to know. Some twenty years ago I asked a musical friend in Gloucestershire to note it down as sung by a well-known local minstrel. This he did, after the said minstrel had held his mouth "under the good yaale tap" for a considerable period. I have, unfortunately, mislaid the MS., but may state, from personal recollection, that the tune was in 3-4 not C, and that the last two phrases ran thus—



The "Wassail Song" may still be heard at Christmas time, and I will endeavour to have it re-written.

News of the death of Mr. Charles Severn, the once well-known violoncellist and contrabassist, has just reached me. He was in his ninetieth year, and, therefore, with his removal another link connecting our own day and the beginning of the century has parted. Mr. Severn was a Court musician when the Queen ascended the throne, and played at her coronation. The scarlet and gold coat he wore on that occasion is still preserved. He took part, also, in the first performance of "Elijah" at Birmingham. He was a member of the opera orchestra for nearly fifty years, and during forty-six years held the post of organist at Islington Parish Church. Charles Severn was, I believe, a brother of the painter whose name is famous in connection with Keats, and an uncle of Mr. Arthur Severn.

A CORRESPONDENT writes: "As a pendant to your anecdote about the co-operation of 'Lohengrin' and 'Carmen,' I may mention that an English lady at Munich was heard to inform her friend that she was going to hear 'Lohengrin' sung by 'Madame Sans Gêne.'"

JOSEPH BENNETT.

SAVOY THEATRE.

THE saying about returning to one's first love is exemplified by the present association of Frank Burnand and Arthur Sullivan. Near upon thirty years ago these gentlemen worked together, producing "Cox and Box" and the "Contrabandista," with every prospect of continued success. But soon the musician was attracted by a new charmer; the Gilbert-Sullivan alliance was formed, and a second outlook of continuity opened up. Alas, this is a changeful world! The seeming inseparables parted asunder, and now we have Burnand-Sullivan once more. We also have the "Contrabandista" again—the old "Contrabandista" of St. George's Hall, with an expanded story, much new music, and vastly greater pretensions. Among those who took part in the original production were Miss Arabella Smythe, Miss Lucy Franklin, and Mr. Shaw, and no doubt there are many who remember that admirable comedian's clever delivery of the song "From rock to rock." To a majority, however, of present playgoers, the "Chieftain"—for the work has been re-named—is altogether new. Nearly a generation—twenty-seven years, to be precise—has passed since the "Contrabandista" ran its course on the German Reed stage, and in that time there are many exits from and entrances upon the stage of life. Curiosity, therefore, ministered to the success of the enlarged and amended opera, as produced at the Savoy, on the 12th ult.

Mr. Burnand humorously confesses to having been misled in 1867 as to the adventures of Mr. Grigg among the bandits. When that excellent representative of Twickenham respectability was captured and compelled to become a robber chief and husband of a robber chief's widow, he did not escape, as the librettist first thought, in the train of soldiers who released his fellow-prisoner, Rita. Later information shows that Grigg remained at his double post till ransomed, in the regular manner, by Rita's martial lover and deliverer, Vasques. During that time, all communication with Mrs. Grigg at Twickenham ceased, whereupon the good lady took ship for Spain in search of the lost one; on arrival, engaging as courier the runaway husband of the chieftainess whom Grigg had been compelled to wed. Here was a fresh development—materials for a "pretty coil." The new part of the story is devoted to telling how all knowledge of Grigg's matrimonial escapade was concealed from his lawful wife, and how the chieftainess contrived to capture her original partner. We need not enter into details, with which, by this time, readers are familiar; but the fun of the libretto, its smart verses and often witty dialogue, call for acknowledgment. The opera, as a stage work, is a capital piece of fooling and keeps the audience in a desirable state of meriment till the curtain falls.

Sir Arthur Sullivan has retained much of the music in the old first act of the "Contrabandista," and that with no greater change than some strengthening of the orchestral part involved. We may regard this as more or less well-known, for though the first version has not been played of late years, many numbers from it have become public property. Granting all the merits claimed for the music of 1867, we are bound to declare that of 1894 far superior at all points. It belongs to the best work of its kind from the same pen, alike in gracefulness, humour, and exhilaration of spirit. One might imagine the composer as determined to show that the experience of more than a quarter of a century could prove of infinite value even in the region of comic opera, where the musician's task is generally supposed to be easy, though, in point of fact, exceedingly difficult. We can hardly select particular numbers for special approval, since all are so good; besides, general praise in the case of a Sullivan opera is at once understood to involve a lot of excellences with which everybody is acquainted. Our readers may safely put their money on the "Chieftain," and be assured that it will purchase an enjoyable evening. The piece is admirably staged, and played in a satisfactory manner, the principal parts being sustained by Miss St. John, Miss Brandram, Miss Perry, Mr. Walter Passmore, Mr. Courtice Pounds, Mr. Scott Fiske, Mr. Temple, and others. Though he should have been at home nursing his sprained ankle, Sir Arthur Sullivan conducted the first performance, and had the pleasure, with Mr. Burnand, of seeing the opera enthusiastically received.

ROYAL CHORAL SOCIETY.

VERY great regret was naturally felt at the unavoidable absence, through serious illness, of Sir Joseph Barnby from his accustomed post in the Albert Hall, on the 13th ult., when the performance of Berlioz's "Faust," which is now regarded as an annual event, took place. Mr. Randegger, however, who has many times conducted the French master's work, was happily available, and the orchestra and chorus naturally did their best for the sake of their indisposed chief and for his esteemed *locum tenens*. The audience was evidently pleased with the rendering of the Hungarian March and the Dance of Sylphs, for both were warmly encored. The veteran artist, Signor Campanini, displayed his pure Italian vocal method in the somewhat ungrateful part of the hero, and it is understood that he will in future reside principally in this country for the purpose of concert as well as operatic engagements; Miss Ella Russell was praiseworthy as *Marguerite*, and Mr. Andrew Black was unexceptionable as *Mephistopheles*. The next performance will be "The Messiah," on the evening of New Year's Day.

LONDON SYMPHONY CONCERTS.

HUMPERDINCK's delightful Prelude to "Hansel und Gretel" was repeated "by desire" at the third Concert, on November 29, and was still more appreciated than on the occasion of its first performance. It opened the programme and was followed by a most artistic rendering, by Miss Agnes Janson, of "La Captive," the beautiful "Reverie" for contralto, with which the genius of Victor Hugo inspired that of Hector Berlioz. Miss Janson was equally successful (in spite of the excessive loudness of the orchestra) in Mr. Henschel's noble ballad "There was an ancient King." The places of honour were given to Schubert's B minor Symphony (which, under Mr. Henschel, is always sure of a sympathetic rendering) and Herr David Popper's Suite for violoncello and orchestra, called "Im Walde." The distinguished violoncellist being his own interpreter, the charm of his playing and of the clever and ingenious pieces themselves combined to produce an effect the extent of which was demonstrated unmistakably by the audience, who insisted successfully on a repetition of one of the numbers. The Suite is full of fancy and is capitally scored. Wagner's "Huldigungs" March, played at a pace which deprived it of all dignity, brought the Concert to a close.

The fourth Concert, which took place on the 13th ult., was chiefly remarkable for a really magnificent performance of Beethoven's C minor Symphony. The band, on this occasion, consisted of the "Scottish Orchestra," and its performance of the familiar work showed of what excellent material it is composed. Every little phrase was played with an intelligent comprehension of its meaning that aroused the attention even of the most *blasé* listener. The first movement was taken rather more slowly than usual, the result being that its ruggedness and almost savage persistence were intensified to a remarkable degree. A more tender and freely phrased reading of the slow movement we have never heard, and a perfectly wonderful *pianissimo* was secured in the famous passage on a drum "pedal" that ushers in the *Finale*. Mr. Emanuel Moór played his new Pianoforte Concerto, which, though it contains an abundance of interesting melodic material, made no great impression. The composer seems to have overlooked the necessity, in a work of such dimensions, of a central idea or dominating influence; and a certain amount of patchiness and aimlessness made itself felt very strongly in consequence. Dr. Mackenzie's now quite popular "Britannia" Overture, Liszt's beautiful symphonic poem "Les Préludes," and Saint-Saëns's "Danse Macabre" were the remaining orchestral pieces, and "Elizabeth's Greeting" from "Tannhäuser," well sung by Miss Medora Henson, completed the programme. The fifth Concert, on the 17th inst., is to include Mozart's E flat Symphony and Saint-Saëns's Fourth Concerto for pianoforte, the solo part of which will be played by M. Diemer.

WAGNER CONCERTS.

"SOCIETY" again mustered in force at the last Concert directed by Herr Mottl, and by its attitude proved that

Wagner's music has now reached the most dangerous epoch of its career. It has become fashionable, and the consequences which generally attend that kind of success are of a nature to cause anxiety among those who love Wagner because they understand him. That which has become strong on ridicule and insult may find it less easy to figure with impunity as a fashionable fad. We have, of course, no desire to identify sincerity with the shilling seats, or its opposite with a sofa stall; but we cannot help feeling that if intelligent musical appreciation were so great among us as an optimistic view of the crowd present on this occasion might suggest, it would manifest itself in favour also of other music more often than is at present the case. Genuine comprehension of the great in art, and its recognition under one manifestation only, involves a contradiction in terms. The programme consisted of the Prelude and "Good Friday" scene from "Parsifal," the "Meistersinger" Overture, that to "Die Feen," the "Lenz-lied" from the "Walküre," *Lohengrin's* narrative (from the third act of the opera), Liszt's symphonic poem "Mazeppa," Berlioz's "Carnaval Romain" Overture, and the "Kaisermarsch." The vocalists were Mr. Plunket Greene—whose singing of *Gurnemanz's* music was full of dignity, pathos, and charm—and Herr Willy Birrenkoven, a recent *Parsifal* at Bayreuth, who, on this occasion, made his first appearance here. He sings with plenty of intelligence and feeling. His voice is a fine one, and its production is comparatively free from the defects of the German school. Herr Mottl's conducting, though marked by the qualities already referred to in these columns, fell somewhat short of perfection—in the matter of breadth particularly. We shall gladly welcome his return, which has, we hear, been already arranged for, and hope that by that time the disposition to over-rate his merits, which involves an injustice to others, will have abated. It is good to remember that there were strong men before Agamemnon.

CRYSTAL PALACE CONCERTS.

IN honour of Rubinstein the Concert of November 24 was partly changed, pieces by the Russian master being substituted for some of those in the arranged programme. The chief number in the scheme, however, the "Eroica" Symphony, was, of course, retained; indeed, its selection so long beforehand for the Concert destined "to celebrate the memory of a great man," must be regarded as a very remarkable coincidence. Rubinstein's D minor Pianoforte Concerto was very artistically played by Miss Adeline de Lara, and his Overture to "Dimitri Donskoi," two of his pianoforte pieces, and two of his songs were also included. These were sung by Mr. Santley, who also introduced a song that was quite unworthy of his distinguished talent.

The Concerto in C for violoncello and orchestra, introduced by Herr Popper at the Concert of the 1st ult., is attributed by that eminent virtuoso to Haydn. Unfortunately, the evidence adduced is inconclusive. The solo part was given to him by an old amateur in Vienna some twenty years ago, but it has not transpired whether the manuscript affords any clue to the identity of the author. As no traces of the accompaniment could be discovered at Esterházy or elsewhere, Herr Popper has himself scored the work for an orchestra of the usual dimensions of Haydn's Concertos, and acquitted himself of the task with conspicuous skill and discretion. The Concerto, which is in three movements—an *Allegro Moderato*, an *Andante*, and an *Allegro vivace*—is of a decidedly pleasing character, and, if not written by Haydn, is certainly thoroughly Haydnese both in form and spirit. Needless to say, it lost nothing of its due effect as interpreted by Herr Popper, who also introduced a very clever and well-written Hungarian Rhapsody of his own composition. Mr. German conducted an excellent performance of the Suite arranged from his incidental music to "The Tempter." The sombre but richly scored Overture is the strongest and most impressive number of the Suite, but the Berceuse and Bacchanalian Dance are both excellent in workmanship and picturesque in colouring. Mr. Manns's poetic rendering of the "Unfinished" Symphony of Schubert is too well known to call for detailed notice. The playing of the wood-wind quartet, however, deserves

special praise. Miss Marie Brema sang two beautiful old Italian songs—"Se bel rio," by Rontani, and "Già il sole," by Alessandro Scarlatti—to an orchestral accompaniment added by Mr. S. P. Waddington, and rather perfunctorily played by the band. She was, however, very successful in two old Irish melodies, "Emer's Farewell to Cucullain" and a "Battle Hymn," specially orchestrated for her by Professor Stanford, the sentiment of the latter in particular being admirably brought out by her fervid style and admirable enunciation. The programme was completed by the Overture to "Tannhäuser."

On the following Saturday Mr. Manns revived the beautiful Symphony of Haydn known as "La Reine de France," which had not been heard at the Crystal Palace since 1866, and introduced to the Sydenham audience Goldmark's striking and picturesque "Sappho" Overture, which, it is worthy of note, occupied rather longer in performance than the Symphony. Both works, especially the Symphony, were finely played. Mdlle. Clotilde Kleeberg gave an admirably clear and incisive rendering of the solo in Beethoven's E flat Concerto (No. 5), but her minor solos were hardly worthy of her talent. Mr. Stewart Macpherson's "Idyll" for orchestra, which was heard for the first time, proved an agreeable trifle, though its merits are decidedly of a negative character. Mr. Ben Davies, who, we rejoice to see, is now rarely, if ever, heard in songs unworthy of his great ability, gave an admirable account of himself in *Siegmund's* "Love Song," from "Die Walküre," and *Lieder* by Robert Franz.

The programme of the tenth Concert, given on the 15th ult., was entirely devoted to the compositions of French composers. When, let us ask, is a French conductor likely to return the compliment? The great attraction of the afternoon was the performance, in its entirety, for the first time at the Crystal Palace, of Berlioz's remarkable dramatic Symphony "Roméo et Juliette." Most of the finest movements of this brilliant, though unequal work are known to Concert-goers, but they undoubtedly gain greatly by being heard in their proper context; while of the less familiar scenes the Funeral March and Lamentation over *Juliet*, and the splendid *Finale*, with its triple chorus, proved highly impressive. The orchestra played very well indeed, and the chorus acquitted themselves creditably on the whole. Of the principals, Mr. Norman Salmond was conspicuous by his fine singing in the rôle of *Prior Laurence*, while Miss Dews and Mr. Wareham were moderately successful in the contralto and tenor solos respectively. The miscellaneous second part included the graceful Overture, "La Chasse du jeune Henri," by Méhul, and a somewhat invertebrate "Méditation" from Massenet's "Thaïs."

MR. MOBERLY'S CONCERT.

AMATEUR orchestral societies have within the present generation obtained prominence in the musical life of London, but it has been reserved for the reverend gentleman whose name heads this notice to bring to prominence and admiration in the metropolis an association of seventy-five lady performers on stringed instruments. We have, on previous occasions, spoken in terms of praise concerning Mr. Moberly's fair amateurs, but their playing at the Concert in the Princes' Hall, on the evening of the 4th ult., eclipsed all previous efforts. The selection of the programme, no less than its interpretation, was eminently commendable, the principal features being quite unfamiliar to ordinary frequenters of Concerts. The first piece was Handel's spirited Concerto Grosso in D minor, with solo parts for two violins and violoncello, excellently played by Misses Winifred Holiday, Amabel Marshall, and Maud Fletcher. Then Russian music assumed prominence, the first number in this direction being a "Mélancolie," by Napravnik, a composer Czechish by birth, but Russian by many years' residence and artistic labour. Next came pieces by Borodin and Rymnsky-Korsakoff, and finally Tschikowsky's piquant Suite in C (Op. 48), which the regretted composer conducted at a Philharmonic Concert in 1888. The vocal pieces, rendered by Mrs. Hutchinson and Miss Margaret Barter, were scarcely less interesting. Two songs by J. J. Rousseau, arranged by Mr. J. A. Fuller Maitland, pleased greatly; and the airs and duets of De la

Borde (a contemporary and pupil of Rameau) and Cherubini were also agreeable features of a remarkably artistic entertainment. The playing of the young ladies was marked throughout by vigour and refinement.

MONDAY AND SATURDAY POPULAR CONCERTS.

It will be unnecessary to deal at length with Mr. Arthur Chappell's entertainments this month; but in order to render the record complete we must commence with the Concert of Saturday, November 24, when Lady Hallé led a beautiful performance of Mozart's Quintet in G minor, the programme likewise containing Chopin's Fantasia in F minor (Op. 49), played with refinement by Madame Haas, and Rubinstein's favourite Sonata in D for pianoforte and violoncello (Op. 18), in which she was joined by Mr. Whitehouse. Miss Florence Lenton made a moderately successful appearance as the vocalist. The programme of the following Monday was of an equally quiet nature, but Madame Haas might easily have selected something more suitable than a transcription of Bach's great Organ Prelude and Fugue in A minor as her pianoforte solo. Mozart's Quartet in F (No. 8), Brahms's Sonata in G for pianoforte and violin, and Chopin's Introduction and Polonaise for pianoforte and violoncello (Op. 3) were the concerted works in the scheme, and Miss Florence Christie gave much pleasure by her tasteful singing of Brahms's "Mainacht," Sullivan's "Willow Song," and the Old English ballad, "Golden Slumbers."

Adverse meteorological conditions doubtless affected the attendance on Saturday, the 1st ult., for the programme was attractive. Schubert's Quartet in A minor (Op. 29), sometimes known as the "Hungarian" Quartet, and always a favourite, and Beethoven's magnificent Pianoforte Trio in D (Op. 70, No. 1) were the concerted works, and the pianoforte solo was Weber's brilliant Sonata in C (No. 1), for the revival of which, as well as for an artistic rendering, Miss Agnes Zimmermann deserves thanks, for Weber's Sonatas have been rather neglected of late. The vocalist was Mr. Santley, who sang with his customary vigour Handel's air "Nasce al bosco," and three not very interesting though neatly-written songs by Ellen Wright. Mr. Ould did good service as the violoncellist on this occasion.

The programme of Monday, the 3rd ult., commenced with an interesting novelty—namely, Frederic Smetana's String Quartet in E minor, this being the first time that the name of the deceased Bohemian composer has appeared at these Concerts. Among modern Czechish musicians Smetana certainly holds a high place, and he is much entitled to regard as a preceptor of his more gifted fellow-countryman, Antonin Dvorák. The Quartet is more noteworthy for general Bohemian characterisation than for individuality. The themes are all bold and strongly rhythmical, if somewhat rugged in phraseology, and the workmanship is decidedly free in outline and detail; but the work interests because it is so far removed from conventionality. It is national music, and, as such, commands more attention than "Kapellmeister" music. The interpretation was somewhat rough, but the reception of Smetana's work was very cordial. By some accident a little-known Fantasia in C minor, by Mozart, was analysed in the book; but Mr. Slivinski played the familiar Fantasia associated with the masterly Sonata in C minor. Miss Thudichum gave an intelligent rendering of Massenet's expressive song "Pensée d'Automne," and Schumann's Pianoforte Trio in F (Op. 80) concluded the Concert.

At the Concert of Saturday, the 8th ult., the revised version of Brahms's early Pianoforte Trio in B major (Op. 8) headed the programme, Mr. Emil Sauer making his first appearance at Mr. Arthur Chappell's performances. Those who listened attentively must have been fully satisfied with his share in the Trio, as he subordinated his individuality, and did not make his part obtrusive. Subsequently, Mr. Sauer gave Chopin's Sonata in B minor (Op. 58) as effectively as at one of his recent Recitals, and though recalled five times firmly declined to play again. For this he should be praised. So should Miss Füllinger for introducing a few of the German Volkslieder recently collected and edited, with new and tasteful accompaniments, by Johannes Brahms. They are delightful

lyrics, and Miss Fillunger sang the selection on this occasion with the utmost taste. We shall hear more of these songs in due course.

On Monday, the 10th ult., Smetana's Quartet was repeated with increased effect. Mr. Isidor Cohn played Schubert's "Wanderer" Fantasia in C (Op. 15) correctly, though without much expression, and Brahms's Pianoforte Quartet in G minor (Op. 25) completed the number of instrumental works. Miss Dale sang in a charming manner two songs by an Italian composer named Putti, and Bemberg's "L'Amour est pur," from "Elaine." There was an overflowing attendance at the last Saturday Concert before Christmas, on the 15th ult., when Mr. Sauer was again the pianist. His rendering of Beethoven's great Sonata in F minor, known as the "Sonata Appassionata," was rather too effeminate to be altogether satisfactory to lovers of the Bonn master's music; but Mr. Sauer deserves commendation for again steadfastly declining an encore. His share in Rubinstein's Pianoforte Trio in B flat (Op. 52), in which the other executants were Lady Hallé and Herr Popper, was wholly praiseworthy. Miss Esther Palliser was very pleasing in songs by Schumann and Massenet, and Beethoven's Quartet in G (Op. 18, No. 2) completed the programme.

At the final performance before Christmas, on Monday, the 17th ult., a capital programme was headed by Dvorák's latest Pianoforte Trio in E minor (Op. 90), entitled "Dumky"—a title for which, we are told, there is no exact English equivalent, the nearest being "elegies." Dvorák has used it before in his instrumental works, and in the present instance there are no fewer than six examples of the "Dumka." The Trio is curiously constructed, consisting of a number of brief sections, instead of four movements in the usual forms, so that the term fantasia might well apply to it. Like everything of Dvorák's, it is purely original music, owing nothing to any other composer. As a matter of justice, it should be said that Mr. Isidor Cohn was the first to introduce the "Dumky" to London amateurs, at a Concert in St. James's Hall, on June 12 last. On the present occasion the pianoforte part was taken by Mr. Leonard Borwick, who subsequently gave an intellectual and, as to manipulation, wonderfully accurate rendering of Schumann's Etudes Symphoniques (Op. 13). The only other concerted work was Haydn's Quartet in E flat (Op. 71, No. 3). Miss Thudichum was again the vocalist, and rendered songs by Schäffer, Lassen, and Saint-Saëns with purity of style.

THURSDAY SUBSCRIPTION CONCERTS.

THE first part of the Concert in the Queen's (Small) Hall, on the 6th ult., consisted solely of compositions by Schumann. The most elaborate example of this master was the Trio in F (Op. 80) for pianoforte, violin, and violoncello, rendered in the most sympathetic manner by Messrs. Septimus Webbe, Otto Peiniger, and Hans Adolf Brousil. The "Stücke im Volkston," played with finish by Mr. Brousil, also figured in the programme. Miss Ethel Bevens acquitted herself well in the song "Jephtha's Daughter" (Op. 95), and Mr. Franklin Clive earned approval for his delivery of the ballade "Belshazzar" (Op. 57). Mr. William Nicholl successfully terminated the Schumann selection by singing, with perfect command of the minutest gradations of feeling, "Wenn ich in deine Augen seh'" (Op. 24, No. 4) and "Widmung" (Op. 25, No. 1). In the second part this true artist imparted renewed interest to Sullivan's "The Sailor's Grave," and Miss Ethel Bevens made further friends by her reading of Goring Thomas's "A Summer Night." Mr. Clive was also excellently suited in his songs. Mr. Peiniger gave as violin solo Sarasate's arrangement of Chopin's Nocturne in E flat, and Mr. Webbe played the Polish composer's Nocturne in F sharp minor and Henselt's "Si oiseau j'étais."

MR. EMIL SAUER'S PIANOFORTE RECITALS.

It would seem as if the unexpected appearance of such a gifted performer as Mr. Emil Sauer had frightened away other foreign pianists from London, for beyond his

appearances at St. James's Hall very little has to be recorded in the way of Pianoforte Recitals during the past few weeks. The first two performances of the Hamburg artist and virtuoso were noticed last month, and the remaining six may be conveniently summarised. At the third, which took place in St. James's Hall, on November 29, he gave a somewhat feminine reading of Beethoven's Sonata in F minor (Op. 57), and the inartistic transcription of Wagner's "Tannhäuser" Overture might well have been omitted; but in Brahms's early Scherzo in E flat minor (Op. 4), Chopin's Fantasia in F minor (Op. 49), and minor pieces by Raff and Liszt, Mr. Sauer was heard at his best, and fairly electrified the audience. The 3rd ult. was the date of the fourth Recital, when splendid performances were given of Schubert's Fantasia in C (Op. 15) and Chopin's Sonata in B minor (Op. 58)—exquisite touch, marvellously correct execution, and poetic feeling being for once in close alliance. The fifth Recital took place on Friday afternoon, the 7th ult., at which a singularly fine and generally artistic rendering was given of Beethoven's early Sonata in C (Op. 2, No. 3), and various minor pieces by Weber, Schumann, Chopin, Henselt, and Liszt. Another Beethoven Sonata headed the programme of the sixth Recital, on the following Monday, the work being that in G (Op. 31, No. 1), which shows the master in his most genial mood. The slow movement of this was played with exquisite beauty of tone. Smaller compositions, by various composers, were included, and gave the audience a very high degree of pleasure. Not so the opening piece of the seventh performance, on the evening of the 14th ult., which consisted of a disarrangement of Bach's Organ Prelude and Fugue in D, by D'Albert. Mr. Sauer made amends by a striking, if not wholly convincing performance of Beethoven's "Waldstein" Sonata, and various pieces by Schumann, Chopin, Dubois, Grieg, and Liszt. Mr. Sauer took his farewell, for the present, on the 17th ult., his programme including Beethoven's brief Sonata in F sharp (Op. 78), which is not often played. His performance of this, as well as of other smaller works by Schubert, Schumann, Mendelssohn, Chopin, Henselt, Sgambati, and other writers, was rather quieter than usual—a matter that was explained by the statement that Mr. Sauer was unwell. At the close there was a remarkable demonstration, and the artist was persuaded into giving two extra pieces. Mr. Sauer must be fully convinced that he has won his way into the affections of London amateurs, and that he will be warmly welcomed when he returns to us next Spring.

MR. PLUNKET GREENE AND MR. LEONARD BORWICK'S RECITALS.

THE Song and Pianoforte Recitals recently commenced by the artists above-named are at once instructive and enjoyable, and they should be continued if practicable. The second, which took place at St. James's Hall, on Friday afternoon, the 14th ult., included a remarkably interesting number of songs. In the first series were Tannhäuser's "Busslied," composed, as to the melody, but certainly not as to the accompaniment, about 1240; other antiquarian songs dating from the fourteenth century, and beautiful modern lyrics by Brahms, Cornelius, and Hubert Parry. The second batch of vocal pieces was from the collection of "Songs of the English Counties," collected and edited by Miss Lucy Broadwood and Mr. J. A. Fuller Maitland. It is rightly said that they do not possess the dramatic force of Celtic tunes, but they are exceedingly interesting, though the endeavour to identify a song with some particular county can rarely be successful, for many of these old lyrics may be found in differing versions in various counties. The selection of seven plaintive and humorous songs was admirably rendered by Mr. Plunket Greene. Concerning the pianoforte solos there is less to be said, but they included a vigorous Toccata in A by Purcell, Mozart's Sonata in D major (the finest and most elaborate of several works in this key), Beethoven's Variations in C minor, and some minor pieces by Schubert, Schumann, Mendelssohn, and Chopin, all of which were beautifully played.

A DOLMETSCH CONCERT.

At the Hall of Clifford's Inn, Fleet Street, on the 6th ult., Mr. Dolmetsch gave another of his delightful Concerts. This time, however, nothing more of "ancient" than Bach was heard, the master being represented by the Concerto in D minor for harpsichord, with string quartet accompaniment; the Sonata in G for flute and viola d'amore, with accompaniment for harpsichord and violoncello; and the "Bauernkantate." But the "oldest inhabitant" of the metropolis cannot recall a performance of the last-named, and the Concerto and Sonata are certainly new to the present generation. Mr. Dolmetsch should be warmly thanked for bringing these admirable works to a hearing. As to the cantata, its humour and popular tone would make the neglect which has been its portion very difficult to explain, were we not accustomed to the dulness of the average Concert-giver. A more delightful and "taking" work it would be difficult to find; and it foreshadows Haydn and Mozart, in their popular moods, more, perhaps, than any work that preceded these masters. The soprano and bass solos (recitatives and airs) were sung with perfect taste and finish by Mrs. Hutchinson and Mr. David Bispham, and the accompaniments, for string quartet, flute, horn, and harpsichord were admirably played. These are "the names of the players": violins, Mr. A. Dolmetsch and Mr. J. A. Milne; viola, Mr. W. A. Boxall; violoncello, Miss H. Dolmetsch; flute, Mr. A. P. Vivian; horn, Mr. W. Blandford; viola d'amore, Mr. A. Dolmetsch; and harpsichord, Mr. J. A. Fuller Maitland. The harpsichord, a remarkably fine instrument, lent by Mr. Maitland, was played by its owner with a degree of skill and refinement that merits warm recognition. This Concert should be repeated "farther West" at an early date.

ROYAL COLLEGE OF MUSIC.

At the Concert of November 29 the beautiful String Octet in A, by Johann Svendsen (Op. 3), which had not been heard in London for about twelve years, was excellently played, and caused surprise that such an interesting work should have been so strangely neglected by chamber music societies. Of the eight students, led by Mr. W. Ackroyd, who took part in the performance, two—viz., Miss Marie Motto (violin) and Miss Emma Smith (violinello)—joined Miss Gwendolyn Toms (pianoforte) in Saint-Saëns's Trio in F (Op. 18), which was also given in a sympathetic and efficient manner. Miss Edith Foster essayed Beethoven's great Sonata in C minor (Op. 111), and surmounted its technical difficulties with much success. Misses Clementine Pierpoint and Florence Buckley sang.

The last Concert of the term was given at the Imperial Institute on the 12th ult. It opened with Weber's "Oberon" Overture and included the air "Lascia amor," from Handel's "Orlando," sung by Mr. Francis Harford, who should have the making of another Plunket Greene in him; an air from Goring Thomas's "Nadeshda," expressively given by Miss Louisa Kirkby Lunn; and a Caprice for violin and orchestra, by Guiraud. In this piece an interesting introductory slow movement raises expectations which the meretricious, tricky *Allegro* by no means justifies. It was played by Mr. William Ackroyd, a very gifted violinist, who combines a good, full, and exceptionally pure tone with a fluent technique. All these performances were, however, dwarfed into insignificance by the splendid rendering of Tschaiakowsky's "Symphonie Pathétique," which closed the Concert. This was played in *memoriam* of Anton Rubinstein, and no more suitable choice could have been made. For as Rubinstein was the greatest virtuoso Russia has ever produced, so this Symphony is undoubtedly the highest achievement of the Russian school of composition. Having heard the work five times now, we do not hesitate to say that we know only two pieces in symphonic music—viz., Schubert's "Unfinished" Symphony and Wagner's "Faust" Overture—which were so evidently written with the composer's very heart's blood, as the wonderful, unique first movement, with its portrayal of abject misery and fervent hope, passionate yearning and cruel disappointment, fierce defiance and turbulent strife, and, finally, noble resignation, the whole

forming such a series of mood pictures as has perhaps no equal in music. That Tschaiakowsky should have enriched the world with this astounding chapter of musical autobiography just before his decease is one of the most touching things in the history of our art. As we have already said, the performance of the extremely difficult work was splendid. We very much doubt whether there is a conservatoire of music on the Continent which could equal this achievement of the "College" pupils, under their able Conductor, Professor Stanford.

ROYAL COLLEGE OF MUSIC—OPERA.

LEO DELIBES's Opera "Le Roi l'a dit" was produced in Paris in May, 1873, but until the pupils of the Royal College added it to their *répertoire* it had not been heard in England. On the 13th ult., at the Prince of Wales's Theatre, under the direction of Professor Stanford and Mr. Richard Temple, they performed the charming work in a way that spoke highly for the system of training in vogue at Kensington Gore. There were no "stars"—no performers, that is to say, who showed genius, or even talent, above the average; but intelligence of a high order showed itself in every direction, and an *ensemble* of quite exceptional merit was the result. "Le Roi l'a dit" was admirably chosen for the end in view. It contains a great number of characters, and demands grace of movement, humour, finish, and refinement, both of acting and singing, rather than depth or intensity of feeling. The "young and inexperienced" performers who were responsible for the chief characters found themselves consequently saddled with duties not beyond their means. They were not called upon to be tragic, or to deal with emotions needing a lifetime for due comprehension. They had to deal with matters within their ken—love-making, humorous deceit, mischief, bumptiousness, comic distress, and the like. At the same time the costumes and manners of the period of the action (Louis XIV.) make more than common demands on grace of movement and "style" generally, so that the excellence of *ensemble* secured is not one to be at all minimised on account of a plot remarkable for its freedom from tragic incident. It is no small achievement to have moved gracefully through a comedy of the Louis Quatorze epoch, and to have carried off successfully the humorous episodes with which this particular specimen of the kind abounds. Where so much excellence was shown it is difficult to particularise without unfairness; but we cannot help thinking that the daily and weekly press notices have scarcely done justice to the singing or acting of the two young ladies (Miss Pierpoint and Miss Sim) who played the lovers, and the four who impersonated the daughters of the *Marquis*. The chief characters were played with far less tact than these, and have hitherto obtained the lion's share of praise.

ROYAL ACADEMY OF MUSIC.

THE invitation operatic performance, given in the Tenterden Street Concert Room, on the 14th ult., cannot be regarded in the light of a public entertainment, and therefore is scarcely amenable to criticism. But it may be said that the young people displayed considerable individual and collective ability in scenes from the "The Magic Flute" and "Lohengrin," and the entire second act of "Carmen." Mr. G. H. Betjemann, the director of the operatic class, must be highly complimented on the result of his efforts, and still more at the readiness he displayed in taking the part of the principal smuggler, *Dancairo*, when the student who was to have sustained it found himself unable to appear. His son conducted the "Carmen" selection.

The Orchestral Concert held in St. James's Hall, on the 18th ult., was rendered specially interesting by the first performance in London of Goring Thomas's posthumous cantata "The Swan and the Skylark." This charming, if not great work, was dealt with at sufficient length after its production at the recent Birmingham Festival, and further remarks as to its undoubted merits are not required. But it is only just to Dr. A. C. Mackenzie, and the large

phalanx of executants under his control, to record that the music was exceedingly well rendered by all concerned. Among the soloists, the soprano, Miss Amy Sargent, and the contralto, Miss Gertrude Bevan, displayed exceptional promise. In the miscellaneous portion of the programme Miss Edith Greenhill (pianist) and Master Aldo Antonietti (violinist) were specially commendable.

The final competition for the Steinway Grand Pianoforte, forming part of the public testimonial to Sir Augustus Harris, took place at the Royal Academy of Music on the 7th ult., when the prize was awarded to Edith O. Greenhill. On the following day the competition for the Heathcote Long Prize was held, and the prize was awarded to G. Herbert Fryer. The examiners highly commended Claude F. Pollard. The competition for the Sainton Dolby Prize also took place on the 8th ult. The prize was awarded to Lydia Care, the examiners highly commending Mary Bartlett, Hettie Johnson, and Minnie Price. The competition for the Rutson Memorial Prize (soprano vocalists) was decided on the 13th ult. The prize was awarded to Gertrude Hughes and the examiners highly commended Alice Crawley. The competition for the Robert Cocks and Co. Prize took place on the 17th ult. The prize was awarded to Gertrude Peppercorn, and the examiners highly commended Alicia Adelaide Needham. The Hine Exhibition was also decided on the same day. The prize was awarded to R. Neville Flux. The examiners highly commended Joseph Charles Holbrook. The competition for the Potter Exhibition was held on the 20th ult. The prize was awarded to Isabel Coates, and the examiners very highly commended Sybil Palliser and Edith Pratt. The competition for the Bonamy Dobree prize also took place on the same day. The prize was awarded to May H. Mukle, and the examiners highly commended Audrey E. Chapman. In the Westmorland Scholarship the scholarship was awarded to Bertram H. Wallis, and the examiners highly commended Fred. B. Randalow and David Jones.

ROYAL ACADEMY OF MUSIC—LECTURES.

AN interesting series of Lectures has been given during the past month by Professor Bridge. At the first of these, delivered on November 28, the lecturer gave a most instructive sketch of the life and writings of John Jenkins, and described the difference between the old contrapuntal style and what was at that period known as "the new music." Quotations were also read from the reminiscences of Roger North, and a Saraband containing much double stopping for the violin, which (played by Roger North) had aroused Jenkins's interest in the "new music," was cleverly rendered at sight by Miss Byford, a student of the Academy. "Mozart as a Teacher" formed the subject of the next Lecture, a subject upon which the Professor is peculiarly qualified to speak, as he is the possessor of Thomas Attwood's exercises, corrected by the great master, whose pupil he was for some time. It is scarcely necessary to add that so apposite a theme greatly interested the audience, and that the lecturer deduced several valuable lessons for the benefit of his listeners. Some excellent string quartet playing was contributed by E. E. Byford, F. Moss, Einhauser, and Mukle, students of the Institution. Early organ music and its writers provided abundant and instructive material for the next discourse, the illustrations being admirably played by Mr. G. W. Alcock.

ROYAL AQUARIUM, WESTMINSTER.

A MUSICAL Exhibition, which will close on the 19th inst., was opened at the Westminster Aquarium on the 12th ult. It is the second held at this establishment, and, like its predecessor, has been organised by Mr. E. A. du Plat, who is also responsible for the catalogue. The Exhibition is divided into two sections: trade exhibits, placed on the floor of the building; and a loan collection, located in the gallery. The former include exhibits by Messrs. J. B. Cramer, D'Almaine, Hawkes and Son, Procter (who show some fine specimens of Hindoo musical instruments), W. Reeves, G. Withers, Gray and Davison, and many others; but the interest of musicians will naturally centre in the

loan collection. Here are arranged, in such a manner as to exhibit as far as possible their evolution, various types of instruments—the harp, the flute, the brass family, the pianoforte, the various instruments played with a bow, and the single and double reeds. There are several spinets and some very early pianofortes. The tone of the latter is little louder than that of the spinets, and shows how gradually progress takes place. There is also a pianoforte with a writing-desk that belonged to Gounod, and was used by him during composition. The literary exhibits include autographs, manuscripts of historical and personal interest, and a number of printed works of more or less rarity and musical value. There are also portraits, various curiosities—such as Handel's watch, old programmes, &c.—and a number of Siamese and other Eastern instruments, together with many in use among savage tribes. The names of the ladies and gentlemen whose kindness has made this instructive collection possible are given in the catalogue, which also contains a description of the various exhibits, written concisely and without unnecessary parade of learning.

"CONTEMPORARY MUSIC."

SIR JOSEPH BARNEY read an instructive and suggestive paper on contemporary music, before a crowded audience, on November 29, at the London Institution. The lecturer said that the mistake was too often made of regarding music as an art in itself, and but little related to the general intellectual movement of the age. There was, however, but one art, which expressed itself in diverse ways, called the drama, painting, architecture, or music. Every phase of art had its moral side; each provided an answer for the problem of life. So long as it put the problem, no matter how admirably, it had not completely justified itself. What the world needed in the true artist was a solution of the problem. Composers who expressed the conflict of the passions without harmonising them were like the minor poets. They were the minstrels of the age, but not its classicists. Bach found an answer in religious ecstasy, Beethoven in intellectual control, Wagner in the supremacy of passion. These were mighty, therefore, amongst the gods of musical art. If English music of the present day did not attain to the lofty heights reached by our German cousins, we might claim that it was the result of temperament rather than the lack of genius. Modern music was the reflection of the subtle undercurrents of emotion which marked an analytical age. To the proper expression of these emotional undercurrents were necessary a profound reflection and a romantic spirit. Germany by nature united these two qualities; she was at once the home of philosophy and the nursery of romance. England was more practical, more logical, more restrained. Music did not take a course at random, as if it were isolated and apart, but obeyed a general mental law, which, in common with the sister arts, it had to inexorably obey. The position, therefore, of contemporary music would be best seen by regarding the less vague and emotional art of contemporary drama. If we considered the intellectual revolution that had swept over the human mind since the early part of the eighteenth century, it would not be difficult to realize how the clear, simple, almost formal art of Haydn and Handel had passed into the intricate, restless, and rebellious art of Wagner and Brahms. The eighteenth century was what might be termed a syncretical age, as the nineteenth was an analytical age. In the eighteenth century it was not beyond the capacity of a learned man to be master of all the knowledge of his province. Ideas were not disturbed and complicated by the thousand and one minute considerations which more ample and scientific study had involved. Clear theories marked the position of every writer; there were, so to speak, no broken ends. It was not difficult to understand, therefore, how the mental attitude of the eighteenth century was what we termed classical—why, in poetry, we had Dryden and Pope, how Addison and Johnson filled up the outline of human life, how the drama dealt in general types, and how painting was characterised by a formal and conventional treatment. The same fate befell music; everything was dainty, pleasant, well regulated, clear, simple, ordered. Its canons were laid down with a dogmatic severity that

admitted no question. It simply expressed, by the medium of sound, the complete but insufficient idea which the drama expressed by the medium of action, and painting by colour.

As the century drew to a close, however, science disturbed this spirit of complacency, and revolutionised the old narrow theories of life. Art became more realistic and natural. Literature had a purpose. The yearnings of man, his doubts, his fears, his hopes, his misgivings, his swift changes of emotion—all found a voice in the romantic music of the present day. Wagner was no mere miracle, suddenly revealed to an astonished generation. No man of genius was. Wagner merely fulfilled the vocation of greatness—to express what all men were on the point of saying. Whatever there might be in modern music that was complex, hard to understand, wild, wayward, unregulated, or mysterious was due to the corresponding attitude of the mind of the present age.

Concerning the present position of musical art and whither we were tending, Sir Joseph spoke with some diffidence, for he said he was like the man who, standing in the doorway of a cathedral, was asked to describe the form of the building above him. The only guide was to reason by analogy. Broadly, the history of musical art presented a series of developments, each of them attaining a culminating point, which was succeeded by a gradual deterioration nearly extending to dissolution, a new style almost insensibly arising from the ashes of the old to once more follow the inevitable law of nature as well as art. The sixteenth and seventeenth centuries saw the highest development of choral music, as exemplified in the masses of Palestrina, the anthems of Orlando Gibbons, and the madrigals of Wilbye and Benet. Purcell arose and showed that music could be written full of emotional expression and yet free from the more learned devices of a past time. Bach was the logical outcome of this new movement, and while he was developing the emotional side of music he was—possibly unconsciously—sowing the seed of another new departure, that of instrumental colouring, later on to reach a culminating point in the hands of Beethoven. Whilst this was going on, the foundations of the Romantic School were being laid by Weber, which, with the collateral assistance of Chopin and Berlioz, was to result in Wagner. This last-named composer had bequeathed us a legacy of such daring and supreme originality as to leave us dazzled by its brilliancy and almost paralysed by its splendour. From this state of paralysis we were only now slowly emerging. We could never be the same as before this influence fell upon us. His influence was perceivable in all classes of music, from the highest to the lowest. It was not confined to one country, it was universal, and even those who stubbornly refused to accept his doctrines were insensibly, but no less surely, swayed by their power. The lecturer concluded by appealing to his audience to encourage English composers by lending a willing ear to their compositions.

The various phases of thought that music had recorded were exemplified by the performance of a number of vocal and instrumental solos, which were admirably interpreted by Miss Evelyn Ogle, Miss Edith Leslie, Miss Madeline Payne, and Mr. Charles Phillips (pupils of the Guildhall School of Music).

HIGHBURY PHILHARMONIC SOCIETY.

FOR many years past the Highbury Philharmonic Society, conducted by Mr. G. H. Betjemann, has presented a commendable example of artistic earnestness and enterprise, and in this, its seventeenth season, the choir has attained a high standard of excellence. This was attested on November 27, when a performance was given of Sir Arthur Sullivan's beautiful cantata "The Golden Legend," the merit of which has rarely, if ever, been surpassed by any suburban choral body. The magnificent Prologue was sung with a dramatic force that showed the singers to have fully grasped the dramatic significance of the text, and the beautiful "Evening Hymn" was rendered with a firmness and expression that led to the crowded audience insisting on its repetition. Equally effective interpretations were given of "Me receptet Sion illā," and the fine Epilogue, the vocalists being ably supported throughout

the work by an excellent orchestra. No critical remarks are required concerning the soloists, as they were Madame Albani, Madame Hope Glenn, Mr. Iver McKay, Mr. G. R. Betjemann, and Mr. Watkin Mills. The Society announces the performance of Hofmann's melodious cantata "Fair Melusina," on the 29th inst.

MUSICAL ASSOCIATION.

"FROM brain to keyboard. New and complete practical solution of all technical difficulties." Such was the somewhat assertive title of the paper read by Mr. W. Macdonald Smith before a numerous attended meeting of the Musical Association, on the 11th ult., at the Royal College of Organists. We have had so many disappointments from "new solutions" and the assumed discoveries of "royal roads," that it is not surprising that Mr. Smith had to face a critical, not to say even somewhat sceptically inclined, audience. The lecturer began by deprecating the long hours of practice to which most pianists were subjected, which, he maintained, in many instances "ate the soul out of their playing," besides sometimes inducing physical disablement. He had devoted the spare time of nine years to earnest study of the subject of technique, and in his opinion all the apparatuses that had been hitherto devised fell short in the accomplishment of their object. What was commonly known as a "beautiful touch" was held by many to be a gift and an attainment not to be taught. By his method, however, he believed it could be imparted to the large majority of pianists. After showing that the hand was naturally ill adapted for perfect control of the keyboard, and that the majority of exercises did not rapidly give independent action of the fingers, the lecturer explained his new system. This was based on the physiological fact that a muscle was most nourished during the periods of rest that followed its full contraction and expansion, which induced a greater flow of blood upon which the muscle fed. Executive command was the result of perfect development of all the muscles that were used by the pianist. An untrained hand would execute a better shake with the index and longest fingers than many pianists could with their fourth and fifth, because the muscles of the first-named fingers were fully developed, whereas those of the last-named were not so. Repetition of a certain action did not insure growth of the proper muscles for the execution of that action, because when the proper muscles were too weak to give the result striven for, stronger but improper ones were unconsciously called into play, the result being not only non-attainment of the object, but frequently awkward and clumsy movements. The natural desire for full muscular contraction and expansion was seen in the flourish made by penmen before writing, and in many actions unconsciously indulged in by pianists before and during their performances. On the other hand, partial contraction did not cause the same amount of blood to visit the muscle, and there was reason to believe that quick and reiterated half-contractions, whereby the muscles were used without being properly nourished, were the cause of muscular cramp and other serious ailments to which many workers were subject. Executive difficulties vanished when perfect muscular control was obtained, but to obtain that control it was necessary to develop certain muscles peculiarly used by the pianist. For this purpose Mr. Smith has devised a systematic series of actions—several of which are new—for the hand and arm, based upon established physiological facts.

In the discussion which followed, the chairman, Mr. Walter Macfarren, said that, although he believed gymnastic exercises to be undoubtedly helpful, he did not think we should ever do without technical exercises, by which hitherto our great pianists had acquired their command over the keyboard. A valuable testimony of the efficacy of Mr. Smith's system was borne by Mr. Threlfal, who said that although he had only practised the method for some ten minutes daily for about three months, he had experienced great benefit from it, and found he had acquired much greater digital independence. He considered the results in his case the more remarkable, as he was not a trained pianist, and had never gone through a course of technical study.

REVIEWS.

The Westminster Abbey Chant Book. Arranged and edited by the Rev. J. Troutbeck, D.D., and J. Frederick Bridge, Mus. Doc. (Third edition, enlarged.)
[Novello, Ewer and Co.]

THE appearance of Dr. Troutbeck's "Paragraph Psalter," recently reviewed in these columns, necessitated, of course, the production of a chant book to match. We do not by any means intend to imply that the "Paragraph Psalter" can only be used in conjunction with the "Westminster Chant Book"; on the contrary, clergy or organists can select their own chants and apply them to the new Psalter in any way they may like. On the other hand, this new edition of the "Westminster Chant Book" will prove to be of the greatest value to those who do not use either the "Paragraph" or "Cathedral" Psalter. New chants are always being required from time to time to replace those which too-long use has rendered rather tiresome; and there is nothing short of a mine of new chants in this chant book—a mine in which church musicians will certainly not dig without discovering many treasures. But, though the "Paragraph Psalter" and the new "Westminster Chant Book" may be used quite independently—the Psalter to other chants, the chants to any other Psalter—yet much interest will naturally be taken in this chant book as revealing the exact wishes of Dr. Troutbeck as to the sort of music to which, in his opinion, the Psalms should be sung, and the trustworthy verdict of Dr. Bridge on the quality of the chants now provided. Those who, like the present reviewer, have heard the Psalms as now chanted from the "Paragraph Psalter" in our venerable Abbey, must have been struck by the peculiar fitness of the association of words and music. Passing over the plentiful supply of chants for the Canticles, amounting to no less than seventy in number, we will at once say a few words about the chants for the daily Psalms. To any one who will take the trouble to go through the Psalter with these chants at his side, it will be at once evident that many of the Psalms here find a musical treatment which brings their meaning into remarkable prominence. The old-fashioned way of going hum-drum through the whole of the Morning or Evening Psalms to one chant (double or single) without any change has, however, only recently died out, and there are even now many organists who look upon a change of chants in the middle of a Psalm with some suspicion. To such, the chant book before us will present many novelties, notably the bold use of three-phrase or triple chants in all cases where the poetic construction of the Psalm makes it fall naturally into groups of three verses. Of course, there must be careful rehearsal of the singing of Psalms, even by the most skilled choirs, if equal justice is to be done to the words and to the music; but we are convinced that the result will show that the labour has not been in vain. When a choir has become quite familiar with the new association of the music with the words, so as to be able to pass on smoothly from chant to chant without the dread of stumbling, then not only the choir, but the congregation also will take more interest and realise a deeper meaning in this our ancient heritage of inspired lyrics. It would be an invidious as well as a lengthy task to select special new chants for commendation from amongst such a plentiful store of really good specimens from the pen of the best-known church musicians of our day; it must suffice to say the "moderns" seem quite able to hold their own against the "ancients," and, if we are not mistaken, there are many chants here which will linger in churches and cathedrals, dear to the hearts and voices of future generations.

Recitation-Music Series. Composed by Stanley Hawley. *The Bells*, Edgar Allan Poe; *Lorraine, Lorrée*, Charles Kingsley; *Soul Music*, Phyllis Melville.
[Robert Cocks and Co.]

THE various combinations of music and recitation—such as Dr. Mackenzie's "Dream of Jubal" and "Eugene Aram," Schumann's "Manfred," and so on—have drawn considerable attention, during recent years, to the affinities of the two arts. And further interest is likely to be

awakened among those who occupy themselves with such subjects by these settings of Mr. Stanley Hawley's; for in them the union between the spoken verse and the music is much closer than in any previous work of the kind. In the first place, the music, though quite modern in style, appeals but little to the listener on its own account—its thematic interest is by no means striking, and no attempt is made to achieve effects of the kind usually found in "programme music." It supplies an "atmosphere," so to speak, and little more. But, on the other hand, it is continuous—there are no pauses for the recitation. And the verse is no more an independent thing than the music; it is written over each bar in as close a connection with the tones, in respect of rhythm, as any song. The result of the combination upon reciters it is too early as yet to foresee—they are certainly fettered, but are at the same time helped to a remarkable extent. It is but fair to say that on each occasion these pieces have been given in public they have met with remarkable success.

The Parish Choir Book. Nos. 155-160.
[Novello, Ewer and Co.]

MANY numbers of this useful series of Service music have recently been issued, but for the present brief comment on a few must suffice. The Athanasian Creed has generally proved a source of difficulty to composers on account of its length, and a single chant of the utmost simplicity usually suffices. A setting by E. H. Birch, the first on the above list, though mainly formed on one chant of the usual pattern used for this canticle—namely, in divisions of three and two bars each—is varied alike in melody and harmony. No. 156 is Samuel Sebastian Wesley's setting of the Nicene Creed from the composer's fine Service in E, concerning which it would be almost an impertinence to offer words of commendation. The next is a Benedicite in B flat by J. Varley Roberts. This is in free chant form, the customary triple measure being employed, and the voices alternately in unison and in four-part harmony. The version should prove effective, and it is certainly not difficult. No. 158 is a similar Te Deum, that is to say, a setting founded upon a double chant by Dr. E. J. Hopkins, varied in a skilful manner, and, of course, with the permission of the composer, by J. T. Field. In Mr. Field's Benedictus, No. 159, we have a simple chant setting with delightfully varied, but not difficult accompaniment. In No. 160, the last for the present, we have another of Mr. Field's clever arrangements. This is a Magnificat and Nunc dimittis, the former arranged on the groundwork of a double chant by the late J. Turle, and the latter on a single chant by the late Sir George Elvey.

Three Sonatines for the Pianoforte. By W. R. Driffill.
[E. Donajowski.]

THESE works may be recommended to teachers of young pianists as conducive to the cultivation of the sense of form. The first, in the key of F, is remarkably simple and easy to play; the others demand greater executive ability, the third, in C, being most advanced; but all the passages lay well under the hand, and the melodiousness of the themes and their treatment are calculated to sustain the interest of the player.

Exercices Journaliers (Daily Exercises) pour le piano. Par J. Philipp. Préface par C. Saint-Saëns.
[Paris: Durand et Fils.]

THESE exercises are intended only for very advanced players. They are of eight kinds: extensions and passages for developing independence of finger; left hand difficulties; scales; arpeggios; double notes; shakes; octaves and wrist passages generally; rhythmic exercises. But the chief value of the work lies in the fact that each difficulty is exemplified by passages chosen from the works of no less than thirty-six composers of the first rank, from Bach and Handel to Liszt, Tchaikowsky, Rubinstein, and Saint-Saëns. These passages are amongst the most "awkward" extant, and their collection in an album of less than 100 pages is likely to prove of great convenience to pianists who desire to economise time and save themselves the labour of search.

Eolian. Romance for violoncello with pianoforte accompaniment. By Walter Alcock.

La Speranza. Romance for violoncello or violin with pianoforte accompaniment. By Frank D'Alquen.

Berceuse. For violin with pianoforte accompaniment. By Herbert Sharpe.

Caprice. For violin with pianoforte accompaniment. By Cecil Gann.

Réverie. For violoncello, or violin and pianoforte. By Noel Johnson.

[Charles Woolhouse.]

ALL these may be welcomed to the rapidly growing repertory of violinists and violoncellists. Mr. Alcock's Romance is a well-told tale which will be heard with interest. Mr. D'Alquen's "Speranza" is of a bright description, although it would have been more effective had it harped less on one string. The Berceuse would scarcely lull anyone to sleep except those endowed with an energetic temperament. Appropriate fancifulness distinguishes the Caprice, but its humours present no special difficulties to master. The Réverie partakes of the nature of a mental debate concerning "to be, or not to be," which sometimes assumes an agitated character.

Organ Arrangements. Edited by George C. Martin. Nos. 19-23. [Novello, Ewer and Co.]

HAYDN'S introduction to his masterpiece, the "Creation," which he terms "Representation of Chaos," and in which many harmonic progressions now in common use are anticipated, forms an effective organ piece, and has been transcribed with much skill. No. 20 of these arrangements is the first movement of Schubert's great Pianoforte Sonata in A minor (Op. 42). Here the editor treads on somewhat dangerous ground, but, judging from the careful directions for registering, the music should prove very effective in its new guise. Similar remarks may apply to No. 21, the second movement of Schubert's "Unfinished" Symphony in B minor, and No. 22, the third movement from Schumann's "Rhenish" Symphony in E flat. Mr. W. H. Stocks is the transcriber of the Haydn excerpt, Mr. Arthur B. Plant that of Schubert, and Mr. W. A. C. Cruickshank of the two selections last named. No. 23 is a Solemn March from a cantata, "The Black Knight," by Edward Elgar, arranged by the composer. It is a brief but effective piece in a distinctly modern style, and may be warmly commended to the notice of organists as a concluding voluntary.

Practical Harmony. A concise treatise, including the harmonization of melodies, with progressive exercises. By Stewart Macpherson. [J. Williams.]

THE aim of this book is sufficiently indicated by its title, but, as other works of similar intention exist, the author explains that his book is meant to occupy a position midway between the primer and the theoretical treatise. As regards his principles, he avows himself an adherent of the Day system as modified by Macfarren and Prout. We are glad to see that in the examples only the treble and bass clefs are used. The volume is divided into three parts, which treat successively of Diatonic Harmony, Chromatic Harmony, and the Harmonization of Melodies, with Modulation. The information is tersely conveyed, and the examples well chosen.

Miniatures. Quatre Morceaux pour piano. Composés par Erik Meyer-Helmund (Op. 136). [Forsyth Brothers.]

THESE are light, attractive little pianoforte pieces. The *Menuet* is quaint, so also the *Trio*, yet it forms a marked contrast. The melodious *Petit chanson d'amour* reminds one somewhat of a certain Rubinstein piece. The *Valse mignon* and *Marche des Gnomes* are equally effective.

The Maid and the Elf. Springtime. Written and composed by Kate Willis. [Weekes and Co.]

BOTH these songs are bright and attractive. They are, moreover, effectively written for a soprano voice, probably for the composer's sister, and the words express graceful ideas in a happy manner.

Seven Songs for Mezzo-Soprano. The words selected from the poems of Alfred, Lord Tennyson. The music by Sydney Thomson. [Novello, Ewer and Co.]

THE poems selected are "Ask me no more," "Tears, idle tears," "The Miller's Daughter," "The Poet's Song," "As thro' the land," "Now sleeps the crimson petal," and "Go not, happy day." Although described as written for a lady's voice, some of these songs would obviously come more appropriately from the lips of a man. With this exception and the unnecessary repetition of words, which hinders the dramatic significance in some of the songs, the settings may be recommended to the attention of cultured vocalists as expressive and worthy of their text.

Rosalind's Madrigal. Words by Thomas Lodge (1556). Music arranged by A. L. [Metzler and Co.]

THIS quaint and graceful song has been so often sung by Miss Liza Lehmann at the "Pops" and elsewhere that its merits are fairly well known. Those who have not had the pleasure of hearing Miss Lehmann sing it may be told that a voice of considerable purity and flexibility is needed to do it justice, and that the clearest possible enunciation of the words is also indispensable. The accompaniment is not difficult.

Drinking Song. (Chanson à Boire.) Written by Racau. English words by Theo. Marzials. Composed by A. Goring Thomas. [Metzler and Co.]

THIS is a bold-spirited song calculated to make a cultured singer with a robust voice rejoice; that is, if he has a good accompanist—if not, he will do otherwise. It is just the song for a festive season.

Musicians and their Compositions. By J. R. Griffiths. [S. W. Partridge and Co.]

"THE object of these short sketches is to give the ordinary reader a general idea of some of the more prominent of the world's great composers." Thus begins the preface to this commendable little volume, which in pleasant chatty fashion deals with the lives and works of Bach, Handel, Haydn, Mozart, Beethoven, and Mendelssohn. No small merit of the work is its low price, for the more reliable and cheap books we have upon composers and their divine art the greater will be the intelligent and widespread appreciation of good music.

Cossack Cradle Song. By Napravnik. Arranged, with English words, by F. E. Whishaw. [Boosey and Co.]

EVERY lover of a really beautiful and artistic song should at once add this one to his collection. The vocal melody is a delightful specimen of the Folk-song type, and the "accompaniment" is itself so melodious and charming that it might very well be played alone as a pianoforte piece with the same title. The effect of the combination, strangely enough, is not complex, but, on the contrary, simple and expressive to a degree. The song is a little masterpiece.

Three Octave Studies (Legato) for the Development of the Wrist. For Pianoforte. By B. Bockelman (Op. 14, No. 1). [Leipzig: Fritz Schuberth.]

THE earnest student who practises these studies, with attention to the admirable manner in which they are phrased, cannot fail to acquire increased command in legato octave playing, especially by the left hand, which, in the majority of pianists, is deficient in this respect. The studies possess considerable melodic interest, the second, entitled "Cygnus," being very pleasing.

Cosaque Fantastique. Pour Piano. Par Sigismund Stojowski. [Stanley Lucas.]

PIANISTS who wish to add a striking and characteristic piece to their repertory may be recommended to purchase this composition. It requires a firm touch and spirited style for its effective performance, but presents no exceptional executive difficulties.

FOREIGN NOTES.

AMSTERDAM.—A new opera in one act, "Wit de branding," by Mynheer Richard Hol, was recently produced at the Dutch Opera, but very coldly received. And yet M. Hol is considered one of the foremost composers of his country.

ANCONA.—"Nell'harem" ("In the Harem") is the title of a new three-act opera which was produced here on the 1st ult. The composer is Signor Giulio Concina, who has also written the libretto.

BERLIN.—Herrn Hoffmann, Suk, Nedbal, and Wihan, forming the Bohemian String Quartet, have been giving two more Concerts, at which they performed works by Smetana, Dvorák, Mozart, Beethoven, and Brahms, as well as an interesting Pianoforte Quartet in G minor (Op. 8), by the second violinist, Herr Suk. Their success was again phenomenal, and the critics could hardly find words in which to express their admiration of these young artists' wonderful playing.—An interesting one hundred year old novelty was recently produced at the Mohr'sches Conservatoire. It consisted of a bass air and a chorus by Joseph Haydn. They are said to be all that exist of an Oratorio which, according to a note in the published score, was commissioned by Count Abingdon, but soon abandoned by the composer of the "Creation." The manuscript of the fragment is said to be in the British Museum.—A genuine success attended the recent Pianoforte Recital given by Mr. Ernest Hutcheson, from Melbourne. The young Australian, a pupil of Herr Stavenhagen, was quite unknown here, which makes his success all the more complete. He is a brilliant *virtuoso* and an excellent artist. "Advance, Australia!"—At a Concert given by Herr Phillip Scharwenka in the Philharmonic Hall, three new works from his pen were produced. They were a Symphony in D minor, a Symphonic Poem for orchestra, "Traum und Wirklichkeit" ("Dream and Reality"), and a Violin Concerto played by the composer's wife.—The programme of the fifth Philharmonic Concert, conducted by Herr Richard Strauss, included a new Pianoforte Concerto in B flat minor (Op. 1), by Wilhelm Stenhammer. It was played by the composer, who is spoken of as a young musician of exceptional talent and who, after each of the four movements, was greeted with enthusiastic applause.—Dr. Carl Krebs has been appointed Professor of Musical History at the Königliche Hochschule für Musik in the place of the late Professor Phillip Spitta, whose library, by the way, has recently been acquired by the Institution in question.—On the 1st ult. the 100th performance of Wagner's "Meistersinger" was given at the Royal Opera. Twenty-four years ago, on April 1, 1870, the first performance of this veritable wonderwork was received with storms of yells, hisses, and stamping, so that literally for minutes at a time not a sound of music could be heard. And this was in Berlin, not in Paris!

BOLOGNA.—On the 1st ult. a new three-act opera, entitled "Saviti," and composed by Signor Natale Canti, was produced at the Municipal Theatre.

BREMEN.—At the third Philharmonic Concert, Anton Rubinstein's fifth Symphony (in G minor) and his Overture to "Antoniuss and Cleopatra" were played in *memoriam* of the lamented Russian composer.—"Die Generalprobe" ("The General Rehearsal"), a one-act comic opera, by Lortzing, the composer of "Czar und Zimmermann," was given, for the first time, at the Town Theatre, on November 19, and, thanks to a spirited performance, pleased the audience greatly.

BRÜNN.—Paul Umlauf's prize opera, "Evanthia," was very favourably received on its recent first performance here.

CARLSRUHE.—Felix Mottl has once more produced an important work by a young composer, who, but for the great conductor's timely aid, might have waited many weary years before his music was brought to a hearing. "Ingwelde," a three-act music-drama (not opera), the libretto by Count Ferdinand Sporck, the music by a highly talented young Rhinelander, of twenty-six, Max Schillings, was produced at the Court Theatre, on November 13, and exceedingly well received. It has been welcomed by some of the critics (such as the well-known Arthur Smolian) as the first really original and important music-drama that has been produced

since Wagner, and an emphatic answer in the affirmative to the question whether that master has left a "school." The features upon which Herr Smolian specially dwells are the striking originality and beauty of Schilling's themes; his gifts of characterisation and truthfulness and nobility of expression. To these are added a complete mastery of all technical details, and more especially of the Wagnerian method of using the *Leitmotif*, as exemplified in the master's later works. The performance, with Frau Reuss-Belce, Herren Gerhäuser and Plank in the cast, was exceedingly fine.

COLOGNE.—Professor Carl Reinecke's opera, "Der Gouverneur von Tours," was, on November 24, performed here at the Town Theatre, and the veteran composer, who was present, had the satisfaction of seeing the audience thoroughly pleased with his charming work.

DARMSTADT.—Tchaikowsky's opera, "Eugeny Onegin," has been added to the *répertoire* of the Court Theatre. It was recently performed for the first time under the direction of Herr de Haan.

DESSAU.—The first performance of Humperdinck's "Hänsel und Gretel," at the Court Theatre, on November 30, was especially interesting, because Frau Cosima Wagner had put the work on the stage, and thereby once more proved herself one of the foremost stage managers of her time, if proof were needed after the successes of the Bayreuth Festspiele.

DRESDEN.—At the second Symphony Concert of the Royal Orchestra a new Suite, from Franz Curti's music to Holger Drachmann's melodrama, "Schneefried," was produced. The characteristic and effective work was excellently played under Capellmeister Hagen, and created a distinctly favourable impression.—Verdi's "Falstaff" was performed for the first time at the Court Theatre, on November 17, and, needless to add, astonished and delighted the critical audience.

FLORENCE.—Signorina Semiramide Colle, a young pianist of fourteen, has just given her first Recital here, playing the Mendelssohn Variations Sérieuses, the G minor Ballade of Chopin, the Liszt "Midsummer Night's Dream" Fantasia, and other pieces which would be no trifle to a grown-up brain. She played these in a quite phenomenal manner, and made a marked success. Signorina Colle is a pupil of Signor Sgambati, the well-known Roman virtuoso.

FRANKFORT-ON-MAIN.—Berlioz's "Requiem" was performed for the first time here on November 21, by the Cäcilienverein, under the direction of Herr Grüters. The performance was exceptionally fine, and the unique work made a deep impression.

GENEVA.—On November 28 a new large concert hall, the Victoria Hall, was opened with appropriate ceremony. The splendid building has been erected by the British Consul, Mr. Daniel Barton. At the inaugural Concert, a new Symphony for orchestra and organ, by M. Widor, specially written for this occasion, and played by the composer, was performed with great success.

HAMBURG.—Smetana's comic opera, "Zwei Wittwen" ("Two Widows"), was performed here for the first time on November 15, and achieved a genuine success.—Herr Pollini, the director of the Town Theatre, has just accepted a new opera, composed by Mr. James M. Coward, the London organist, to be produced this winter. He has also engaged Mr. Coward to supply him with another opera for next autumn.

HANOVER.—Mr. Edgar Tinel's Oratorio "Franciskus" was performed for the first time in this town, on November 22, by the Musik-Akademie, under Capellmeister Frischen. The striking work, which, in Germany, seems to create a greater stir than any other Oratorio since Mendelssohn's "Elijah," was most favourably received.

KIEL.—This town must be added to the list of those in which Herr Humperdinck's "Hänsel und Gretel" has been performed. The public was delighted with the work when it was recently given here for the first time.

LEIPZIG.—On November 12 Edgar Tinel's Oratorio "Franciskus," which was so enthusiastically received last winter, was again performed at the Albert Hall, in the Crystal Palace, under the direction of Dr. Paul Klengel and in the presence of the composer, who was once more the recipient of enthusiastic ovations. Herr Heinrich Vogl gave a

masterly performance of the title rôle.—At the sixth subscription Concert, in the new Gewandhaus, on November 15, a new cantata, entitled "Todtenfeier," by Heinrich von Herzogenberg (Op. 80), was performed, under the direction of the composer, and well received. It was originally produced about a year ago at a Concert given by the Königliche Hochschule, Berlin.—On November 18 Schumann's only opera, "Genoveva," was revived at the Stadt-Theater.—At a Concert given on November 14, at the Royal Conservatoire of Music, two "novelties"—both of them posthumous works—were produced. They were a Concert-Overture by Robert Volkmann, which, to judge from the style of the music, dates from an early period of the composer's career; and an Elegy for five violoncelli, by Franz Lachner. The programme contained also a Symphony in C by Michael Haydn, a Suite for strings by G. Muffat, and Handel's "Fireworks" music, originally produced in the Green Park, April 29, 1749, at the fireworks given on the occasion of celebrating the Peace of Aix la Chapelle.—The Emperor William's "Sang an Ägir" was, on November 25, performed on the stage of the Town Theatre; but although the director had gone out of his way to provide elaborate scenic accessories for an appropriate decorative "background," the harmless music made not only no impression, but when a few persons attempted to show their approval in the usual way, their applause was immediately drowned by the energetic hissing of the rest of the audience. The Leipzigers are evidently more critical than loyal!

LIEGE.—M. J. Jongen, of the Royal Conservatoire in this town, has been awarded the prize of 1,000 francs offered by the Academy of Fine Arts for the best String Quartet.

LIVORNO.—"Yoric" (*anglicé*, Yorick), a new lyric drama in three acts and four tableaux, written and composed by Signor Ettore Martini, was successfully produced, on the 1st ult., at the Goldoni Theatre. It is said to be a work of some value, but too long and too heavy, and sadly in want of cutting. Alas, poor "Yoric"!

LÜBECK.—"Sonnenwacht" (Solstice Night) is the peculiar title of another addition to the lengthy list of one-act operas composed by German musicians in imitation of Mascagni. Its composer is B. Harmston, and it was produced with some success at the local Town Theatre, on November 27.

MANNHEIM.—On November 28 a new three-act comic opera, written and composed by Albert Gortler, was produced at the Court Theatre, but only achieved a bare *succès d'estime*. The title of the work is "Der Schatz des Rhampsinit," which might be translated either "The 'Treasure'" or "The 'Sweetheart' of Rhampsinit."

MILAN.—M. Massenet's "Werther" was recently given for the first time at the International Lyric Theatre, and if an "explosion of applause," lasting ten minutes by the clock, such as, according to *Le Ménestrel*, followed the fall of the curtain, is any criterion of success, then M. Massenet has indeed succeeded.

MODENA.—At the Municipal Theatre a one-act lyric scene, "Triste lotta," by Signor Minzagni, was recently produced with success.

MUNICH.—Smetana's three-act grand opera, "Dalibor," was performed for the first time in German at the Court Theatre, on November 28, and was received with great applause. The German translation of the libretto is by Max Kalbeck.—"Franciskus," the work by which the Flemish composer, Edgar Tincl, is chiefly known in Germany, was recently given for the first time by the Musical Academy, with Herr Vogl and Fräulein Ternina in the chief rôles. The success of the Oratorio was undoubted.

NICE.—The Grand Théâtre opened its season with Wagner's "Lohengrin" on November 29.

PARIS.—At the Concerts Colonne a Berlioz cycle is in progress, during which the master's six works for chorus and orchestra—viz., "Roméo et Juliette," the "Requiem," "The Childhood of Christ," "Faust," "Lélio," and the Te Deum will be given. Each work will be performed twice—i.e., on two consecutive Sundays.—At the Lamoureux Concerts a genuine success has been obtained by the German violinist, Herr Hugo Heermann, in Brahms's Concerto in D.—The great event of the past month has been the 1,000th performance of Gounod's "Faust," which was celebrated with all possible solemnity and rejoicing, at the Grand

Opéra, on the 14th ult. It was not the 1,000th performance of the famous work at this theatre, but the 1,000th performance in Paris. For, as M. Arthur Pougin points out in an interesting article in *Le Ménestrel*, the Grand Opéra has given the opera only about 700 times. The original production took place on March 19, 1859, at the Théâtre Lyrique, with Madame Carvalho and M. Barbot in the principal rôles. But its success was so small, that up to October 30, 1862, when the Théâtre Lyrique was transferred to the Châtelet, only fifty-seven performances had been given. On March 3, 1869, the epoch-making work made at last a triumphant appearance on the stage of the Grand Opéra, when the cast included Mlles. Christine Nilsson (*Marguerite*) and Mauduit (*Siebel*), MM. Colin (*Faust*), Faure (*Mephistopheles*), and Devoyod (*Valentin*). On December 4, 1887, the 500th performance at the Grand Opéra was reached. At the jubilee performance, on the 14th ult., the cast consisted of Madame Caron (*Marguerite*), M. Alvarez (*Faust*), M. Delmas (*Mephistopheles*), M. Renaud (*Valentin*), Madame Deschamps-Jehin (*Martha*), and Mlle. Agussol (*Siebel*). The final scene was omitted and replaced by a so-called Apothéose, composed by M. Ambroise Thomas to some verses by M. Jules Barbier, and sung by all the artists of the establishment as well as the chorus. They were dressed in the costumes of the characters in the various operas of the master, "Sapho," "Mireille," "Roméo et Juliette," "Polyeucte," &c., and as they stood in effective groups round his bust, the crowded house burst into enthusiastic applause, which did not abate until the Apothéose was repeated.—Schumann's opera "Genoveva" was performed for the first time in France at the Concert d'Harcourt of the 16th ult. A French translation had been specially made for this occasion by MM. Eugène d'Harcourt and Charles Grandmougin.

PRESSBURG.—A new opera, "The Orphan of Cordova," by Oskar Strauss—no connection with the many other musical Strausses, we suppose—was recently produced here with considerable success.

ROME.—The unsuccessful production of a new two-act lyric drama, "Il Voto," by Signor Pietro Vallini, has to be chronicled. The event took place at the Constanzi Theatre, on November 27.

ROUEN.—"Hermann et Dorotheë," a three-act opera, founded by M. Julien Goujou on Goethe's poem, and composed by M. Frédéric Le Rey, was recently produced with success at the Théâtre des Arts.

ST. PETERSBURG.—The remains of Anton Rubinstein were interred on November 28 with great solemnity in the cemetery attached to the monastery of St. Alexander Nevsky, the obsequies, which were of a very imposing character, lasting from an early hour until five o'clock in the evening. The funeral service in the Cathedral was attended by six thousand persons, comprising the *élite* of the musical, theatrical, and literary world of St. Petersburg, besides deputations from the Imperial Theatre at Moscow, the Moscow Philharmonic Society, and other musical associations, to the number of ninety-two. The musical portion of the service, which was most impressive throughout, was magnificently rendered by a special choir of 200 voices. The vast square in front of the church was filled by an enormous crowd, and in the streets along the line of route to the place of interment, notably in the Nevsky Prospect, large numbers of spectators had assembled to witness the *cortège*, which extended to several kilomètres in length. Four funeral cars, laden with silver and floral wreaths, followed the car containing the remains, itself almost hidden beneath a mass of floral tributes. In front walked, besides the students of the Conservatoire, pupils from all classes of schools, to the number of several thousands, in addition to members of various public institutions, the clergy, and the bearers of the decorations which had been conferred upon the deceased. Halts were made at the Conservatoire founded by Rubinstein, and the Vladimir Church, in order that prayers might be offered. On reaching the monastery, after a progress marked by profound reverence on the part of the multitudes lining the route, the remains were placed in a temporary chapel hung with black, which had been erected over the tomb, and then lowered into the grave. A fund has already been started for erecting a monument to the deceased master.

FOUR-PART SONG.

Words by T. NASH.

Composed by F. H. COWEN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.) also in New York.

Molto Allegro, quasi Presto.
mf sempre leggiero.

SOPRANO.
Spring, the sweet Spring, Is the year's plea-sant King; Then

ALTO.
Spring, the sweet Spring, Is the year's plea-sant King; Then

TENOR.
Spring, the sweet Spring, Is the year's plea-sant King; Then

BASS.
Spring, the sweet Spring, Is the year's plea-sant King; Then blooms each thing, . .

PIANO.
(ad lib.)
♩ = 132.
mf sempre leggiero.

Molto Allegro, quasi Presto.
mf sempre leggiero.

maids dance in a ring, . . The pret-ty birds do sing,

maids dance in a ring, . . The pret-ty birds do sing,

maids dance in a ring, . . The pret-ty birds do sing, Maids

. Cold doth not sting,

mf

Copyright, 1894, by Novello, Ewer and Co.

Maids dance in a ring, in a ring, The pret-ty birds do sing, Then blooms each thing, Maids
in a ring, in a ring, The pret-ty birds do sing, Then blooms each thing, Maids
dance in a ring, in a ring, The pret-ty birds do sing, Then blooms each thing, Maids
in a ring, in a ring, The pret-ty birds do sing, Then blooms each thing, Maids

dance in a ring, The pret-ty birds do sing, . . . Jug - jug,
dance in a ring, The pret-ty birds do sing, . . . Jug - jug,
dance in a ring, The pret-ty birds do sing, . . . Cuc - koo, . . .
dance in a ring, The pret-ty birds do sing, . . .

jug - jug, to-witta - woo! Spring, the sweet
jug - jug, to-witta - woo! Spring, the sweet
cuc - koo! to-witta - woo! cuc - koo! . . . O sweet
Pu - we, pu - we, pu - we, towittawoo! Spring, the sweet

Spring! O, the sweet Spring! The palm and may Make

Spring! . . O, the sweet Spring! The palm and may Make

Spring! . . O, the sweet Spring! The palm and may Make

Spring! . . O, the sweet Spring! The palm and may Make

f poco rit. *a tempo.*

coun-try hous-es gay, The shepherds pipe all day, . .

coun-try hous-es gay, The shepherds pipe all day, . .

coun-try hous-es gay, The shepherds pipe all day, . .

coun-try hous-es gay, Lambs frisk and play, . .

mf *p*

Birds tune this mer-ry lay, Shep-herds pipe, shep-herds

Birds tune this mer-ry lay, Shep-herds

Birds tune this mer-ry lay, Shep-herds pipe, shep-herds

And we hear aye . . this mer-ry lay, Shep-herds

mf *p* *p* *p*

The image shows a musical score for a song titled "The Shepherd's Song". It is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of two systems of music. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The lyrics are: "pipe all day, Birds tune this mer-ry lay, Lambs frisk and play, Shep-herd". The piano accompaniment features a simple melody in the right hand and a bass line in the left hand. The lyrics are written below the vocal line. The score is marked with "cres." (crescendo) at the end of the first system and the beginning of the second system.

pipe all day, Birds tune this mer-ry lay, Lambs frisk and play, Shep-herd
cres.

pipe all day, Birds tune this mer-ry lay, Lambs frisk and play, Shep-herds
cres.

pipe all day, Birds tune this mer-ry lay, Lambs frisk and play, Shep-herds
cres.

pipe all day, Birds tune this mer-ry lay, Lambs frisk and play, Shep-herds
cres.

pipe all . . day, Birds tune this mer - ry lay, . . Jug - jug,

pipe all day, Birds tune this mer - ry lay, . . Jug - jug,

pipe all day, Birds tune this mer - ry lay, . . Cue - koo, . .

pipe all . . day, Birds tune this mer - ry lay, . .

Musical score for "The Little Boat" (Les Petits Bateaux). The score is in 3/4 time and G major (one sharp). It features vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are in English and French.

Lyrics:
 English: jug - jug, to-wit-ta - woo!
 French: cue - koo! to-wit-ta - woo!
 English: Pu - we, pu - we, pu - we, to-wit-ta-woo!
 French: cue - koo!

Instrumentation: Soprano, Alto, Tenor, Piano.

Key Signature: G major (one sharp).

Time Signature: 3/4.

Tempo/Character: Moderato.

Dynamic Markings: *p* (piano), *mf* (mezzo-forte).

Rehearsal Markings: 1, 2, 3.

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 199. Awake, thou that sleepest Stainer 6d.
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 77. Be merciful ... E. A. Sydnham 3d.
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 364. Father, hear the prayer F. Brandeis 3d.
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 384. Father of Life ... S. J. Gilbert 3d.
 28. Fear not, O land ... Sir John Goss 6d.
 446. Flee from evil ... Rev. W. J. Clarke 3d.
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 373. From the deep I called ... Spohr 6d.
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 333. Give ear, O Shepherd of Israel ...
 88. Give ear, O ye heavens Dr. Armes 3d.
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 49. God be merciful ... S. S. Wesley 3d.
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 344. God, that madest earth and heaven ...
 442. God, who at sundry times J. H. Mee 4d.
 388. Giant, we beseech Thee ...
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 138. Hear, O heavens ... A. Friedländer 3d.
 94. Hear, O Lord ... P. Humphreys 6d.
 139. Hear, O Lord ... Sir John Goss 2d.
 102. Hear, O Lord ... C. King 2d.
 201. Hear, O Thou Shepherd Dr. Clarke 4d.
 376. Hide not Thy face Kellow J. Pye 3d.
 330. Holy Ghost to earth descending, ...
 111. Holy, holy, holy ... Dvorak 4d.
 216. Hol' every one ... Dr. Croft 3d.
 366. Hol' every one that thirsteth ... G. C. Martin 4d.
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 409. If ye love Me ... H. W. Wareing 3d.
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 455. Jesus Christ is risen ... Oliver King 4d.
 7. Judge me, O God ... Mendelssohn 4d.
 179. King all glorious ... J. Barnby 6d.
 37. Lead, kindly Light ... J. Stainer 4d.
 425. Lead, kindly Light ... R. Dunstan 3d.
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 Makes joyful noise C. Mackenzie 4d.
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(To be continued.)

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FOR VOICES AND ORGAN

WITH SHORT INTERLUDES GIVING OPPORTUNITY FOR MEDITATION

THE WORDS WRITTEN BY REV. E. MONRO

THE MUSIC COMPOSED BY

MYLES B. FOSTER.

Price Threepence.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.); also in New York.

Slow throughout.

ORGAN.

Sw. pp

Man.

poco rall.

I.—The Question.

VOICES AND ORGAN.

1. In His own rai - ment clad, With His blood dyed ; Wo - men walk sor - row - ing By His side.

p

Ped.

2. Heavy that Cross to Him,
Weary the weight,
One who will help Him, waits
At the gate.

3. See ! they are travelling
On the same road,
Simon is sharing with
Him the load.

4. Oh, whither wandering
Bear they that tree ?
He who first carries it,
Who is He ?

Sw.

Soft Gt. coupl. poco cres.

cres.

poco rit.

Ped.

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II.—The Answer.*

VOICES AND ORGAN.

1. Fol-low to Cal - va - ry, Tread where He trod, . . He Who for ev - er was Son of God.

2. You who would love Him, stand
Gaze at His Face;
Tarry awhile on your
Earthly race.

3. As the swift moments fly
Through the Blest Week,
Read the great story the
Cross will teach.

4. Is there no beauty to
You who pass by,
In that lone Figure which
Marks that sky?

III.—The Story of the Cross.

VOICES IN UNISON.

1. On the Cross lift - ed, Thy Face we scan, Bearing that Cross for us, Son of Man.

2. Thorns form Thy diadem,
Rough wood Thy throne,
For us Thy blood is shed,
Us alone.

3. No pillow under Thee
To rest Thy Head,
Only the splintered Cross
Is Thy bed.

4. Nails pierce Thy Hands and Feet,
Thy Side the spear;
No voice is nigh to say
Help is near.

5. Shadows of midnight fall
Though it is day;
Thy friends and kinsfolk stand
Far away.

6. Loud is Thy bitter cry;
Sunk on Thy Breast
Hangeth Thy bleeding Head
Without rest.

* This may be sung by all the Bases in Unison.

7. Loud scoffs the dy - ing thief Who mocks at Thee ; Can it, my SAVIOUR, be All for me ?

VOICES AND ORGAN.

dim.

8. Gaz - ing a - far from Thee, Si - lent and lone, Stand those few weep - ers Thou Callest Thine own.

p *p*

Ped.

9. I see Thy title, Lord,
Inscribed above,
"JESUS of Nazareth."
King of Love!

10. What, Oh my SAVIOUR !
Here didst Thou see,
Which made Thee suffer and
Die for me ?

Oboe, *lusingando*. Clarabella.

Ch.
soft Ped.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with a key signature of one sharp (F#). It contains a bass line with various note values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots. The title 'The Rose Tree' is written in a decorative, cursive font at the bottom of the page.

Sw. Reed.

L.H. soft Gt.

p Sw. 16, 8, & 4 ft. without Reeds.

rall.

Man. Ped.

IV.—The Appeal from the Cross.*

(1st Tone, 6th and 7th endings.)

PRIEST. *con espress. molto.*

1. Child of My grief and pain, Watch'd by My love, . . . I come to

call thee to Realms a - bove.

2. I saw thee wandering
Far off from Me :
In love I seek for thee,
Do not flee.

3. For thee My blood I shed,
For thee alone :
I came to purchase thee
For Mine own.

4. Weep not for *My* grief,
Child of My love,
Strive to be with Me in
Heaven above.

cres. poco a

poco. f

* This may be sung by the Priest. or Bass Solo.

V.—Our Cry to Jesus.

molto cres.

ff 1. Oh, I will fol low Thee, Star of my . . soul ! . Thro' the deep

molto cres.

f *Gl. to Full Sec.*

First 3 verses. *Last verse.* *rit.*

shades of life To the goal. Ev - er to . . be. A - men.

rit.

rit.

2.

mf Yes, let Thy Cross be borne
Each day by me,
Mind not how heavy, if
But with Thee.

3.

mp LORD, if Thou only wilt
Make us Thine own,
Give no companion, save
Thee alone.

4.

ff Grant thro' each day of life
To stand by Thee ;
With Thee, when morning breaks,
Ever to be. Amen.

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51. Watch ye and pray	J. V. Roberts	14d.	302. So the world goes round	Marie Wurm	2d.
52. The path of the just	James Coward	14d.	303. Softly the moonlight	F. Iliffe	3d.
53. O Lord, correct me	Charles Wood	14d.	304. You stole my love (arranged by F. Maxson)	W. Macfarren	2d.
54. I will arise	Alan Gray	14d.			
55. The Angel of the Lord	" "	14d.			

To be continued.

To be continued.

LONDON & NEW YORK: NOVELLO, EVER AND CO.

Spring, the sweet Spring! O, the sweet Spring! The fields breathe sweet, The

Spring, the sweet Spring! O, the sweet Spring! The fields breathe sweet, The

O sweet Spring! O, the sweet Spring! The fields breathe sweet, The

Spring, the sweet Spring! O, the sweet Spring! The fields breathe sweet, The

p *f poco rit.* *a tempo.*

dais - ies kiss our feet, Young lov - ers meet, Old wives a sun - ning sit,

dais - ies kiss our feet, Young lov - ers meet, Old wives a sun - ning sit,

dais - ies kiss our feet, Young lov - ers meet, Old wives a sun - ning sit,

dais - ies kiss our feet, Young lov - ers meet, Old wives a sun - ning sit, The

p

cres. Lov-ers meet, lov-ers meet, old wives, old wives a sunning sit, In

cres. Lov-ers meet, lov-ers meet, old wives, old wives a sunning sit, In

cres. Lov-ers meet, lov-ers meet, old wives, old wives a sunning sit, In

cres. fields breathe sweet, Lov-ers meet, old wives, old wives a sunning sit, In

cres. *f*

ev - 'ry street, in ev - 'ry street These tunes our ears do greet, . .

ev - 'ry street, in ev - 'ry street These tunes our ears do greet, . .

ev - 'ry street, in ev - 'ry street These tunes our ears do greet, . .

ev - 'ry street, in .. ev - 'ry street These tunes our ears do greet, . .

Jug - jug, jug - jug, to-wit-ta -

Jug - jug, jug - jug, to-wit-ta -

Cuc - koo, . . cuc - koo! . . to-wit-ta -

Pu - we, pu - we, pu -

- woo! Spring, the sweet Spring! O, the sweet Spring!

- woo! Spring, the sweet Spring! . . O, the sweet Spring!

- woo! cuc - koo! . . O, sweet Spring! . . O, the sweet Spring!

- we, to-wit-ta-woo! Spring, the sweet Spring! . . O, the sweet Spring!

STUTTGART.—"Konradin von Schwaben," a grand opera, composed by Gottfried Linder to a libretto by Duchess Vera of Württemberg, was revived at the Court Theatre, on November 11, in a new and completely revised version, and very warmly received. The work was originally produced at this theatre twelve years ago. It is, throughout, on the lines of grand opera, but contains a great deal of beautiful and powerful music.—Brahms's rarely-heard "Rinaldo," for male chorus, tenor solo, and orchestra, one of his finest works, though shamefully neglected, was recently performed by the Teachers' Choral Society, under Herr S. de Lange.

TOTIS.—At the theatre in the castle of Count Esterhazy in this place the opera "Arnolda," which lately gained the first prize offered by an American musical society, was successfully produced some time since. The composer, Carl Trotzler, occupies the post of Conductor to Count Esterhazy.

VERONA.—At the Ristori Theatre, "Medora," a grand opera in four acts, composed by Signor Ferruccio Cusinati, was brought to a first hearing on November 29. The novelty was unsuccessful.

VIENNA.—The musical winter season was opened on November 5 with a Concert devoted to compositions by Palestrina and Orlando di Lasso. Of the former master, the Mass "Ecce ego Johannes" and four madrigals, and of his Flemish contemporary two motets, "Jubilate" and "Super flumina," and the humorous double "Echo" chorus, "Ola! o che bon' echo," were included in the programme of this "Festival" Concert, which was conducted by Herr Theobald Kretschmann.—At the Court Theatre, Anton Smareglia's three-act opera, "Cornelius Schutt," was produced on November 23, and hit the taste of the audience. The composer, as well as the principal singers, Fräulein Lola Beeth and Herren Van Dyck and Grengg, were honoured with repeated calls.

WIESBADEN.—M. Saint-Saëns's Oratorio "The Deluge," of which few musicians know more than the prelude (more peculiar than appropriate), was performed here recently, for the first time in Germany, under the direction of Herr Zerlett.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

A REMARKABLY fine performance of Handel's "Messiah" was given on the 12th ult., by the Bristol Choral Society, which, notwithstanding its previous good knowledge of the Oratorio, assiduously studied it, under the guidance of Mr. George Riseley, for some weeks prior to the Concert. The band and choir numbered about 500, and the principal vocalists were Miss Agnes Spackman, Miss Jessie King, and Mr. Dean Trotter and Mr. W. Thomas in the places of Mr. Charles Chiley and Mr. W. J. Ineson, absent through indisposition; Mr. J. H. Fulford presided at the organ, and Mr. Riseley conducted. Airs so familiar as those in the Saxon's great work were safe in the hands of soloists so experienced as the ladies and gentlemen named. The achievements of the choir, however, may be fittingly designated as brilliant, so grand were the power and tone, so accurate were the phrasing and enunciation, so careful was the marking of light and shade, and so firm was the attack and sharp the release, due in a great measure to the clear and inspiring direction of the Conductor. Band and organist contributed their share to the magnificence of the performance.

The Bristol Æolian Male Choir, a comparatively new body, formed in Bristol in the East division of the city, where there is need for many more musical societies of this order, gave its second Concert, on the 3rd ult., with surprising and delightful results. The performance, which took place at the Vestry Hall, Pennywell Road, in the midst of a populous district, was attended by the Mayor and a crowded audience. Directed by Mr. Geo. A. Seigh, the choir sang the glees "Hart and Hind" (Bishop), "Who comes" (Callcott), "By Celia's Arbour" (Horsley), "The Martyrs of the Arena" (De Rille), "Blest is the fairy hour" (Horsley), "Hail, Music" (Beschnitt), "Crabbed age and youth" (Stevens), "The Beleguered" (Sullivan), "Vineta" (Abt), "Past is the race of Heroes"

(Hargreaves), and "The Mother's Prayer." Good phrasing, clear enunciation, promptness of attack and release, careful attention to light and shade, and all points which go to make up the excellence of a performance were observable in the singing of the young Society, and promise was given of even yet better achievements in the future. The members are to be congratulated on the degree of efficiency they have already attained. Miss Marion Harris and Miss Aldersley contributed songs, and Miss Edith Colman played violin solos.

A select choir of twenty-four voices, from Glasgow, sang in Colston Hall on November 29. The pieces brought forward were chiefly by Scottish authors, as may be gathered from the list: "Hail to the chief," "Wilt thou be my dearie?" "Annie Laurie," "Last May a braw wooer," "The bonny wee window," "The rowan tree," "McGregor's gathering," "The flower of Dunblane," "The wedding of Shon Maclean," "The land o' the leal," "Kate Dalrymple," "The auld nean," "Scots wha' hae," and Bishop's "Now tramp." The singing of these compositions, and of songs rendered by individual members of the choir, was greatly appreciated by a large audience.

At the Saturday Popular Concert at the end of November, which was attended by a large audience, the choir sang "Springs she not" (Pearsall), "The queen of night" (Martin), "A spring song" (Pinsuti), "Stars of the summer night" (Smart), "Hark! Apollo strikes the lyre" (Bishop), and "A sailor's song" (H. Smart). These bright part-songs and glees were the most agreeable feature of the programme. Miss Blanche Powell and Mr. Dan Price contributed songs, Miss Annie Holman and Mr. G. Harlow played violin and cornet solos respectively, and the band performed overtures and selections. At the Concert on the 15th ult. the choral pieces were "Sweet and low" (Barnby), "Hush thee, my babe" (Sullivan), "The Cruisken Lawn" (Stewart), "Come, lasses and lads" (Old English), "Come, Dorothy" (German Volkslied), and "The old folks at home" (Christy). Madame Gomez and Mr. Montague Worlock sang songs, Master Toy gave some violin solos, and among the compositions played by the band was Grieg's "Sigurd Jorsalfar" Suite, now first introduced to Bristolians.

A new ladies' Association—the Clifton Pompadour Musical Society—gave its first Concert on November 22, and pleasingly sang a number of compositions.

A very good performance of Mendelssohn's "Elijah" was given, on the 13th ult., by the Weston-super-Mare Philharmonic Society, under the direction of Mr. Cook. The principal vocalists were Mrs. Ada Patterson, Miss Leslie Trowbridge, Mr. J. Dean Trotter, and Mr. Norman Salmond. Mrs. Alford, Mrs. A. Hunt, Dr. Roxburgh, and Mr. A. E. Masters assisted in the concerted numbers.

Miss Lock's Chamber Concert, on November 28, was exceedingly enjoyable, from the fact that the works brought forward were played with a high degree of artistic excellence. The compositions were Beethoven's String Quartet in B flat (Op. 18, No. 6); Dvorák's extraordinary Dumky Trio (Op. 90) for pianoforte, violin, and violoncello; and Haydn's String Quartet in D. The executants were Miss Lock, Messrs. Theo. Carrington, Duys, Wetten, and Van Gelder. Miss Lock's pianoforte solos were a couple of pieces of Chopin, and Mrs. Herring Mason contributed songs.

The second Popular Chamber Concert of the season took place in the lesser Victoria Room on the 8th ult., when Rheinberger's Quintet in C (Op. 114) for pianoforte and strings, Haydn's String Quartet (Op. 77, No. 1), and the Andante and Variations from Beethoven's String Quintet (Op. 18, No. 5) were brought forward. The executants were Messrs. Ward, Bernard, Gardner, Pavey, and Miss Mabel Rootham, who also played as her pianoforte solo Chopin's Ballade in A flat. Miss Marion Harris was the vocalist.

The Bristol Post Office Band Concert, which took place on November 28, was a success. Songs by Miss E. Florence, Madame Belle Cole, and Mr. John Morley, and performances by the band, directed by Mr. Fred. Watts, constituted the musical pabulum.

The Concerts at Clifton Spa have been continued with varying success; but the Thursday evening orchestral performances, although remarkably good, have not been

adequately supported; hence it is feared they will be allowed to lapse. Perhaps when the large and costly building scheme is completed a fresh attempt will be made to secure proper appreciation of music so choice and so excellently rendered.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin Musical Society led off its nineteenth season with an admirable performance of Mendelssohn's "Hymn of Praise," followed by Mackenzie's "Dream of Jubal," its first performance in Dublin. The Concert took place in the Royal University Examination Hall, on the 6th ult., and was largely attended. A most gratifying fact is the steady improvement of the Society's band during the last two or three years. Its discipline is now nearly perfect, and anything like "independent" or careless playing was conspicuously absent from this most satisfactory rendering of Mendelssohn's Symphony and the Cantata. Of the choir of 350 voices it need only be said that it never sang better. The principal singers were Mlle. Antoinette Trebelli, Mr. Herbert Grover, and Mr. John Horan, jun.; and the recitation in Mackenzie's work was undertaken by the Rev. Chancellor Tisdall, D.D. Dr. Joseph Smith conducted, Mr. Theodore Werner led the strings, and Mr. Horan, sen., was organist.

An extra Christmas performance of "The Messiah" was given by the same Society on the 20th ult., with Madame Clara Samuelli, Miss Helen Pettican, Mr. Dan Jones, and Mr. Bantock Pierpoint as soloists.

It is proposed to give some Orchestral or Symphony Concerts next year, with the band of the Dublin Musical Society, whose capability for such work is no longer to be doubted.

St. George's Choral Union, a well-organised and industrious Society in the North of Dublin, opened its sixth season, on the 14th ult., with a capital performance of Haydn's "Creation," in St. George's Parochial Hall, under the direction of Mr. Raymond Revelle, with band and chorus of seventy performers. The principals were Miss Mary Conway, Mr. Evan Cox, and Mr. J. G. Scott; the band was led by Mr. R. C. Fleming, and Mr. Lurring presided at the organ.

On the same evening the Sackville Musical Society produced Barnby's "Rebekah," at the Sackville Hall, under the direction of Dr. T. R. G. Jozé, the soloists being Miss Lucy Ashton Hackett, Messrs. W. S. North and J. F. Jones.

Dr. W. H. Collisson alternates Subscription and Promenade Concerts at the Leinster Hall on Saturday evenings, all of which are thoroughly enjoyed by large assemblages.

Two "Sullivan" Concerts, with orchestra, were given in the Town Hall, Kingston, on the 4th and 5th ult., both concluding with the operetta "Trial by Jury" (by permission), in which Miss Barbara Byrne and Mr. Alfred Manning took the leading parts. Dr. Joseph Smith conducted.

The series of Chamber Music Recitals continues to be held in the old library of the Royal Dublin Society, on Monday afternoons, before crowded assemblages. Messrs. Papini, Delany, Grisard, Bast, and Esposito are the executants.

Herr Werner's fourth Violin Recital took place at the Arts Club, St. Stephen's Green, on the 4th ult., and included Mendelssohn's Violin Concerto, Nardini's Sonata in D, and excerpts from Vieuxtemps, Raff, Sarasate, and Ysaÿe. It is said that a Concerto by a local composer will shortly be heard at one of these popular Recitals. Miss Helen Croft's Benefit Concert, on the 8th ult., at the Antient Concert Rooms, was in very good taste and proved very enjoyable; and on the same evening the second of the Caledonian Society's very successful Concerts was given at the Rotunda.

Lady Arthur Hill's opera "The Ferry Girl" was produced at the Gaiety Theatre, on the 17th ult., running for three nights. A capable band and chorus supported the principals, Miss Kate Drew, Messrs. Chas. Butler, and Frederick Flint; and a crowded audience enjoyed the many beauties of the work, which is of a light and graceful character. Mr. Negroni directed, and Mr. Johnson led the band.

The arrangements for the tenth Annual Conference of the Incorporated Society of Musicians, to be held in Dublin on the 1st, 2nd, 3rd, and 4th inst., include addresses by Sir John Stainer, Dr. Mann, and Dr. Pearce, &c., a Concert by the members, a Reception and Conversazione by the Leinster Society, a Banquet at the Shelbourne Hotel, a visit to Guinness's Brewery, and a ball at the Mansion House, by invitation of the Lady Mayoress.

MUSIC IN DUNDEE.

(FROM OUR OWN CORRESPONDENT.)

THE Dundee Amateur Choral Union (instituted 1858) gave the first Concert of the present season on the 11th ult., under the conductorship of Mr. Carl Hamilton. The work chosen was Mendelssohn's "Elijah," with full orchestral accompaniment, and Miss Maggie Davies, Madame Marian McKenzie, Mr. Henry Piercy, and Mr. Andrew Black as soloists. The choral numbers were excellently sung. A lack of delicacy was noticeable in the softer passages, but a great advance has been made in quality of tone and precision of attack. This will be remembered as one of the finest Concerts given by the Society. Surely nothing could be better than Mr. Black's interpretation of the part of *Elijah*. He sang throughout with remarkable breadth and dramatic force. Miss Davies and Madame McKenzie also sang with great success, and the accompaniments were efficiently played under the leadership of Mr. Daly.

The second Harrison-Simpson Subscription Concert was held on the 6th ult., and brought two old favourites, Mr. Santley and Herr David Popper, again to Dundee. The other artists were Miss Evangeline Florence, who sang, as always, with much refinement and artistic charm; Madame Belle Cole, Mr. Charles Chillee, and Mlle. Marie Dubois. The Royal Welsh Ladies' Choir sang light part-songs with considerable skill.

Most important among purely local musical events were the interesting Chamber Concert given on November 27, by Mr. Fleming (pianist), assisted by Mr. Elkan Kosman (violinist) and Mrs. Haden (vocalist); and a Lecture on Wagner's "Tannhäuser," by Mr. S. Fraser Harris, on the 15th ult., at a meeting of the East of Scotland Section of the Incorporated Society of Musicians.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

ONE of the most useful Institutions in Norwich is St. George's Club and Home for Working Girls, and an interesting part of its work consists of vocal and instrumental classes, under the direction of Mr. H. F. Howlett. Once a year the classes combine to give an exhibition of their progress, with the further object of providing funds for carrying on the work. The Concert given in St. Andrew's Hall, on November 27, by the girls, was so much appreciated that it was repeated in the following week, when the building was again well filled. The class from which the executants are drawn having but little time for practice, it will be understood that the music undertaken is of a popular character; but what is tried is creditably performed. In addition to selections for band and chorus, the programme contained violin, flute, cornet, euphonium, and mandoline solos, played in a style that those in higher ranks of life, and with more leisure, would do well to emulate. This club is doing an important elevating work among the class for whom it is intended. The certificates and diplomas gained at the local examination held in October last, in connection with the Victoria College of Music, were presented to the successful candidates on November 30, at a *Soirée Musicale* given by the local Hon. Secretary, Mr. Ernest Harcourt. Parochial Concerts in various parts of the city have been very prolific during the past month, and it is satisfactory to report that the music given has been generally of a higher level than usual on these occasions. For the more immediate purpose of keeping the chorus in practice, as well as to interest them in their work, the Festival Committee decided to organise four interim Concerts, to be given between the last and next triennial Festival. The first of these was held in May last, when the "Creation" was given; while at

the second, held in St. Andrew's Hall, on the 13th ult., Benedict's cantata "St. Cecilia" and a selection from Handel's "L'Allegro ed Il Penseroso" filled the programme. The principal vocalists engaged were Miss Esther Palliser (soprano), Miss Frances Acton (contralto), Mr. H. Stockwell (tenor), and Mr. Ffrangcon-Davies (bass), and it was generally admitted that the committee had been fortunate in their selection of soloists, whose singing throughout the evening was most praiseworthy. Miss Palliser's grand effort was "Sweet Bird," from "L'Allegro," the flute obbligato being played by Mr. G. Slight. The chorus amply sustained the reputation gained at the last triennial gathering; the voices are evenly balanced, and from the body of tone produced it may be supposed that the members all sing, and that the cyphers who formerly filled a gap are effectually cleared out. The joyous chorus, "Haste thee, nymph," was honoured with a unanimous encore. The band was composed mainly of members of the Norwich Philharmonic Society, led by Mr. F. W. B. Noverre, but strengthened in the wind by a few outsiders. With the exception of being somewhat too loud in places the accompaniments were very neatly played, and the lovely prelude to "St. Cecilia" was given with great delicacy. Dr. Bunnett presided at the organ with his accustomed ability, and Dr. Horace Hill, to whom the credit of raising the chorus to its present high standard is mainly due, conducted.

The Great Yarmouth Musical Society's first Concert of the season came off on November 29, when Mendelssohn's Forty-second Psalm and Van Bree's cantata "St. Cecilia's Day" were the principal attractions. The band and chorus numbered about 130, with two or three exceptions resident in the town. Under the *bâton* of Dr. Bunnett, who was temporarily filling the post vacated by Mr. H. Stonex from ill-health, a very creditable performance of these two works was given, both chorus and band being proficient in their respective parts. The solos in both works were sung by Miss Vinnie Beaumont with taste and judgment, but the secular work was more suited to her style than the sacred. Vocal selections were also given by Mr. Sawford Dye, and Mr. R. Price was heard in two violoncello solos as well as in Mendelssohn's Sonata in B flat, with Dr. Bunnett at the pianoforte. Méhul's Overture "Joseph" and an Andante Religioso, for violin and orchestra, written by the Conductor, gave the band an opportunity for showing its ability to do even more exacting work.

The King's Lynn Musical Society gave its first Concert of the season before a large audience, in the Athenæum, on the 14th ult., when Mendelssohn's "Elijah" was undertaken and performed in a very creditable manner. Perhaps a lower ambition would have been wiser, for "Elijah" is a severe tax upon larger and more experienced choral bodies than Lynn at present possesses; but all honour is due to the Conductor, Mr. Arthur H. Cross, organist of Sandringham, for the success obtained. The vocal quartet comprised Mrs. Stott, Mrs. Barber, Mr. Harry Greene, and Mr. John Sandbrook, who gave the important solos with commendable care and taste. The chorus, numbering upward of 100 voices, showed evidence of careful training and were especially happy in "Thanks be to God," "Be not afraid," and "Behold, God the Lord passed by"; but the "Baal" choruses were not quite so successful. Lynn appears to be weak in instrumental talent, for the band of forty performers was gathered from various places far and near. However, under the leadership of Mr. Noverre, of Norwich, this body proved capable of giving a very fair account of Mendelssohn's orchestration, even at the extreme pace adopted by the Conductor in several numbers.

At the Bury St. Edmund's Choral Association's Concert, on the 13th ult., a meritorious performance of Barnett's "Ancient Mariner" was given, conducted by Mr. Owen A. Clark. The band and chorus numbered about 150 performers, and the principal vocalists were Madame Adeline Paget, Miss Nellie Richardson, Mr. Harry Stubbs, and Mr. Alfred Osmond.

At the Lowestoft Choral Societies' Concert, on the 18th ult., the principal choral works were Dr. Bridge's cantata "The Cradle of Christ" and Dr. Vincent's Choral Fantasia on National Airs. Mr. R. J. Pitcher conducted.

The Beccles Choral Society, which, since the departure

of Mr. Williamson, has been under the superintendence of Mr. W. W. Harvey, gave a capital performance of "Judas Maccabæus," on the 17th ult.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

UNABATED interest and energy is shown in the musical record of last month's engagements. This is, perhaps, the very busiest season Edinburgh has ever known, and the more exacting standard of public criticism is a feature of the greatest possible satisfaction to every lover of music in the Northern capital.

The most important factor in our musical life is still Mr. Henschel's Orchestra. On the 5th ult. interest was centred in Dvorák's new and particularly charming Symphony, "From the New World." The work received every justice from the artists under Mr. Henschel's *bâton*, and evoked great enthusiasm. The deeper meaning of Schumann's "Manfred" Overture was not so readily grasped, but it was very beautifully played. Miss Clara Butt, in "Che farò," "Caro mio ben," and Gounod's famous aria from "Sapho," was warmly received. At the fifth Concert of the series, on the 17th ult., two new works were performed, a more detailed notice of which must be held over until the issue of our next number. The rendering of Mr. Drysdale's music to the "Kelpie," by Miss Joran, M. Brozel, and Mr. Kirkhope's Choir, under the composer's *bâton*, was all that could be desired. No less justice was done to Mr. W. Augustus Barratt's Ballad, "Sir Patrick Spens," and when Mr. Kirkhope resumed command of his choir in Goring Thomas's "Sun Worshippers," it was evident that new works and strange conductors had not interfered with the study of old favourites or the liveliest sympathy with every demand of the popular Conductor's beat. The young composers received quite an ovation.

On the 10th ult. a crowded audience was drawn to the Music Hall, to hear the Choral Union give the "Creation." The soloists were Miss Davies, Mr. Piercy, and Mr. Andrew Black. Mr. Piercy sang with abundant expression, although he took a good deal of liberty with the tradition of precise old "Papa Haydn," to the discomfiture of the orchestra. That Mr. Andrew Black did himself justice is to say enough of his part; he was most enthusiastically applauded. But the most important element in the Concert to a candid observer was, of course, the chorus, and it must be admitted that the steady improvement of the last few years under Mr. Collisson is well maintained. "The Heavens are telling" was sung with great attention to *nuance*, although the conception was a little wanting in breadth and spontaneity; but "Achieved is the glorious work" was magnificently rendered. An almost adequate orchestra gave much more evidence of rehearsal than is the unhappy tradition of such Concerts in Edinburgh.

The Edinburgh Amateur Orchestral Society surpassed all its previous efforts in a somewhat ambitious programme at its first Concert this season. In Schubert's "Unfinished" Symphony, German's "Henry VIII." music, and the "Merry Wives of Windsor" Overture, Mr. Carl Hamilton had every reason to be proud of the strides the Society has made of late. A local quartet of male singers won great applause from the large audience.

It is no unfamiliar fact that a prodigy commands more public attention than a mature artist can hope for; but too many concert frequenters were absent from one of the most important Concerts of the season, when Josef Hofmann gave a Recital embracing works from Bach to Liszt. This is no place to estimate Hofmann's powers, or to compare him and his interpretations with impressions left by older favourites; but so much may be said, that if he expands in other directions as he has already done to the easy conquest of all conceivable technical difficulties, few artists will care to compete with him in a very few years.

Mr. Paul Della Torre gave the second of two interesting Recitals on the 1st ult., when he was assisted by Mr. Lemonné, the eminent flautist. Mr. Stockwell, a tenor singer, also contributed to the programme. Mr. Della Torre is well known as one of the very best of our local

pianists, and his selection of solos—"Faschingsschwank," and a Prelude, Nocturne, and Ballade by Chopin—was warmly applauded. Mr. Lemonné's beautiful style seemed to give the liveliest satisfaction.

The programmes at the meetings of the Edinburgh Society of Musicians this year have been of exceptional interest. The Lecture last month was delivered by Mr. Seligmann, President of the Glasgow Society of Musicians, who entertained his audience with anecdotes selected from nearly fifty years' experience of music in Scotland. Important contributions to the programmes have been *Nonettes* by Spohr and Rheinberger, Spohr's *Septet*, &c.

Professor Niecks is giving a series of six Historical Concerts—five of String Quartet music and one of Choral music—in the University Music Class Room. The first was given on November 14, and included Quartet in B flat major (Op. 1, No. 1), Haydn; Quartet in C major (Op. 33, No. 3), Haydn; Quartet in C major, Mozart; Quartet in D minor (Op. 76, No. 2), Haydn. The second Concert, on the 12th ult., included Quartet in C major (Op. 76, No. 3, "The Emperor"), Haydn; Quartet in F major, Mozart; Quartet in C minor (Op. 18, No. 4), Beethoven. The remaining Concerts, the programmes of which are of great interest, will be given on the 16th inst., February 13 and 27, and March 20. The performers were Professor Niecks and Mr. J. F. Guyer (violins), Mr. Colin McKenzie (viola), and Mr. Grant T. McNeill (violinello). This quartet is an established institution, and not a party gathered together for a few Concerts.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

ORCHESTRAL music in Glasgow has surely fallen upon evil times—an observation which may seem somewhat strange to many folks outside our good city. A hard fact remains, however, to be reckoned with, and this is the meagre support accorded the Concerts of the Choral and Orchestral Union. It was confidently expected that with the cessation of last season's hostilities the musical public would have lent substantial aid to the joint scheme. Not so, however, and especially as regards the subscriptions to the higher-priced seats, which ought, of course, to form the backbone of the organisation. Unless, indeed, the attendances improve very considerably, all interested in the financial success of the scheme will again have to face a serious deficit. This would be a grave misfortune, and it is not difficult to forecast a highly probable result. Let us hope, however, that matters will mend, and that Mr. Henschel and his able body of instrumentalists may also be encouraged to maintain the high efficiency which has hitherto characterised their labours. Mendelssohn's "Elijah" was produced on the 4th ult., when there should not have been a vacant seat in St. Andrew's Hall. Seldom has the Choral Union sung so well—many of the choruses would, indeed, have done credit to an English Festival choir; the band was in first-rate order, and Mr. Andrew Black's exposition of the part of the *Prophet* was simply superb. The other soloists, Miss Esther Palliser, Madame Marian McKenzie, and Mr. James Leyland (who deputised for Mr. E. Houghton), also worthily filled their respective rôles, and the trio and other concerted numbers were happily cared for by members of the Union, over which Mr. Joseph Bradley, the popular Conductor, so acceptably presides. Miss Palliser again made a highly favourable impression at the Popular Concert on the 8th ult., when Mr. Emanuel Moór also appeared, in charge of his own Pianoforte Concerto, a work which has been heard before under—truth to tell—better auspices. Humperdinck's Prelude to "Hänsel and Gretel" ushered in the sixth Classical Concert, on the evening of the 11th ult. It can only be said that the Overture whets the appetite for an acquaintance with the "Legend in Three Pictures" in its entirety. Brahms's Pianoforte Concerto in D minor (Op. 15) served to again bring Mr. Leonard Borwick before a Glasgow audience. The experience was truly welcome. It is safe enough to say that Beethoven's C minor Symphony has rarely been heard in Glasgow under better conditions, and Mr. Henschel and his bandsmen deserve to be felicitated on their performance of the evergreen work. That rising young operatic vocalist, Miss Pauline Joran, sang at the

Popular Concert on the 15th ult., when the programme included Dvorák's new Symphony (No. 5) in E minor, as also one or two pieces of a familiar and thoroughly acceptable type. The seventh Classical Concert was announced for the afternoon of Christmas Day, and with Mr. and Mrs. Henschel as the vocalists. Leading features in the programme included Berlioz's "Harold in Italy" Symphony, Beethoven's "King Stephen" Overture, and "Saul's Dream," a number from Dr. Parry's work that Mr. Henschel has made his own. The second Chamber Concert of the series was set down for the 27th ult., and amateurs had been looking forward to a delightful evening with Haydn, Beethoven, and Schubert.

Young Hofmann came and conquered on the 13th ult., as was quite apparent from the reception accorded him at the Queen's Rooms. Keen interest centres in the forthcoming banquet to Mr. August Manns, a function which promises to rank as a red-letter record in Glasgow musical annals. Than the popular Sydenham *chef* no man has done more for the musical art North of the Tweed. The banquet, it may be of interest to note, will be graced by the presence of ladies.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

CHRISTMASTIDE does not seem this year to have brought with it the average number of Concerts, and of what have been given there is but little to be said, as nearly everything placed before music-lovers has been of the well-worn order. Be it understood that this applies to those departures in the way of choral music which are looked for at a period when local societies usually give evidence of the work done in the first moiety of a winter session. Liverpool is, in fact, as has been before noted, hopelessly behind in regard to matters which appertain to the singing side of the musician's art. The Philharmonic Society gave, on the 18th ult., Handel's "Judas Maccabæus," under Sir Charles Hallé; on the 13th ult., Spohr's "Last Judgment" was rendered at the pro-Cathedral, according to long-established custom, under the direction of Mr. F. H. Burstall. At this performance was also given Dr. J. F. Bridge's "Cradle of Christ," the only new thing heard, except Dr. Parry's "Job," so far this season, and it proved, therefore, doubly acceptable. The Post Office Choral Society appears to have abandoned the higher walks of art, and contented itself, on the 5th ult., with half-a-dozen part-songs, very well sung, under Mr. Clarke and a company of star vocalists.

In Birkenhead, Mendelssohn's "Elijah" and Handel's "Messiah" have been given by the choir of the Young Men's Christian Association, under Mr. Thomas; the last-named oratorio also by the Cambrian Choral Society, under Mr. D. O. Parry; and Dr. C. H. Parry's "Judith" by the St. Cecilia Society, under Mr. J. M. Appleyard. At Rock Ferry, Mr. Pemberton's Society has performed Gounod's "St. Cecilia" Mass.

At Liscard, a rapidly growing Cheshire suburb, Dvorák's fine cantata "The Spectre's Bride" was given on the 17th ult., under Mr. Argent, and carried forward the very happy traditions of the Wallasey Musical Society in regard to the production of new or comparatively unfamiliar works. At Runcorn, Mendelssohn's "First Walpurgis Night" was given on the same evening, under Mr. Crossley.

On the other hand, orchestral music still proves a sort of fixed star in the local firmament. The Società Armonica has given Schubert's C major Symphony—an ambitious work, by the way, for Mr. W. Cafferata's forces; and the famous Orchestral Society under Mr. Rodewald has produced, at the first of the now regular "Ladies" Concerts, Beethoven's A major Symphony and other important works, with the usual excellent results. At the Music School—where, it may be noted, Dr. H. Hiles succeeds the late Dr. W. H. Hunt as chief harmony professor—some good orchestral music was played by the students on the 13th ult., under Mr. Courvoisier; and last, though not least, the Philharmonic Society devoted the programme of its fifth Concert, on the 4th ult., in the main to instrumental work. Lady Hallé gave on this occasion a

delightful rendering of Beethoven's Violin Concerto, and the novelty was an excerpt from Saint-Saëns's "Suite Algérienne." Schumann's "Manfred" Overture and Moszkowski's "Cortège Marche" were also included in an excellent programme of the miscellaneous order.

At the regular monthly meeting of the Incorporated Society of Musicians, held here on the 15th ult., some excellent music was rendered by the members; and Mr. Charles Fry, who was fulfilling another engagement in Liverpool at the time, introduced an acceptable novelty in the form of one of the recitations with Mr. Stanley Hawley's music. Poe's "The Bells" was the piece selected, and it met with most cordial recognition. Dr. Hiles, of Manchester, and Miss Vickers, of Liverpool, presided over a large and most agreeable meeting of members.

Organ Recitals were given in St. George's Hall by Mr. J. K. Strachan, of Glasgow, on Saturday afternoon and evening, the 15th ult., and Sunday afternoon, the 16th ult. There was a large and enthusiastic audience at each Recital.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE programme provided by Sir Charles Hallé for November 29 was specially interesting, including, as it did, the *Symphonie Fantastique* of Berlioz—which was given for the seventh time—a first performance of Dvorák's "Carneval" Overture, two movements from Beethoven's "Prometheus" music, and vocal selections by Miss Brema, in which (and particularly in the old Irish airs, scored by Professor Stanford) she displayed great dramatic power and sympathy. Of the first-named work nothing new could be said. The old impression remains that, while there are, here and there, some extremely charming passages, rendered particularly welcome by the relief they afford, the chief interest to the student arises from the many experiments in scoring by the boldest of modern orchestrators. The Overture was well played, and its descriptive variety brightly brought out. No doubt it will soon be repeated; and an opportunity offered to follow more quietly and calmly its details. Should the "Prometheus" selection be again presented, it would be well to avoid the repetitions marked in the score which, especially in the florid variations, become excessively wearisome. In the early days of concerted instrumental music a desirable length of movement was secured often only by the encores of each section; but, as constructive power increased, the necessity for such elongation ceased. The third performance in consecutive years of selections from Wagner's "Tannhäuser" and "Lohengrin" calls for no remark beyond the record that, while the singing of Mr. Lloyd and Mr. Black was worthy of the renown of these artists, the familiarity of the choir and the orchestra with the works secured an excellent interpretation. For the Concert of the 13th ult. Mons. Rivarde selected the Violin Concerto in B minor of Saint-Saëns, of which the *Andantino* has a delightful simplicity and continuity not found in the quicker movements; and in the *Airs Russes* of Wieniawski he revelled in the "harmonic" regions, where he seems to be specially at home. He was thrice recalled. Mdlle. Landi, in the air "Ohi del mio dolce ardor," from Gluck's "Paris et Hélène," proved the charming quality of her voice when its tones are freed from the *vibrato* so affected by vocalists incapable of sustaining a steady, equable, well-tuned note, or always simulating an absurdly hysterical passion. The movement "Vysehrad," from a *Poème Symphonique* of Smetana, has little beyond well-defined rhythmic swing and clear orchestration to commend it. Of the two annual performances of "The Messiah," on the 20th and 21st ult., nothing need be said except that the principals were Misses Anna Williams and Clara Butt, with Messrs. Lloyd and Santley; and that the choral effects testified the energetic training of Mr. R. H. Wilson, while the assistance of Mr. Fogg at the organ was judicious and valuable.

Among many other performances of "The Messiah" during the month, that of Mr. Lane's Philharmonic Choir, on the 15th ult., must be specified as evincing increased

sonority of tone and mastery of the executive difficulties. Of course Madame Clara Samuëll, Mr. Piercy, and Mr. Black need no commendation.

The Harrison Concert of the 11th ult. was unexpectedly successful as regards attendance; and, in spite of the indisposition of Mr. Lloyd, and the fact that one or two of the vocalists are fairly entitled to retire after their long and faithful service to the public, elicited great enthusiasm. Mr. Santley obligingly gave extra songs to preserve the desirable length of the programme, and was in capital voice. The Royal Welsh Ladies' Choir sang some eccentrically arranged national airs, and the spirit of their rendering, combined with the novelty of the conducting of Madame Clara Novello Davis, commended their efforts to a large portion of the audience.

At the Concert Hall some excellent chamber music has, during the month, been enjoyed. On the 3rd ult. the Gentlemen's Society provided a well-selected programme, undertaken by the chief soloists of Sir Charles Hallé's orchestra, with the co-operation of Mr. Steudner-Welsing at the pianoforte. The Pianoforte and Vocal Recital, at the Free Trade Hall, of Messrs. Borwick and Plunket Greene was unfortunately fixed for the same night, and the needless interference of the two appeals detracted from the success of both.

On the 10th ult. Mr. Willy Hess drew together his friends for the second time this season, and sufficiently rewarded them if only by his masterly playing of Bach's G minor Fugue. But, in addition, they had Schubert's Octet (Op. 166) and a delightful *Scherzo* from Cherubini's E flat (No. 1) Quartet. Finely as the Octet was rendered, the feeling was unavoidable that "heavenly length" is unsuitable for this bustling, transitory life; and that strings contend with wind instruments unequally, unless when fairly proportioned, as in the orchestra.

An excellent entertainment by Mr. Henry Watson's Vocal Society, and the Organ Recitals of Mr. Kendrick Pyne, at the Town Hall, must be recorded, together with the regular Saturday evening gatherings at the Young Men's Christian Association, conducted by Mr. Cross.

By a very happy chance I happened to be in Derby on the evening of the 5th ult., and was lured to the Concert of the Orpheus and Madrigal Society established by Mr. Arthur Smith. The choir numbers about sixty voices; and so rarely are opportunities offered of listening to anything like perfect male part-singing, that I congratulate myself upon the accident which took me into the hall that evening. The parts were well balanced, the voices good and free from the roughness which often seriously detracts from the efforts of such choirs, and the Conductor's control of his force absolute.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

UNUSUAL activity has been shown among the choral and orchestral organisations of this district during the month. Fenton Town Hall was packed on November 29, when the Longton and Fenton Orchestral Society, under the direction of Mr. Frank Hughes, gave its first Concert. Aided by Miss Nellie Gossnell (vocalist) and Mr. Fred. Ward (violin) an excellent programme was presented, and the orchestra can be congratulated upon the success of its initial effort.

Sir Smith Child, with his usual generosity, assisted the energetic Society bearing his own name in providing high class music for the people of Tunstall for the fourth season. Mr. James Alcock conducted, and the chorus (numbering over 100 voices) rendered Haydn's "Spring" and gave evidence of much careful training. The principals were Miss L. Lonsdale (of Tunstall), Mr. Hamlet Hopkins, and Mr. Meir. A miscellaneous selection followed the cantata, and the whole Concert was thoroughly appreciated by the large audience. The Rev. P. Stowers presided at the pianoforte.

The annual "Messiah" Festival of the Hanley Glee and Madrigal Society took place at the Victoria Hall, on the 13th ult., before an enthusiastic audience. The announcement that Mr. Edward Lloyd would be unable to fulfil his

engagement caused genuine disappointment among local music-lovers, but at the eleventh hour Mr. Ben Davies being secured, the exacting part was adequately provided for. Miss Florence Monk, Madame Dews, and Mr. John Ridding completed the list of principals, and the choir did its duty admirably. Mr. James Garner, the founder and painstaking Conductor, was in splendid form, and to him in a great degree the success of the evening may be justly attributed.

Mr. Sydney Clifford's Company gave a very successful Operatic Concert on the 13th ult., in the Longton Town Hall.

On the 20th ult. the Longton Choral Society performed Haydn's "Creation," with Madame Laura Smart, Mr. F. Barlow, and Mr. F. Owens as principals, and Mr. E. H. Bloor as Conductor.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Concert of the Gateshead Choral Society, on November 26, was in every respect a great success; but if one feature was worthy of greater praise than another, it was the singing of the choir. The Concert was given in the Town Hall, Newcastle-on-Tyne, and there was a very large and enthusiastic audience. It is certain that no better part-singing has been heard in this locality for many years. The principal pieces in the programme were Meyerbeer's Ninety-first Psalm, in eight parts, which was sung unaccompanied; Mozart's motet, "Splendete Te, Deus," and Pearsall's "Sir Patrick Spens." The programme also included part-songs and madrigals, by Orlando di Lassus, Dr. C. Villiers Stanford, and Henry Smart, all of which were admirably sung. The following artists also appeared: Madame Clara Samuelli, Miss Jeanie Rankin, Mr. Henry Piercy, Mr. Ffrangcon-Davies, Mr. Philip Cathie (violin), and Mr. Clement Locknane (pianoforte). Mr. C. Francis Lloyd conducted, at almost a moment's notice, owing to the sudden indisposition of Mr. James M. Preston, the esteemed Conductor of the Society. The next Concert of the Society will take place on February 26, when Sullivan's "Golden Legend" will be given.

Miss Maud May's Concert, on November 28, was very successful. Dvorák's Quintet (Op. 81) for pianoforte and strings was exceedingly well played by Miss May (pianoforte), Miss Dondersley (first violin), Miss Winifred Foster (second violin), Mr. Emil Kreuz (viola), and Mr. W. H. Squire (violinello). The vocalist was Miss Clara Butt, who delighted all hearers. It is worthy of remark that all the artists were formerly students of the Royal College of Music.

The visit of the Royal Carl Rosa Opera Company to the Tyne Theatre, Newcastle, which extended over the week commencing the 3rd ult., was neither so interesting nor so successful as usual. The principal event of the visit was the performance, for the first time in Newcastle, of Mr. Hamish MacCunn's new opera "Jeanie Deans," which was fully noticed in the last issue of THE MUSICAL TIMES. The work was presented in excellent style, both as to the manner of its performance and staging. The other operas heard during the week were "Tannhäuser," "Daughter of the Regiment," "At Santa Lucia," "Bohemian Girl," Nicolai's "Merry Wives of Windsor," and Goring Thomas's "Esmeralda."

The Northern Musicians' Benevolent Society gave its annual Concert in Newcastle, on the 10th ult. This Society was formed some four years ago for the purpose of providing a fund for the assistance of local musicians in time of sickness or distress. Once a year the members combine to give an orchestral Concert in aid of the funds, and so far their efforts have been remarkably successful. The orchestra at the recent Concert consisted of ninety performers, and among the most successful of the works performed were Dr. Mackenzie's new Overture "Britannia," a movement from a Suite in F by C. Francis Lloyd, Weber's Concertstucke for pianoforte and orchestra (the solo being admirably played by Mr. J. M. Preston), and

the "Tannhäuser" Overture. The vocalist was Miss Clara Butt, who created the utmost enthusiasm by her singing; and Mr. J. H. Beers conducted.

The Chamber Music Society gave its second Concert of the season on the 12th ult. The instrumentalists were Messrs. Schiever, Akeroyd, Courvoisier, and Carl Fuchs, and the vocalist Mr. Plunket Greene, with Mr. J. M. Preston as accompanist. The most enjoyable piece on the programme was Schumann's String Quartet in A, which was delightfully played. The songs of Mr. Plunket Greene were also very greatly appreciated.

On the 17th ult. Mr. Josef Hofmann gave a Pianoforte Recital in Newcastle. His programme was drawn from Bach, Mendelssohn, Chopin, Schubert, Liszt, and Rubinstein, and also included some Variations of his own composition.

The Newcastle Harmonic Society, of which Dr. Charles Chambers is the Conductor, have decided definitely to give a performance of Dr. Joseph Parry's "Saul of Tarsus" at an early date. Dr. Parry has promised to come to Newcastle for the purpose of conducting his work.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Mansfield Harmonic Society is thriving under the conductorship of Mr. Marshall-Ward. Its performance of Spöhr's "Last Judgment," on November 27, was an excellent example of good results achieved with small resources. The principal vocalists were Miss Maggie Jaques, Mr. Hamlyn Crimp, and Mr. Walter Ford, the latter, a rising young local basso, achieving a marked success.

Mr. Josef Hofmann gave an interesting Pianoforte Recital in the Albert Hall, on November 27, and displayed his versatile talents in a programme including diverse styles, from Eugene d'Albert's transcription of Bach's Organ Fugue in D major to Chopin, Rubinstein, and Liszt.

At the first Drawing-Room Concert Mr. Leonard Borwick and Mr. Plunket Greene gave a Pianoforte and Vocal Recital, which was highly appreciated.

The West Bridgford Choral Society and its Conductor, Mr. Derbyshire, deserve praise for their excellent Concert, on the 6th ult., when they performed Cowen's "St. John's Eve." The solos were well sung by Miss Maggie Jaques, Miss Alice Thorpe, and Messrs. Carson and Frank Kirk. The selection of this work was fortunate and its performance most creditable to all concerned.

Mr. Frank Lambert's Concert, on the 7th ult., was interesting, apart from the local interest evoked by his own compositions, which received deserved applause. The artists were Miss Mary Harris, Miss Marie Stiven, Mr. George Aspinall, Mr. Mervyn Dene, Mr. Maurice Farkoa, and Mr. Edgar Hulland.

Messrs. Ellenberger and Thorpe included vocal music in the programme of their second Chamber Concert, on the 4th ult., for the first time, and the engagement of Mr. William Foxon, of Sheffield, proved fortunate. The revival of Leclair's quaint Duo Sonata for violin and viola (finely played by Messrs. Ellenberger and Courvoisier) was a delightful surprise. From the remainder of the programme we must select Mr. Thorpe's violoncello solos—Serenade Orientale (Popper) and Marcello's Sonata in F—as particularly successful.

The Scottish Orchestra, under Mr. Henschel, is undoubtedly, in size and excellence, the finest combination that has visited Nottingham since Herr Richter's first appearance some years ago. The decided lack of interest evinced in their coming cannot be accounted for, and would surely not be repeated. Their playing of Beethoven's C minor Symphony, the "Tannhäuser" Overture, and Grieg's "Peer Gynt" Suite was a genuine pleasure to hear. Mr. Henschel gave a fine rendering of a scene from Dr. Parry's new Oratorio, "King Saul."

The Sacred Harmonic Society promised a good "Messiah" Concert for the 27th ult., too late for notice in this issue.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE Lectures of the Music Faculty contained two extremely interesting discourses during the past term. On November 21 Dr. J. F. Bridge discussed "Early English Dramatic Music" with his customary vivacity before a very numerous audience, who showed equal appreciation of the Lecture itself and of the illustrations, which were admirably sung by three choristers and Messrs. Fell and Price, of Westminster Abbey. A fortnight later Sir John Stainer himself unfolded the origin and development of the choral responses of the English Church, and by his complete mastery of the subject contrived to impart interest into a rather technical and in some parts antiquarian topic. It is to be hoped that his vigorous protest as to the neglect with which Tallis's noble Litany is treated in too many cathedrals will be heeded by those who are responsible for it.

There has only been one of the series of Classical Concerts (October 25), but this was, on the whole, the most satisfactory yet given. An admirably varied programme, comprising Beethoven's "Leonora" (No. 3) Overture, Saint-Saëns's Concerto for pianoforte in G minor, and Schumann's Symphony in B flat major, received a capital rendering under Dr. Lloyd's direction; and Miss Marie Brema, who appeared for the first time in Oxford, made a great impression in two of Wagner's songs.

The other Concerts of the Term must be briefly dismissed, simply because they have been so numerous that anything like detail is quite impossible. The Schiever Quartet played Quartets by Beethoven and Schumann very finely at the Musical Union Invitation Concert, on November 27, and Messrs. Borwick and Plunket Greene, on November 28, and the Meister Glee Singers, on November 3, attracted large audiences. The other performers of most note who have visited Oxford during the autumn were Mdlle. and Master Gérardy and Josef Hofmann. One remarkable innovation requires a word of special recognition. On November 22 Messrs. Acott and Co. arranged to give a capital "Monday Pop" Concert in Oxford, transferring it bodily, so to speak, from London. It is sincerely to be hoped that support enough was accorded to this spirited enterprise to bring about further Concerts of the same sort in the not distant future.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THE Amateur Instrumental Society gave the first Subscription Concert of the season, on the 4th ult., in the Montgomery Hall. Prout's Symphony in F was the chief feature of the programme, and the members of the band accorded it a very excellent performance. The melodious third movement was played *con amore*, and the elaborate *Finale*, though severely taxing the resources of amateurs, was adequately rendered. The programme also included Overtures by Weber and Wallace, and a selection from "La Fille du Régiment." Dr. Coward, who conducted, was cordially greeted on his first public appearance since obtaining honours at Oxford.

During the past month several Ballad Concerts have been given, of which the most interesting was Messrs. Harrison's second Subscription Concert.

Mr. W. Brown's Popular Concerts in the Albert Hall have been resumed, and on the 8th ult. Mr. Guilmant gave a largely attended Organ Recital. At this Concert Miss Ethel Griffith, a gifted young local violinist, made a successful *début*.

A new Musical Society has been formed in Doncaster, under the title of the St. Cecilia Society. Mr. Alfred Taylor has been appointed Conductor, and the first work performed will be Cowen's "Sleeping Beauty."

The Conisborough Musical Society performed Barnett's "Ancient Mariner" at its opening Concert. The success of the new Society was unmistakable. Mr. Alfred Taylor was the Conductor.

Miss Lilian Hovey, who is well known locally as an excellent contralto vocalist, made a successful *début* as a reciter, in the Montgomery Hall, on the 17th ult. Her

programme included a translation of Björnson's tragic poem "Bergliot," with accompanying music by Edvard Grieg. Mr. Charles Fry, of London, who has been directing Miss Hovey's studies, also took part in the programme, and gave, among other pieces, "The Dream of Eugene Aram," with Dr. A. C. Mackenzie's music. Miss Florence Winter was an excellent pianist, playing the accompaniments to the recitations referred to with much skill and sympathy.

On the 18th ult. the Amateur Musical Society's winter Concert took place in the Albert Hall. The first part of the programme comprised Beethoven's "Mount of Olives" and Handel's Organ Concerto in F (No. 5). The chorus work in Beethoven's Oratorio, while not severely taxing the resources of the choir, afforded evidence of careful preparation, and all the choral numbers were admirably rendered. The acquisition this season of a number of new tenors has strengthened the Society in what was a weak department, and the choir is now very evenly balanced. Miss Annie Norledge sang the trying soprano music with excellent taste and finish, and Mr. William Foxon's faultless rendering of the tenor music made his return to the concert-platform additionally welcome. Mr. T. H. Watson, a member of the Society, sang the bass solos. After Mr. J. W. Phillips had given a striking performance of the Organ Concerto, Mendelssohn's "Athalie" was given. For this work the services of Mr. Charles Fry had been retained, and so admirably did he deliver the connecting "readings," and so acceptable to the audience was this new departure, that arrangements will doubtless be made to secure his re-appearance in Sheffield, probably in Mackenzie's "Dream of Jubal." In "Athalie" the members of the chorus had their opportunity, and it was made the most of. Their singing throughout was accurate and firm, and the tone was excellent. The principals were Miss Norledge, Miss Amy Carter, Mrs. Davies, and Miss Booker. An excellent band was led by Mr. John Peck; Mr. Phillips was Organist, and Mr. Schöllhammer conducted.

Mr. Josef Hofmann made his first appearance in Sheffield on the 19th ult., when he gave a Pianoforte Recital in the Albert Hall.

Selections from "The Messiah" have been given during Advent at St. Mary's Church, under the direction of Mr. J. A. Rodgers.

The usual number of "Messiah" performances were given on Christmas Day.

MUSIC IN WILTS AND HANTS.

(FROM OUR OWN CORRESPONDENT.)

SALISBURY has been well supplied with music during the month just past, though to judge by the extent to which the better class of Concerts have been attended, the supply has not been in excess of the demand. Mr. Plunket Greene and Mr. Leonard Borwick had a large and very appreciative audience at their Recital in the Assembly Rooms, on Tuesday afternoon, the 4th ult. Madame Antoinette Sterling appeared in the County Hall on the evening of the same day, before another crowded room. She was supported by Miss Blanche Powell, Mr. Trefelyn David, Mr. Alexander Tucker, Miss Louise Nanney (solo violin), and Mr. Frank Hollis (pianoforte).

The usual Advent performance of Spohr's "Last Judgment" took place in the Cathedral on Thursday, the 13th ult. The solos were sung by members of the choir, Mr. C. F. South presided at the organ, and an excellent and impressive rendering of the Oratorio was the result. Dr. Hubert Parry's "Blest Pair of Sirens" and Mr. Hamish MacCunn's choral ballad "Lord Ullin's Daughter" were the chief works performed by the Sarum Choral Society, at the second Concert of its forty-sixth season, held in the Assembly Rooms, on the 19th ult. The solo vocalists were Miss Hettie Johnson and Mr. F. H. Noyes. Mr. F. L. Bartlett led the orchestra, and Mr. W. T. Bowey conducted.

An interesting musical service took place in the beautiful Parish Church of Wilton, on the 19th ult., when selections from "The Messiah" and "St. Paul" were given by the choir, under the direction of Mr. Herbert Naish, Organist of the Church. A small orchestra supplemented the organ in the accompaniments, and Mr. Naish gave a

short Recital on the latter instrument, including Mendelssohn's Prelude and Fugue in D minor and a Larghetto by Wesley.

At Marlborough, the annual College Concert was fixed for the 20th ult., the programme consisting of a well arranged selection of vocal and instrumental music, and concluding, as usual, with the "Carmen Marlboroughense." Mr. W. S. Bainbridge was the Conductor. The Marlborough Choral Society is preparing Mozart's Twelfth Mass and Mr. Gaul's cantata "Una" for the next Concert.

A very successful performance of Handel's "Messiah" was given by the Ryde Choral Union, on the 13th ult., in aid of the funds of the Royal Isle of Wight Infirmary and County Hospital. The choir of the Society, numbering 120 voices, had been well trained by the Conductor, Miss Margaret Fowles, and sang the choruses admirably. The band was also very good, and the solo vocalists—Miss Kate Cove, Miss Clara Butt, Mr. Clifford Hunnybun, and Mr. Robert Hilton—everything that could be desired. Unusual interest attached to this Concert, it being the last which Miss Fowles will conduct, that lady having announced her intention of relinquishing the direction of the Society on account of a press of other work. Her absence will be keenly felt.

The annual Concert of the Southampton Boys' College and High School at Shaftesbury Hall was one of the most successful ever given by that flourishing institution. The programme, arranged by Mr. E. Christopher Young, included Abt's cantata, "The Wishing Stone," which received an excellent rendering. The choruses were sung by the boys of the College who are in Mr. Young's singing-class, and the solos were given by Miss Gertrude Shearer and Miss May Lance. A miscellaneous selection made up the remainder of the programme. The Southampton Amateur Orchestral Society gave a Concert at the Hartley Hall on the 5th ult. The programme was judiciously compiled with a view to the capabilities of the band, which since its organization has made rapid strides under the careful training of Mr. E. Moon, the Conductor. The vocalist was Miss Marie Hooten, and Mr. Charles Fletcher contributed some finely played violin solos. An Oratorio, "Paradise," was performed by the South Front Choral Society, on the 6th ult., under the conductorship of Mr. F. Merfield. The solo vocalists were Miss Kate McLaughlan, Miss S. Smith, Miss May Lance, Mr. C. French, and Mr. W. Wheeler. The band was led by Mr. J. Merfield, and Mr. Fred. Hallum presided at the organ. The Southampton Philharmonic Society opened the season with a performance of "The Messiah," on the 18th ult. The principal vocalists were Miss Jessie Hudleston, Miss E. Leslie, Mr. Lloyd Chandos, and Mr. Tom Powley. Mr. H. M. Pike was the Conductor.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS has been unusually occupied with musical concerns during the past month. Taking a long list of Concerts in chronological order, Miss Eisele gave, on November 28, a pupils' Concert, at which several of her pupils showed commendable skill. At special Advent Services in the Leeds Parish Church, on the 6th and 10th ult., two important choral works were performed, on the former occasion Brahms's "German Requiem" and on the latter Spohr's "Last Judgment." Both were happily chosen with regard to the season, and both were most creditably executed. Though the absence of an orchestra was an irreparable loss, it was minimised by the clever organ playing of Mr. Guilman. The Parish Church organist, Mr. Alfred Benton, conducted, and the soloists were Miss Bishop, Mr. Tom Child, and Mr. Browning, of whom the last-named must be singled out for particular praise, though all were most efficient. A Choral Contest, promoted by the Leeds Prize Musical Union, took place in the Town Hall, on the 8th ult., and proved thoroughly successful. There were eleven male-voice choirs and seven of mixed voices. Dr. C. H. Lloyd was the judge, and awarded the first prize in the former class to the Nelson Excelsior Glee Union, and in the latter to the Mossley Vocal Society. Prizes were secured also by the Harrogate and Bradford Moor Societies of men's voices, and by the

Golcar and Reedyford Choirs. The Armley Choral Society, on the 11th ult., gave Gaul's "Joan of Arc," Mr. Harrison conducting, and Miss Emma Wilby, Messrs. Riley and Billington being the principal vocalists. The second of the Leeds Subscription Concerts took place on the 12th ult. Sir Charles Hallé's band performed Beethoven's Seventh Symphony, their success being most marked in the vigorous *Finale*. Mr. Frederick Dawson played Tchaikowsky's highly original and characteristic Pianoforte Concerto in B flat minor with remarkable brilliancy and ease of execution, and Miss Sarah Berry sang several solos with an ease and charm of style that was as delightful as it was refreshing.

Weber's too-much neglected "Freischütz" was the subject of the third of the Bradford Subscription Concerts, on the 14th ult., a welcome revival, in view of the exceedingly small chance there seems to be of witnessing a stage performance in this part of the world, though the opera is one that ought to suit the Royal Carl Rosa Company to perfection. The soloists were Messdames Duma and Amy Sherwin, Messrs. Ben Davies, Andrew Black, Alec Marsh, P. Lincey, and W. Thornton. Sir Charles Hallé conducted his Manchester band, to whom Weber's music is well suited, and the chorus was supplied by the Bradford Festival Choral Society. On November 24 the Bradford Permanent Orchestra gave one of its excellent Concerts, the popularity of which is growing steadily. At the next of the Society's Concerts, on the 8th ult., Mr. N. Kilburn, of Bishop Auckland, well-known in the North of England as one of its ablest amateur conductors, and a musician of exceptional culture, appeared to conduct a well-written Suite, consisting of a Dance, Song, and March, and written especially for the occasion. Musicianly workmanship and knowledge of orchestral effects are the main features of this agreeable work. Madame Bertha Moore was the vocalist. Mr. W. B. Sewell conducted both Concerts.

At Huddersfield the Subscription Concerts, which have this season shown an upward tendency in an artistic sense—popularly they could hardly be a greater success—have been continued by a *Conversazione*, on the 4th ult., at which the Misses Tulloch were the entertainers, and on the 11th ult. an orchestral programme was supplied by Sir Charles Hallé's band, who did full justice to Dvorák's latest Symphony, "From the New World." In Saint-Saëns's G minor Pianoforte Concerto, Miss Eisele, who was the soloist, played conscientiously rather than brilliantly. Songs were contributed by Madame Swiatkowski, who showed decided dramatic power in an air from Glinka's "La vie pour le Czar." The Huddersfield Glee and Madrigal Society gave, on November 27, a performance of Schumann's "Paradise and the Peri." The principal soloists were Mrs. Allen Sykes, Miss Battye, Miss Helena Sykes, Messrs. Tom Child and W. Thornton, of whom only the last-named can be said to have achieved more than competency. The chorus sang with excellent expression and precision, reflecting much credit upon its trainer and Conductor, Mr. Ibeson. The absence of an orchestra was greatly felt, but in other respects the performance was more than creditable.

The York Musical Society gave, on the 11th ult., a performance of "Samson" that indicated most satisfactorily the decided advance made by the chorus under Dr. Naylor's painstaking teaching. Madame Emily Squire, Miss Jessie King, Messrs. Gawthrop and Duncanson formed an efficient quartet of soloists. On November 30 the Wakefield Choral Society performed Barnett's popular (because easily understood) cantata "The Ancient Mariner." Mr. J. N. Hardy conducted, and the principals were Miss de Bouffiers, Miss Marie Rhodes, Messrs. Tom Child and W. Thornton.

The Hull Philharmonic Society in its opening Concert of the season, which took place on the 6th ult., showed a noble ambition, including Beethoven's "Eroica" Symphony, Wagner's "Rienzi" and Gade's "Ossian" Overtures in its programme. Among the lighter works a Suite by the Conductor, Mr. J. W. Hudson, must be mentioned as having given much pleasure to the audience. The vocalist was Mrs. Van der Veer-Green. The flourishing Choral Society at Batley, whose popularity is due in great measure to its cautious adherence to the most familiar choral works, gave, on the 11th ult., a Concert at which Rossini's "Stabat Mater" and Mendelssohn's "Hymn of

Praise" were performed to the complete satisfaction of the audience. Messdames Annie Marriott and Robertshaw, Messrs. W. Green and W. Thornton were the vocalists, and Mr. John Bowling conducted very ably. The Morley Choral Society, on the 4th ult., gave the "Hymn of Praise" and "Acis and Galatea," under Mr. A. Benton's conductorship, the principals being Miss Ada Lee, Mrs. G. E. Baines, Messrs. W. Green and Ineson. Another Society showing a preference for the safe path of well-worn works is the Cleckheaton Philharmonic Society, which chose for its Concert, on the 5th ult., the "Hymn of Praise" and Rossini's "Stabat Mater." Miss Fanny de Boufflers, Miss Alice Lamb, Messrs. Iver McKay and Billington were the soloists. Mr. W. H. Wright conducted. Bare mention must suffice, too, of the Pudsey Choral Union's "Elijah" performance, on November 24, under Mr. Robertshaw, and of the Brighouse Choral Society's Concert, on November 27, when Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise" again formed the programme. Mr. J. H. Pearson was the Conductor. The constant repetition of hackneyed works has no more than a mere parochial interest. The Whitby Choral Society, of which Mr. Hallgate has for many years been the Conductor and prime mover gave, on the 4th ult., a Concert, the programme of which combined the first part of "Elijah" with a miscellaneous second half. The soloists were Miss Graves, Mrs. Wellburn Robinson, Messrs. H. Stansfield and Musgrove Tufnall, of whom the last-named seems to have scored the most popular success. The charming dances from Mr. German's "Henry VIII." Music, as a Quintet for strings and pianoforte, was, perhaps, the most enjoyable piece in the second part. At Dewsbury, on November 28, Sir Charles and Lady Hallé gave a very enjoyable Recital of music for pianoforte and violin; and on November 29 the Messrs. Haddock gave one of their Musical Evenings at Harrogate. Miss Pauline St. Angelo was the pianist, Mr. Edgar Haddock the violinist, and the vocalists were Madame Carl Styan and Mr. Lapiush.

In preparation for the next Leeds Festival the Committee have very wisely decided to continue the plan, adopted three years ago with such success, of obtaining choral contingents from all the chief West Riding towns. Arrangements have been made with the choral societies of Leeds, Bradford, Huddersfield, Halifax, Dewsbury, and Batley for the supply of voices, and it is intended to increase the total strength of the chorus from 340 to 350.

MUSIC IN NEW ZEALAND.

(FROM A CORRESPONDENT.)

A FESTIVAL, on the scale of similar gatherings in England, has just been concluded (October 1, 2, 3, 4, 5) in Wellington, the capital of the colony. Its success has been very remarkable, both from a musical and a popular point of view. It was held on six consecutive nights, and the large and handsome Opera House (which holds 1,700 people) was crowded to the doors by an enthusiastic audience every night of the week. Indeed, on some evenings, many people were unable to secure even standing room. The scheme of the Festival included Mendelssohn's "Lobgesang," Haydn's "Creation" (Parts 1 and 2), Dvorák's "Spectre's Bride," Handel's "Israel in Egypt," and Sullivan's "Golden Legend." A miscellaneous programme, which included Schumann's Symphony (No. 1) and two scenes from the third act of "Tannhäuser" was also given; and a short choral and orchestral work by a young local composer, Mr. A. F. Hill, lately a student at Leipzig. The musical Director of the Festival was Mr. Robert Parker, Organist of the Anglican Cathedral and Conductor of the Harmonic Society; and associated with him on the committee of management were Mr. T. Tallis Trimmell, Mr. T. C. Webb (Organist of St. Mark's Church and formerly of Ilfracombe), and several gentlemen of business standing in the city. The committee was most fortunate in securing an able organiser and secretary in the person of Mr. Theo. H. Ritchey, who devoted months of arduous labour to the preliminary work of the Festival. The chorus, numbering nearly 250 voices, which had been very

thoroughly drilled by Mr. Parker, proved to be the great feature of the performances; and in the difficult choral work of "The Spectre's Bride," no less than in the more familiar numbers of the "Lobgesang" and "Israel," its efforts excited the greatest enthusiasm. The orchestra numbered nearly sixty performers, ably led by Mr. Macduff Boyd, a local violinist of capacity and experience, and, making due allowance for the remoteness of the colony and the necessarily large proportion of amateurs in its ranks, it did very excellent work throughout a most exacting week. The soloists were Madame Fanny Bristowe (soprano), Mrs. H. Burfoot (contralto), Mr. Charles Saunders (tenor), Mr. A. H. Gee and Mr. John Prouse (baritone and bass). All were thoroughly capable, and the three latter quite exceptionally so. Mr. Gee has a superb baritone voice and great dramatic power, and his singing of the exacting music of "The Spectre's Bride" was quite worthy of an English Festival performance. Dvorák's picturesque work made quite an extraordinary impression, and had to be repeated on an extra night; it drew two audiences, numbering over 3,000 people, in a city of only 35,000 inhabitants. The Festival was opened by a brief address from His Excellency the Earl of Glasgow, who, with his family and suite, attended every performance but one throughout the week.

"THE MESSIAH" IN SOUTH AMERICA.

(FROM A CORRESPONDENT.)

BUENOS AYRES, November 15, 1894.

UNTIL within the last four years matters musical have been in a very undeveloped state here. Although we possess a German Sing-Akademie, which gives most excellent Concerts, having just passed its 120th performance, the efforts of the British community have been confined to an occasional miscellaneous Concert, never of a very high character, for charitable purposes. The establishment, some four years since, of the English Choral Union has, however, done much in educating the taste of the public, and the Society now always commands an audience. Hitherto the work of the Union has been principally confined to selections and cantatas, "The Ancient Mariner" being its last production. The decision of the committee to give "The Messiah" was welcomed and they at once received plenty of promise of support. The normal chorus of the Society is about 140 members, but, aided by contingents, chiefly from the choirs of outlying churches, it was able to command at once a fairly efficient body of voices of 300, under the *baton* of Mr. W. H. R. Nicholson. The interest in the production daily increased. Reproductions of huge photographs of the Crystal Palace Handel Orchestra caused great commotion among the natives; and on the night of the Oratorio, the 5th inst., the Teatro de l'Opera was crowded to its utmost capacity, the presence of the President of the Republic, his wife (Señora Saenz Pena), and family adding much to the interest.

The Opera House, though not the largest of the numerous theatres in the city, is the most central, fashionable, and modern, and is magnificently built and decorated, rivaling most European opera houses. It has a seating accommodation of 2,900, and, every seat being occupied, the house had the appearance of a *Patti gala* night.

The rendering of the choral and orchestral work was excellent. The committee were fortunate in being able to secure the services of the principal members of the Italian Opera orchestra, and the sixty instruments of which the band was composed were worthy to play in any festival performance, the strings being an unusually fine body of instrumentalists, who fairly well mastered the spirit of the music. The choir gave its share of the work creditably for a first performance, and though at times old music-lovers missed the fine finish and noted the absence of points to which we had been accustomed in English versions, the performance, as a whole, was of considerable merit, several of the choruses being given with vigour, precision, and breadth. Only in regard to the soloists was there any shortcoming, all being unequal to the task in a building of such dimensions.

The native papers commented freely on the work, and admitted that the "Hallelujah" chorus, with the 3,000

people upstanding, was the most remarkable musical demonstration ever seen or heard in this city of much music. *La Nación*, a leading paper, published a thoughtful account of the performance and an able criticism of the music, especially on the value and influence of the Handelian fugal writing.

The amount realised from the performance was 7,500 dollars. Two days later, at the request of the wife of the President of the Republic, a second performance was given for the benefit of the funds for the recent earthquakes in Rioja and San Juan, and the British Sailors' Home.

It is hoped that the next performance will be given in the new Prince George's Hall, now in course of erection specially for musical and dramatic performances by the English community.

It is always satisfactory to hear of the formation of new choral and orchestral societies, for they are the best practical proof of the increasing love and appreciation of the art, and each one may be regarded as a centre conducive to still further diffusion of musical knowledge. But it is no less satisfactory to receive assurance of the flourishing condition of old established Institutions. Such assurance is afforded by the performance, on the 5th ult., of "The Messiah" by the Gravesend and Milton Choral Association, which gave its first Concert in 1879, and has since that date continued uninterruptedly to give proof of its vitality. Great credit is due to the committee, not only for the perseverance and energy displayed during this period, but also for the excellent choice of works performed; the list including the most important compositions from those of the great masters from Handel to Dr. Mackenzie. No little of the success must be attributed to the almost unique fact that the Society has been faithfully served since its foundation by the same conductor, accompanist, and hon. secretary—Mr. Charles R. Green, Mr. Howard Moss, and Mr. R. Feaver Clarke—who may surely be styled three "good men and true."

A CONCERT was given in the Queen's (Small) Hall by Miss Gertrude Sichel and Miss E. Torrens-Johnson on November 28. The former exhibited much intelligence and dramatic feeling in Lully's "Bois épais," A. Scarlatti's "O cessate di piangermi," Handel's "Lusinghe più care," and songs by Grieg, Brahms, and Richard Strauss. Miss Torrens-Johnson was heard to great advantage in Mendelssohn's "Variations sérieuses," the Romance in F and the "Ballade" of Brahms, the G minor Ballade of Chopin, and (with Señor Arbos) in Schumann's Sonata in D minor. The violinist played a Romance of Svendsen and one of Brahms's Hungarian Dances. Mr. Bispham sang Schubert's tragic "Der Zwerg" and the delicious "Stelldichein" of Hans Sommer. Miss Sichel, Miss Florence Christie, Mr. Walter Ford, and Mr. Bispham gave a first performance of a charming set of vocal quartets, entitled "Ukrainische Liebeslieder," by Iwan Knorr, the pianoforte part of which was played by Miss Torrens-Johnson. They pleased greatly and should become popular.

THE excellent work being done in the East of London by Mr. C. H. Allen Gill was well attested on the 15th ult., when Mendelssohn's "Elijah" was performed by the choral and orchestral societies under his command at the People's Palace. The executants were about 200 in number, and gave many proofs of their earnestness and of having received good training. Of the two bodies the choir is decidedly the best, the majority of the choruses being sung in a most praiseworthy manner, the *pianissimo* attained in such passages as "Upon your faces fall" being particularly noteworthy. Mr. Daniel Price was an able exponent of the part of the Prophet, Miss Alice Holman sang the soprano solos with intelligence and power, and Miss Hannah Jones and Mr. Iver McKay completed a very satisfactory quartet. Minor solo parts were rendered by Miss E. M. Johnstone, Miss L. Roberts, Mr. C. Carlyle, and Mr. Ben Grove; and Mr. B. Jackson gave skilful assistance at the fine organ. The performance was most attentively listened to by about 3,000 people.

MISS ANNIE C. MUIRHEAD began her series in the Hampstead district of Concerts for children, on the 1st ult.,

in the Vestry Hall. This lady holds that if more attention were paid to training listeners than is the case at present the standard of musical excellence and enjoyment in England would be considerably heightened. She contends, too, that owing to their school duties, children residing in the suburbs of the metropolis have not the advantages of those living in smaller towns as regards the hearing of good music. Her plan at the Concerts specially organised for children is to briefly explain the form and general idea of the piece about to be performed, and thus assist the juveniles to learn how to listen to what will be set before them. Handel, Bach, and other of the older composers were represented in her inaugural programme, which opened with Goss's quartet "There is beauty on the mountain," sung by Misses Lillie Mills and Minnie Pryce, Messrs. Frank Edwards and Murdo Munro.

A PERFORMANCE of Gluck's "Orpheus," as a Concert-room work, took place in the Camden Athenæum, on November 27. Miss Alice Long organised the Concert and sang the music of the title rôle, with Miss Beatrice Pratt as *Eurydice* and Miss Edythe Frances as *Amor*. Having an efficient orchestra, under the leadership of Mr. J. Earnshaw, Miss Long was able to give all the beautiful music, which is scarcely ever heard except when the opera is staged, and her chorus of fifty were all picked singers familiar with the work. The principals sang well, especially Miss Pratt and Miss Long, the latter receiving a hearty encore for her rendering of "Che farò." Mr. Cecil Sharp, of the Finsbury Choral Society, conducted, and obtained a first-rate *ensemble* throughout. Altogether the Concert was one of more than usual distinction, and the hall was well filled, more especially in the front seats.

On the 18th ult. the Catford Choral Society, conducted by Mr. Alfred Furse, gave a Concert at St. James's Hall, Forest Hill, when the programme included Schubert's "Song of Miriam" and Dr. Mackenzie's "The Bride." The melodious and fascinating little work was performed with great refinement and precision, the beautiful, impassioned and original Love Duet making a deep impression as sung by Miss Kate Chery and Mr. E. Branscombe. A number of part-songs, including Mr. Edward German's charming "O lovely May," were well sung. Miss Ethel M. Brissenden played a Rondo for the pianoforte by Hummel in excellent style, and besides the two vocalists named above, Mrs. Alfred Furse and Mr. W. H. Coltart were heard to great advantage; the lady choosing Schubert's "Death and the Maiden," and a new and expressive setting, by Mr. A. D. Arnott, of "O, wert thou in the cauld blast."

SPOHR's "Last Judgment" was sung at St. Peter's Church, Eaton Square, on the evenings of the 7th and 14th ult.; the organ, as on previous occasions, supplying the place of an orchestra, and the skilful accompaniments rendering the services of a conductor unnecessary. The solo parts were allotted as follows: sopranos, Masters Wiltshire and Simpson; alto, Mr. Pearce; tenor, Mr. Leyland; and basses, Messrs. Courtney and Lake. The interpretation of the not too easy music was quite up to the level of preceding performances, and needs no higher praise. The effect of the beautiful duet "Forsake me not" was, in particular, most striking. Mr. Sergison's playing was, as always, brilliant and masterly, and well brought out the exceptional orchestral capabilities of his instrument.

THE Queen's Hall Choral Society, presided over by Mr. William Carter, gave a second performance this season of the "Creation," on the 11th ult. The choir again sang with sufficient energy "Awake the harp," "The Heavens are telling," and other important numbers falling to their share, and at the same time were not neglectful of expression. In the soprano solos Miss Anna Williams once more distinguished herself. Mr. Iver McKay did justice to the tenor airs, and Mr. Norman Salmond was quite equal to the opportunities afforded in the music of *Raphael*. A capable band was led by Mr. J. T. Carrodus, and Mr. Arthur Fagge was at the organ. "The Messiah" was performed by the Society on Christmas Day.

THE first Concert of the recently established "Society for the Cultivation of Modern Chamber Music" was given at Messrs. Brinsmead's Rooms, on November 28. It opened with an interesting, but rather eccentric, and not at all inspired Trio for clarinet, pianoforte, and violoncello, by the French composer, M. Vincent d'Indy. A String Quintet by Haydn, thoroughly characteristic of the master, and said to have been hitherto unheard in London, and Parry's fine Partita in D minor, for violin and pianoforte, were the remaining instrumental works. Mr. Charles Draper played the clarinet, Mr. Gustave Ernest the pianoforte, and Mr. E. van der Straeten (Director of the Society) the violoncello. The violins and violas were in the hands of Messrs. R. Ortmans, A. Mistowski, L. Szczepanowski, and J. Brown. Songs were contributed by Mr. Whitney Mockridge, and Mr. O. Meyer accompanied.

MADAME FANNY MOODY and Mr. Charles Manners have issued the conditions of the operatic competition for their prize of £100 together with five per cent. on the net receipts. The opera is to play about an hour and a half, and there must be four characters (for soprano, contralto, tenor, and bass respectively), or not more than five. No chorus is to be required, and the action is to be laid in a room or garden. Composers are to send in their works under a *nom de plume*, and that of the successful competitor will be advertised on May 15 next, when the winner is expected to communicate his real name and address. Messrs. Joseph Bennett, Frederick Corder, and F. H. Cowen have consented to act as judges, and the opera they select will be first performed in a London theatre towards the end of May. On being applied to at 15, King Street, Portman Square, Mr. Charles Manners will furnish further particulars.

MR. JOHN THOMAS, at the Salle Erard, on the 12th ult., gave a Harp Recital, interspersed with songs to accompaniment on the same instrument. His exceptional ability as an executant was advantageously displayed in Parish Alvar's "La Danse des Fées" and "The Mandoline," as well as in several compositions from his own pen. The latter included "Autumn" and "Winter" (portions of a Suite called "The Seasons"), the Study in F (No. 11), and arrangements of three Welsh melodies. Upon his performance of each of these Mr. Thomas was heartily complimented. Mrs. Mary Davies sang with her usual success Mendelssohn's "On wings of music," Goring Thomas's "Winds in the trees," John Thomas's "The memory of love" and "The Ash-Grove."

Mlle. DOUSTE DE FORTIS headed her programme at Steinway Hall, on the 11th ult., with a Sonata for pianoforte and violin, Op. 24, in E minor, by E. Sjögren, a Northern composer as yet but little known in this country. The work evoked much interest, and, although unduly long, was favourably received. The *Andante sostenuto* movement is the most agreeable of the four, a distinctive melody here obtaining clever treatment. The Sonata was admirably interpreted by Mlle. Douste de Fortis and M. René Ortmans. *Morceaux* by Schumann, Chopin, and Scarlatti were, at a later period, expressively rendered by the pianist. Mlle. Jeanne Douste sang, with much taste, airs by Mlle. Chaminade and M. Bemberg, and joined Mr. Josef Claus in a duet from "Le Nozze di Figaro."

THE Kyrie Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Samson," on November 28, at Christ Church, Endell Street. On the 5th ult. "St. Paul" was given at the Wesleyan Church, New North Road. The soloists were Miss Ada Loaring, Miss Beresford Joy, Mr. Willie Hart, and Mr. Arthur Appleby. On both occasions Dr. Turpin presided at the organ. On the 13th ult. "Elijah" was given in the Bedford Congregational Church, Somers Town, to an audience of blind people, by request of the Blind Aid Society. The soloists were Miss Florence Spurgeon, Miss Alice McFarlane, Mr. David Watkins, and Mr. Arthur Appleby. Mr. Herbert Cooke accompanied on the organ.

THE London Choral Union naturally took advantage of the season by giving "The Messiah" at Queen's Hall, on the 18th ult. The choir boldly attacked the more difficult choruses, such as "And He shall purify," whilst their rendering of "For unto us" and similar massive numbers

did not lack breadth of effect. Miss Emily Davies delivered the soprano airs with devotional feeling, but was better suited in the level passages of "Come unto Him" than in the florid "Rejoice greatly"; Madame Marian McKenzie and Mr. Norman Salmond gave effective readings of the contralto and bass solos respectively, and Mr. Maldwyn Humphreys sang the tenor airs with adequate expression. The instrumental portions were well played, and Mr. James W. Lewis again proved himself an able Conductor.

An interesting Song and Pianoforte Recital was given by Miss Wakefield, Mr. Walter Ford, and Mr. Isidor Cohn, at the Princes' Hall, on Thursday afternoon, the 13th ult., the object being to illustrate cycles of songs by Beethoven, Schubert, Schumann, and Brahms. The Bonn master was represented by the beautiful Liederkreis "An die ferne Geliebte," Schubert by some of "Die Schöne Müllerin," Schumann by the "Frauenliebe und Leben" (Op. 42), and Brahms by selections from the "Magelone Lieder," very charming songs. They were all carefully rendered by Miss Wakefield and Mr. Ford, and Mr. Cohn played Chopin's *Préludes*, which are scarcely suitable for performance at one Concert, as many of them are too fragmentary.

MISS GRACE HENSHAW and Mr. Frederik Frederiksen, two clever young instrumentalists, imparted much interest to their Concert, on the 3rd ult., at the Queen's (Small) Hall, by including in their programme Emil Sjögren's attractive second Sonata in E minor (Op. 24) for pianoforte and violin—a work which, by the freshness of its themes and their rational and consequently effective development, should acquire a permanent place at our Chamber Concerts. Miss Henshaw was also heard in pianoforte pieces by Chopin, Schumann, Liszt, and Rachmaninoff, and Mr. Frederiksen contributed some violin solos with much acceptance. The vocalists were Madame Isabel George and Mr. Bertram Wallis.

IN St. Paul's Cathedral, on the 4th ult., "The Last Judgment" was given, according to custom, on the first Tuesday in Advent as the anthem in the evening service. Spohr's devotional strains were rendered with the fullest effect by the choir belonging to the Cathedral, and instrumental support was derived from a small professional orchestra. Heard amid such surroundings, "Praise His awful Name," "Lord God of heaven and earth," and "Destroyed is Babylon, the Mighty," proved more than ordinarily impressive. Dr. Martin conducted and Mr. Hodge was at the organ. The service included the Psalms "Deus Deorum" and "De Profundis," sung to chants by Purcell and Felton respectively.

MR. GEORGE F. GEAUSSENT and M. L. Duloup were associated in a Pianoforte and Violin Recital at the Hampstead Conservatoire, on November 24. They were heard together in Grieg's Sonata in F (Op. 8), and in the "Kreutzer" Sonata of Beethoven, the performance in each instance being highly praiseworthy. For solos, Mr. Geaussent selected Chopin's "Andante Spianato" and Grand Polonaise in E flat (Op. 22); and M. Duloup played the Andante from Max Bruch's second Violin Concerto, Tchaikowsky's "Serenade Mélancolique," and Wieniawski's Polonaise in D major. Vocal pieces by Sullivan and Clay were pleasingly contributed by Mr. W. F. Packer.

MISS MARIE BUSCH and Miss Ellen Schliepper made a favourable impression on November 30, at the Queen's (Small) Hall. The former is a soprano vocalist gifted with musical perceptions, as attested by her renderings of songs by Schubert, Schumann, and Brahms; the latter, a pupil of Leschetizky, is a young pianist of exceptional abilities. Assisted by Mr. J. Ludwig she played with marked intelligence Brahms's Sonata in G (Op. 78) for pianoforte and violin, and in Schubert's Impromptu in G (Op. 90), Chopin's Nocturne in C minor (Op. 48, No. 1), Liszt's second "Etude de Concert," and other pieces exhibited remarkable power of expression and executive command.

ON the 5th ult. an exceedingly creditable performance of Berlioz's "Faust" was given in the Queen's Hall, by students of the Guildhall School of Music. The work is not one to be lightly undertaken, but it went, on the

whole, extremely well, under the direction of Sir Joseph Barnby, though the esteemed Conductor was already beginning to suffer from the severe illness from which he is now happily recovering. Miss Jessie Hudlestone was charmingly sympathetic as *Marguerite*, and Mr. Lloyd Chandos as *Faust* and Mr. Charles Phillips as *Mephistopheles* did fairly well. The orchestra was praiseworthy, and the same may be said of the chorus, notwithstanding the inequality of the sections, the female contingent being in a large majority.

THE Colet Orchestral Society gave a Concert on the 5th ult., at Colet Court, St. Paul's Schools, Hammersmith. Besides the usual complement of "wind," partly professional, the orchestra numbers thirty strings, of which the first violins contain some good material; the other divisions are, however, as liberally supplied with "passengers" as the majority of amateur orchestral societies in the second year of their existence. The Society deserves credit for artistic aims, for the programme did not pander to frivolous tastes, and the playing, if not quite worthy of the music, showed signs of careful rehearsals and promised improvement. The Conductor was Mr. Arundel Orchard.

MR. THEODOR PLOWITZ, at his Concert at Steinway Hall, on the 4th ult., obtained valuable assistance from Mr. Tivadar Nachéz, Mr. Ben Davies, and others. With the violinist he played Grieg's Sonata in C minor (Op. 45), in spirited style, and afterwards gave with requisite impulse Liszt's Twelfth Rhapsodie. Mr. Nachéz also contributed some solos; Mr. Davies ably sang Schumann's "Mondnacht" and "Widmung" and other airs; Miss Agnes Janson did her best for a song by Grieg, "A Norway Champion," announced as "first performance"; and an encouraging *début* was made by Mdle. Paula Edenfeld, a young soprano.

AN International Music Trades' Exhibition will be held at the Agricultural Hall in June next. The exhibition will be the first of its kind held in connection with the music trade, and will be in every way representative, including only such exhibitors as may be connected with the trade. These will be limited to manufacturers, importers, publishers, and such houses as may supply raw materials or component parts for the manufacture of musical instruments. An orchestra will be provided, and it is proposed in the afternoons and evenings to arrange high-class Concerts, both vocal and instrumental, under the direction of eminent Conductors.

AN exceptionally agreeable Vocal Recital was given by the Misses Florence and Bertha Salter (soprano and contralto) at the Princes' Hall, on the afternoon of the 6th ult. Both the young ladies, who are natives of Devonshire, are well trained singers, and have the charm of manner and artistic temperament that usually make for popular success, and their programme was interesting because most of the pieces were unhackneyed. It included songs and duets by Martin, Caldara, Saint-Saëns, Hahn, Mozart, Vaccaj, Chabrier, Nicolò, Tiersot, and Chaminade, and these were pleasantly varied by violin solos played with refinement by Miss Christina Brumleu.

—YET another series of Chamber Concerts was commenced by Mrs. Roskell in the Queen's (Small) Hall, on Wednesday evening, the 12th ult. The leading concerted features in the scheme were Beethoven's Quartet in F (Op. 59, No. 1) and Dvorák's splendid Pianoforte Quintet in A (Op. 81). Mrs. Roskell, who is an able pianist, played a Scherzo of Chopin's, and the leading violinist, Herr Elderhorst, proved himself an admirable executant alike in the concerted works and in Handel's familiar Sonata in A. The other instrumental executants were Mr. W. H. Eayres, Mr. A. Hobday, and Mr. Adolf Schmidt; and Miss Marie Brema contributed several songs with fine effect.

THE St. Mary's Choral Society gave a Concert at the Bishop Wilson Memorial Hall, Islington, on the 14th ult., when a new cantata, "The Maid of Colonsay," by Erskine Allon, was performed. The performance was, on the whole, excellent, the solos being well sung by Miss Gertrude Izard, Miss Rose Daiforne, Mr. Gilbert Denis, and Mr. J. H. Macfarlane; the choruses, in which the chief interest of the work lies, being given with spirit by

the choir, under the direction of Mr. Sidney Hann. In the miscellaneous second part Mr. Hann appeared as solo pianist and composer, being recalled after playing his own new "Valse gracieuse."

An admirable Orchestral Concert was given, on the 11th ult., at Princes' Hall, by the pupils of the London Organ School, under the direction of Dr. G. J. Bennett. It was interesting not only on account of the merit shown by the performances generally, but also by reason of an unhackneyed programme. Tchaikowsky's "Fest-Marsch," a fine work composed for the Coronation of the late Czar, was given for the first time in England, and Taubert's comparatively unknown "Tempest" Overture was also included. Works by Beethoven, Bizet, Rubinstein, Weber, and Glinka were played in excellent style, and altogether the Concert gave ample evidence of the excellent training available at the Institution responsible for the Concert.

MR. RICHARD GOMPERTZ and his string quartet party gave their second Concert at the Salle Erard, on Wednesday evening, the 12th ult., the programme commencing with Smetana's Quartet in E minor, "Aus meinem Leben," which had been heard twice recently at the Popular Concerts. The other work of the same order was Beethoven's extraordinary Quartet in A minor (Op. 132), one of the master's latest creations. Mr. Gompertz played a new and very charming Barcarolle for violin, in D minor, by Mr. Emanuel Moor, and songs by Schubert and Schumann were delightfully rendered by Miss Fillinger.

THE Stock Exchange Orchestral Society started its operations for the season at the Queen's Hall, on the 19th ult. A performance of rare excellence included Haydn's Symphony in D (No. 2 of the Salomon set), the Overture to "Die Meistersinger"—no easy task for amateurs—Dr. Mackenzie's clever Overture "Britannia," Mr. C. H. Coudery's pretty "Cradle Song" in D flat, and a sparkling "Elfentanz" by Miss Clarisse Mallard. The male-voice choir was very praiseworthy in its rendering of glees and part-songs, and Mr. Santley was the vocalist. Mr. George Kitchen conducted with admirable tact and judgment.

MRS. HENSCHEL gave three delightful Vocal Recitals at the Salle Erard, on the afternoons of November 30 and the 7th and 14th ult. As usual with this refined and conscientious artist, the songs on each occasion were all of the highest class, and were rendered to perfection. At the first and second Recitals, Madame Augarde gave needful variety to the entertainment by her agreeable pianoforte solos; but at the third she was unable to appear, and Mr. Sons, the leader of the Scottish Orchestra, proved himself an admirable solo violinist in two movements from Mendelssohn's Concerto.

THE Post Office Musical Society is making satisfactory progress. It began its fifth season in St. James's Hall, on the 6th ult., with an excellent performance of Mendelssohn's "Hymn of Praise," under the able direction of Mr. Sydney Beckley. The choruses were sung with spirit and precision, but a tendency to hurry the tempo should be repressed. Mrs. Mary Davies, Mrs. Henry R. Clayton, and Mr. Bernard Lane did justice to the solos; and the miscellaneous second part of the programme included pieces by Weber, Gounod, Brahms, and Professor Bridge.

MISS EMMA BARNETT's skill as a pianist gave enjoyment to a numerous audience, on the 11th ult., in Queen's (Small) Hall. The most noteworthy works played were Schubert's expressive Sonata in B flat (written during the last year of the composer's life), Chopin's Berceuse and Ballade in G minor, J. F. Barnett's pleasing "Home Scenes," and the first performance of a graceful "Liebeslied" from the same pen. Madame Fonblanque sang with great charm an excellent selection of songs by Handel, Godard, Stanger, and Lehmann.

THE third of Mr. Joseph Ivimey's popular Chamber Concerts was given on Saturday afternoon, the 1st ult., at the Assembly Rooms, Surbiton. The programme included Schubert's Trio in E flat, Op. 100, and Beethoven's Trio in B flat, No. 4, Op. 11. The performers were Mr. John W. Ivimey (pianoforte), Mr. Joseph Ivimey (violin), and Mr. Arthur Blagrove (violinocello); vocalist, Miss Helen Pettican.

THE second Concert this season of the Royal Amateur Orchestral Society took place in the Queen's Hall, on the 21st ult., under the direction of Mr. George Mount. The novelty of the Concert was an intermezzo, "Eros and Psyche," by J. F. H. Read. Other orchestral works were Mackenzie's overture "Britannia" and Bizet's suite "L'Arlésienne." Miss Mabel Chaplin and Miss Katie Leonard appeared as instrumentalists, and Madame Amy Sherwin and Miss Katherine Fisk as vocalists.

On the 4th ult. the *employés* of the Army and Navy Auxiliary Stores gave a highly creditable performance of "The Jackdaw of Rheims," with Miss Kate Cherry, Mrs. Woodhouse, Mr. Stirling Wells, and Mr. Robert Grice as soloists. The choruses and orchestral accompaniments were well rendered, and it was evident that considerable care had been given to their preparation, under Mr. J. Darch and Mr. C. E. Weekes. The accompanists were Miss Ada Lee and Mr. E. W. Sturt.

On the 18th ult. the violin class Concert of the students at the South London Institute of Music took place. One hundred violinists of both sexes occupied the orchestra, and, with the addition of violas, violoncellos, and basses, capital performances were given, under the direction of Mr. T. E. Gatehouse. Miss Bonnett and the London Glee Singers were the vocalists. Mr. Gatehouse played a number of violin solos, and Mr. Sidney Venables accompanied throughout in a very able manner.

MR. F. G. EDWARDS gave his Lecture on "Mendelssohn" at Richmond, on the 13th ult., and at New Barnet, on the following evening, to crowded audiences. Amongst the autographs exhibited was a letter from Mendelssohn to William Bartholomew (the English translator of "Elijah"), in which the composer says, "The song 'Sei stille dem Herrn' ('O rest in the Lord') must be left out." The musical illustrations were given by local performers.

THE annual Concert of the violin classes of the Birkbeck Institution, on the 19th ult., under the direction of Mr. T. E. Gatehouse, assisted by Mr. W. Thornton, was an unqualified success. The programme, mainly instrumental, was agreeably varied by the vocal selections of Miss Mary Hay and Mr. George Wood; and the solos of Messrs. Gatehouse (violin), C. H. Allen Gill (violoncello), and Mr. Izard (pianoforte) were each encored.

A LARGE size reproduction of the portrait of Beethoven, now in the possession of the Brunswick family, will be presented with the New Year's number of the *Musical Standard*, issued on the 5th inst. This portrait, which represents the composer at about the age of thirty-four, comparatively speaking the happiest period of his life, has never been published here, and will be, we believe, entirely new to British admirers of the great tone-poet.

MENDELSSOHN'S "Elijah" was given in Mount View Church, Stroud Green, on the 14th ult. The chorus, consisting of the Harecourt Choral Association, numbered nearly 200, and the principal parts were ably sustained by Miss Maggie Davies, Miss Amy Wood, Mr. John Probert, and Mr. Robert Grice. The pianist was Miss Wildman and the organist Mr. E. Drewett. Mr. John E. Borland conducted.

A Concert was given on November 28 by Miss Lillie Hiron, at the Central Hall, Acton. The vocalists were Miss Lillie Hiron, Madame Eliza Thomas, Messrs. S. Masters and Ben Griffiths. Musical sketches were given by Mr. Quentin Ashlyn and solos by Miss Lizzie Pope (harp) and Mr. Edwin Hall (bassoon). Mr. Alfred Avery acted as accompanist.

A SUCCESSFUL Concert was given at the School for the Indigent Blind, St. George's Road, Southwark, on the 12th ult., when an interesting selection of music—Part 1, Sacred, and Part 2, Secular—was given by the students, under the direction of Mr. Herbert Hodge. In addition, there was a short Part 3, consisting of orchestral selections by the band, under the direction of Mr. W. H. Hall.

THE second Sunday evening Concert at the Crichton Club took place on the 16th ult., under the direction of Hans Brouil. The programme included Schubert's String

Quartet in A minor, Beethoven's "Adelaide," and Mozart's String Quartet in D major (No. 7). The instrumentalists were Messrs. A. Kummer, F. Louis Schneider, W. H. Hill, Hans A. Brouil, and the vocalist, Mr. William Nicholl.

THE terminal examinations at the Royal College of Music were concluded on the 20th ult., when the Council exhibitions were adjudged by the examiners as follows:—Francis Harford (singing), £10; Gustavus T. von Holst (composition), £5; Katherine Sims (pianoforte), £15; Harold C. Lock (violin), £15; Ernest V. G. Williams (organ), £10.

MR. J. T. CARRODUS will be presented this month with the freedom of the borough of Keighley, in commemoration of his jubilee as a public performer. Mr. Carrodus was born at Braithwaite, near Keighley, and made his first appearance, at the age of nine years, in January, 1845, at what was then the Keighley Mechanics' Institute.

A VOCAL and Instrumental Concert was given at St. Mary's Hall, Kilburn, on the 11th ult., by Mr. James W. Wallis and the Misses Edith and Florence Wallis, assisted by their pupils. The Orchestral Class played the *Andante* from Haydn's "Surprise" Symphony and a Gavotte and Trio for strings and pianoforte by the Concert-giver.

SIGNORINA PAOLA TEODORAS, assisted by Mdle. Cécile Elieson, Signor Dabiero, and Mr. Barrington Foote, gave a Concert, on the 4th ult., in the Salle Erard. The ladies respectively played pianoforte and violin solos with brilliancy and intelligence.

THE Putney School of Music Orchestral and Choral Society commenced its eighth season by a successful performance of Dr. J. F. Bridge's work "The Cradle of Christ" and Mendelssohn's "As the hart pants," under the conductorship of Mr. Frank Barnard.

MISS ANNIE E. HOLDOM gave a Concert, on the 5th ult., at Morley Hall, Hackney, in aid of the Tottenham Church Restoration Fund. Among other pieces Miss Holdom played Weber's Concertstück, for which she was encored. A number of vocalists and other artists assisted.

AN Organ Recital was given on the 8th ult., at St. Barnabas, Kentish Town, by Miss Frances Shortis, assisted by Miss A. McNicol as vocalist and Miss Daisy Frost as violinist.

SEÑOR SARASATE has been on tour in France and Germany during the past month, and among other pieces has frequently played Dr. Mackenzie's "Pibroch," which, he says, has been everywhere "enthusiastically received."

HANDEL'S "Messiah," with orchestra, was performed in All Saints', South Lambeth, on the 19th ult. Mr. Henry Dart presided at the organ and Mr. Walter Attersoll (Organist of the Church) conducted.

SPOHR'S "Last Judgment" has been sung at St. Peter's, Cranley Gardens, on the Wednesdays during Advent, under the direction of Mr. Herbert Hodge.

OBITUARY.

THEODOR BÖTTJER, an excellent violinist, who was in former years for a long period *Concertmeister* (leader) of the orchestra of the Bremen Subscription Concerts, and also first violin in a string quartet party. He died at Bremen on November 23, aged seventy-two.

CARL HEERMANN, *Kammervirtuoso*, and for forty-one years first fagotto player in the Court Orchestra, Stuttgart, in which town he died on November 12, aged sixty-four.

EDMUND KREIBIG, *Oberregisseur* at the Opera House, Frankfurt-on-Main, where he died on November 13, aged forty-three.

PROFESSOR DR. JULIUS ALSLEBEN, an excellent pianoforte teacher, organist, and musical *littérateur*, at Berlin, on the 9th ult., aged sixty-two. Born in Berlin on March 24, 1832, he studied music under Leuchtenberg, Zech, and Dehn. For many years he was President of the Berlin Tonkünstlerverein, and was also one of the founders of the Berlin Music Teachers' Society.

REGIERUNGSRATH LEOPOLD ALEXANDER ZELLNER, at Vienna, on November 24, aged seventy-one. Besides being the composer of numerous choral works, such as oratorios, masses, &c., he was Professor of Harmony at the Vienna Conservatoire of Music from 1868, when he took the place of Sechter, who had just died. In former years he edited the *Blätter für Musik*, and he also occupied the post of Chief Secretary to the Gesellschaft der Musikfreunde until 1892, when he retired on a pension.

GEORG MERTEL, Royal Musikdirektor, and for many years conductor of several musical societies in Erfurt, where he died, on November 16, aged sixty-four.

CANON WILLIAM COOKE, M.A., F.S.A., one of the editors of the "Hymnary," on November 23, at 6, Clifton Place, Sussex Square, aged seventy-three.

CHARLES SIEBERT, a bass singer of promise, and the Hon. Secretary of the Tonic Sol-fa Association, on November 23.

GEORGES BACHMANN, composer of a great many piano-forte pieces. He died, after a long illness, in the Reajou Hospital, aged forty-six.

IPPOLITO RAGGHianti, a violinist of great talent, a pupil of M. César Thomson at the Liège Conservatoire, and a composer of more than average promise. Amongst his works are a *Symphonie Thématique*, a Violin Concerto, *Nine Morceaux de Salon* (published as No. 7 of Novello's Albums for violin and piano-forte), and a short opera, which has been accepted for performance at Nice, but of which the poor composer was unable to finish the orchestration. He died in his native place, Viareggio, near Pisa, after a long and painful illness, aged twenty-seven.

JAMES AITKEN, who was for many years on the staff of the *North British Daily Mail*, *Glasgow News*, and the *Glasgow Evening Citizen*, in the capacity of musical critic. Mr. Aitken, who died at Glasgow, on the 3rd ult., was a well-informed musician and wielded the pen of a graceful and ready writer.

FREDERICA HANKINSON, a lady who was universally esteemed in the profession of her adoption, met with an awfully sudden death on the 19th ult. She had previously been suffering from heart trouble, and a sudden attack ended a useful career while she was in the act of conducting some concerted music at a school Concert near her residence in Rock Ferry.

WILLIAM HENRY HUNT, the first Doctor of Music created by the London University, died, on the 6th ult., at Birkenhead, where he had resided for nearly twenty years. Although hardly at any time to be reckoned as of robust constitution, his work had pursued a regular course until the spring of 1894, when, while giving one of the lectures commissioned by the City Corporation at the Liverpool Music School, he was smitten with paralysis. As a composer, Dr. Hunt was best known by his "Stabat Mater"—a fine work, composed as the exercise for his Doctor's degree, and published by Novello and Co. He had also written a number of vocal solos and part-songs, as well as two comic operas, one of which was styled "Utopia," three years or so before the title was adopted by the Savoy organisation. Dr. Hunt, whose age was only forty-three, leaves a widow and family of five children.

PROFESSOR PAUL WIEPRECHT, Royal Kammervirtuoso, oboe player of great excellence, and teacher of his instrument at the *Königliche Hochschule für Musik*, Berlin. He died on the 7th ult., at Schöneberg, near Berlin, aged fifty-five.

PROFESSOR DR. GUSTAV GUNZ, a tenor vocalist, for twenty-seven years one of the most prominent artists of the Court Opera, Hanover, and also well known in Germany as a concert singer. From 1888 he was Professor of singing in Frankfurt-on-Main, in which town he died on the 11th ult., aged sixty-two.

MR. BASIL TREE has opened a branch office for the sale of Concert tickets at 304, Regent Street, in proximity to Queen's Hall.

HUMPERDINCK's opera "Hänsel und Gretel," which has created so great an impression on the Continent, was produced at Daly's Theatre on Boxing Night, for the first time in England, too late for notice in our present issue.

CORRESPONDENCE.

YORKSHIRE CAROLS:

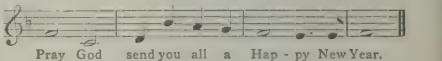
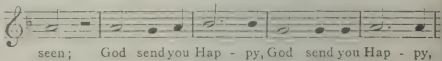
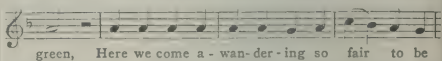
"GEORGE RIDLER'S OVEN."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—At this present time of the year I venture to send you the air of a traditional Yorkshire Christmas Carol, which, so far as my own library of carol books extends, does not appear to have yet been printed. Possibly a more far-reaching search might reveal it.

The tune is certainly old, and has been popular with generation after generation of children carol singers in Leeds and district. It is sung to the ever-favourite wassailing song, "Here we come a-wassailing among the leaves so green."

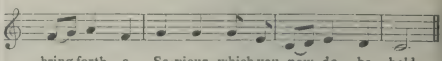
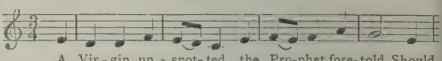
"HERE WE COME A-WASSAILING."



Sir John Stainer, in his "Christmas Carols," gives a traditional tune to the same words, and one appears in Miss Broadwood and Mr. Fuller Maitland's "English County Songs." Versions varying more or less from these are also, along with the one I send, sung in Leeds.

Another carol which was formerly sung in Yorkshire country places to the words "A virgin unspotted" varies from the air given by Sandy, Husk, and Stainer, but I believe it is equally old with theirs.

"A VIRGIN UNSPOTTED."



In last month's "From my Study," in THE MUSICAL TIMES, mention was made of the quaint song "George Ridler's Oven," and a regret was expressed that the song and air were not included in "English County Songs" (mentioned above).

The aim of that work appears to have been, in general, merely to give traditional airs hitherto unpublished; and possibly the editors omitted the song from the fact that the tune for it is already printed in the first edition of Wm. Chappell's work—viz., "National English Airs," 1838, p. 102. It is the same air as the Gloucestershire Wassail Song, the words of which have been so frequently reprinted; Husk also gives the air. Before I became acquainted with these printed copies I myself noted it down from a Gloucestershire singer to the Wassail Song.

"George Ridler's Oven" is a remarkable production, containing much homely truth and humour. One cannot but admire the delicate way in which George's bald head is hinted at:

And George he was a jolly old man,
And his head it grewed above his hair.

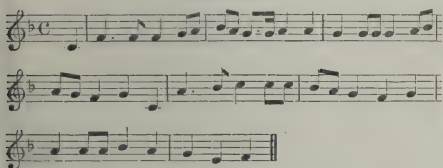
A characteristic touch shows the prerogative of the eldest son, for while Dick will sing treble and John the "mean," or second, voice—

George he wor the eldest brother,
And therefore he would sing the bass.

Dixon, in his "Songs of the Peasantry," gives the words, accompanied by a political "key," reprinted from a report of the Gloucestershire Society, 1835. Whatever political meaning the song may have had afterwards applied to it, I feel sure that none was intended by the simple-minded bard who produced the lyric; and though the ditty is old, I rather question whether it is *quite* so early as Charles the Second's time. The whole song, starting with cursory mention of George Ridler's oven and of George himself, tells us how George "made his brag before he died, with any three brothers his sons should sing." After the verse descriptive of the pitch of the sons' voices, it bursts out into a verse of the old song (see the "Roxburgh Ballads"), "My dog and I," and a fragment of "Todden Hame"—evidently the two ditties intended to silence all-comers. I have met people in Berkshire, North of the district where Thomas Hughes places the song, who could sing "George Ridler's Oven," but, owing to their shyness, I could never get them started. Perhaps some more fortunate reader could tell us if the air is still sung as Chappell and Husk give it, as under:—

"GLOUCESTERSHIRE WASSAIL SONG."

(From Chappell.)



128, Burley Road, Leeds.

FRANK KIDSON.

REFORM ON THE ORCHESTRA.

"TO THE EDITOR OF 'THE MUSICAL TIMES.'"

SIR,—(a.) In your December issue appears a criticism of an important Orchestral Concert (given in London) wherein the playing of the trombones is severely commented upon—indeed, the "amusing" and "irritating" loudness of these instruments seems to have spoilt what would otherwise have been an excellent performance. Now, this over-loudness of the trombones—and their near relatives, the trumpets—is an infliction of which lovers of good orchestral music are constantly complaining. Yet why is a remedy never thought of? It is often said that the fault is the conductor's—that he ought to "keep the trombones down." And this is true to a certain extent. But is there no other way of subduing the trumpet's and trombone's *naturally large volume of tone* than to say, "please play more softly"? How would the "strings" like to have to play through a whole programme *mezza voce*, with the mute on? This is virtually what the offending instrumentalists in question have to do, in order to be in balance with the rest of the band—and have to do it, too, at the expense of considerable physical pain and fatigue. The fact is that neither conductors nor players are really blameable in the matter: the grievance arises from the silly custom of placing the trumpets and trombones in lofty positions on the orchestra, whence they have to blast and blare *carrière* into the very faces of the audience. The bassoon has to breathe his dulcet aspirations heavenward; the oboe and clarinet—well, *dans un tout autre sens*; even the performer on the soft-toned *waldhorn* "lifts not his horn on high." No; to the trumpet and trombone *solely* (of all instruments!) is accorded the privilege of (metaphorically) hitting straight from the shoulder. This seems to me foolish.

One way of mending matters would be to make the players stand with their backs to the audience; but this would be found inconvenient, even if mirrors were employed. I would suggest that they stand on the *floor* of the platform, and play behind a screen of thick cloth, which

should be just low enough to allow of the conductor being visible to the players, and which ought to be inclined slightly inwards at the ends, for the benefit of the occupants of the side seats. I think it would be found, if this simple little arrangement was properly carried out, that the players in question would be able to play *mf*, *p*, and even *pp*, in a natural manner, and with comfort to themselves and the audience.

(b.) I should like to take this opportunity of asking why, in the name of all that is artistic, the kettledrums and other instruments of percussion are perched in conspicuous places on the orchestra, where everyone can see them? No doubt the athletic display involved in an attempt to tune three drums at the same time, with only six bars' rest to do it in, may serve to while away the time for the programme boys; but it is terribly distracting to those who attend a concert for musical enjoyment. So are the more or less classic postures and gestures of the gentlemen in charge of the tambourine and cymbals. I do not see why the drums and the entire *batterie de cuisine* of the modern orchestra should not be brought down to the floor with the trombones, and hidden as much as possible. My screen of cloth would be a help to this end.

(c.) Just one word more. These two little reforms would be steps in the right direction—that is to say, in the direction of the hidden orchestra, a hint or two concerning which may interest some of your readers. The concert orchestra of the twentieth century will be completely hidden from the view of the audience; the chorus also, when there is one. The conductor shall not be seen, neither shall the tenor and bass soloists. Yea, even the soprano and contralto *ditto* shall be invisible to mortal eye! All will be hidden by a large curtain, which will reach from ceiling to floor and from wall to wall. And, lo! the musician will no longer be distracted by the spectacle of scraping fiddlers and thumping drummers; and in time the people will learn how to *listen* to music; some will have revealed to them something of the magic which Bayreuth pilgrims tell of—a strange spell which seizes them when the lights go quietly low, and beautiful sounds creep into life out of space.

I am, Sir, yours faithfully.

ARTHUR E. GRIMSHAW.

Leeds, December 10, 1894.

A CORRESPONDENT asks:—"Can any old student of the Guildhall School of Music give me information of a glee which was sung there in either 1881 or 1882, called 'Evening,' and beginning—

The Sun descending in the West,
The Evening Star doth shine,
The birds are silent in their nests,
And I must seek for mine.

Reply, A. L. P., 16, Tything, Worcester."

TO CORRESPONDENTS.

. Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

MONTROSE.—Almost any good book on Harmony will give you this information. Stainer's "Harmony Primer" (Novello and Co.) will probably suit your purpose. You may also consult the Harmony books of Macfarren, Proul, or Richter, which any music-seller will supply.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVERN.—The Choral Society gave its first Concert on the 10th ult., in the Town Hall. The programme consisted of Cowen's cantata "St. John's Eve" and a

miscellaneous selection, the solos being sung by Miss Maggie Purvis, Miss Kate James, Mr. G. Banks, and Mr. D. Barri. The chorus and orchestra numbered 130 performers. Mr. Arthur Angle was leader, Mr. F. Bamford the pianist, Mr. T. Jenkins presided at the harmonium, and Mr. W. R. Carr conducted.

BARNSELY.—The St. Cecilia Choral Society began its present season on November 29, in a most successful manner, by an excellent performance, at the Harvey Institute, of Handel's "Samson." A capable vocal quartet was provided in Miss F. de Boufflers, Miss M. L. Watson, Mr. W. Green, and Mr. W. Thornton; Mr. Tomlinson played the trumpet obbligato in "Let the bright Seraphim," and an efficient orchestra was ably led by Mr. Buckley. Mr. A. Benton conducted with customary skill.

BEDFORD.—The Musical Society concluded its twenty-eighth season, under the leadership of Mr. Diemer, in a most successful manner, on the 4th ult., by an excellent performance of Costa's "Eli." The soloists were Miss Florence Monk, Master Leonard Griffiths, Mr. Gawthrop, Mr. S. Heath, Mr. A. Beagle, and Mr. Ralph Pearce. The choruses were most effectively sung, and an efficient orchestra, led by Mr. Halfpenny and assisted by Mr. Ford and Mr. Bandey at harmoniums, played the instrumental portions.—Dr. E. H. Turpin gave an excellent Organ Recital, on the 13th ult., in St. Martin's Church, his programme including E. d'Evry's effective Overture for organ in C and Bach's Fantasia and Fugue in G minor.—On the 14th ult., in the Large Hall of the Bedford Kindergarten, a performance took place of Barnett's cantata "The Wishing Bell." The soloists were Miss Anderson, Miss Mackay, and Miss Gough; the pianist was Miss Swire, and the Conductor, Mr. Oliver O. Brooksbank.

BERKHAMSTED.—The Church Choral Society gave a Concert on November 28, when Bennett's "May Queen" was well sung, with Miss A. Whitfield, Miss F. Oliver, Mr. Herbert Loxley, and the Rev. H. D. Macnamara as soloists. Mr. J. T. Bavin officiated as accompanist at the pianoforte, Mr. W. H. London presided at the harmonium, and the Rev. C. J. Langley conducted.

BODMIN.—Mr. H. M. Lamerton gave his fourth annual Concert on the 6th ult., in the Wesleyan Assembly Room. The solos in a miscellaneous programme were interpreted by Miss Haswell, Miss A. May, Miss N. Stephens, Mr. W. J. Hilcox, and Mr. W. H. Jago. Instrumental selections were given by the Orchestral Society conducted by Mr. Lamerton, and two glees were sung by members of his choir.

BOURNEMOUTH.—On the 1st ult. Mr. William Lee played an interesting selection of organ music, including an Offertoire in E minor (Op. 10), by himself, and Bach's "St. Ann's" fugue, at St. Peter's Church.

CAERLEON.—Gade's "Erl-King's Daughter" and a miscellaneous selection were performed, by Mrs. Alfred Morris's able choir, on the 13th ult., in the Drill Hall. The soloists taking part were Mrs. Lang, Miss K. F. James, Mrs. J. P. Lewis, Mrs. Morris, Mr. W. Edmunds, Mr. C. Sier, and Mr. Arthur Morgan. Miss Jackson played a much-appreciated violin solo, and the orchestra opened the second part of the programme with Handel's "Occasional" Oratorio Overture.

CARMARTHEN.—The Choral Society gave its first Concert for the season on the 13th ult., in the Assembly Rooms, to a large and appreciative audience. The programme was a miscellaneous one, and included Mendelssohn's "Hear my Prayer," "Be not afraid," "Then shall your light" ("Elijah"), and Schubert's "The Lord is my Shepherd" (female voices). Amongst other soloists who took part were Miss A. Phillips, Mrs. James Davies, Mrs. R. M. Thomas, and Mr. James Morgan. Mr. Wesley Martin, Organist of St. Peter's Church, conducted. Miss May Rees and Mr. Smith presided at the pianoforte and American organ, and Miss May Williams accompanied one of the songs. The Concert was a thorough success.

CATON, NEAR LANCASTER.—At the opening of the new organ, recently erected in the Wesleyan Chapel by Messrs. P. Conacher and Co., on the 12th ult., Mr. W. Sutcliffe gave a Recital, which included the Overture to the "Occasional" Oratorio (Handel), Toccata and Fugue in D minor (Bach), and Grand Chorus (Guilmant).

CHARD.—A successful Concert was given on the 6th ult., in the Corn Exchange, by the Harmonic and Orchestral Societies, under the conductorship of Mr. J. Edis Tidnam. The programme consisted of Cowen's "Rose Maiden," German's "Henry VIII." dances, and some minor pieces. The choruses of the cantata were well rendered, giving evidence of careful training and practice. The soloists were Miss Elsie Mackenzie, Mrs. Mayne, Mr. Theo. Taylor, and Mr. Frank White. Mr. F. Bartlett led the orchestra, and Mrs. J. Edis Tidnam and Mr. H. A. Jeboult were the accompanists.

DORCHESTER.—A well attended Concert was given at the Town Hall, on November 27, by the members of St. Peter's Choir and friends. The programme included Stainer's "Daughter of Jairus" and a miscellaneous second part. The soloists were Mrs. Thompson, Mrs. Duke, Mr. A. Miles, and the Rev. A. Sewell. Mr. Edgar A. Lane conducted.—Miss Emma Bullen gave a very successful Concert at the Town Hall, on the 7th ult. The artists assisting were Madame Agnes Thayer, Mr. d'Arcy Clayton, Mr. Arthur Barlow, and Miss Ethel Beetlestone, the last-named playing both violin and pianoforte solos.

EGHAM.—The Choral Society, established at the beginning of this year, began its second season, on the 6th ult., in the Literary Institute, by praiseworthy performances of Mozart's "Twelfth Mass" and some miscellaneous pieces. The soloists were Miss A. Simons, Miss R. Dafforne, Mr. W. Clinch, Mr. B. Randalow, and Mr. Willett, the last-named contributing a violoncello solo. The accompaniments were played by a small band, ably led by Miss H. Cross, with Miss Budgen as pianist and Mr. Williamson as organist, and Mr. S. Exton Swaffield conducted.

ENNISCORTHY.—Two successful Concerts were given, on the 5th and 6th ult. respectively, in the Athenæum, under the conductorship of Mr. A. Fitzgerald. The programmes consisted of an attractive collection of songs, duets, and choruses, the soloists being the Misses M. J. Courtney, M. Murphy, L. Courtney, J. Whelan, K. Lacy, C. Donohoe, Mrs. Hammond, Mrs. Kelly, and Messrs. M. J. Whelan, A. Fitzgerald, J. J. O'Brien, P. O'Toole, T. Moore, Captain Hammond, and Dr. Kelly.

EXETER.—The Orchestral Society, led by Mr. C. E. Bell, began its new season on November 29, under the conductorship of Mr. R. B. Moore. Beethoven's Symphony in C, Mendelssohn's "Ruy Blas" Overture, and that to the "Zauberflöte," by Mozart, and minor pieces, constituted an attractive programme which was rendered in an admirable manner. The vocalist was Mr. S. J. Bishop.—The Oratorio Society gave its 136th Concert on the 18th ult., the work chosen being Macfarren's "St. John the Baptist." The solos were excellently rendered by Miss N. Gosnell, Miss A. Macfarlane, Mr. Dean Trotter, and Mr. Dan Price. Mr. G. W. Lyon conducted.

FRAMLINGHAM.—Spohr's "Last Judgment" was sung in a praiseworthy manner, on the 1st ult., in the Chapel of the College, by the choir of thirty-six voices. Master S. Watson sang the soprano solos, and Master W. R. Warren those assigned to the alto, the others being rendered by Mr. C. Constable and Mr. Alfred Pretty. Mr. A. C. Edwards, the School Organist and Music-master, played the Overture and Symphony and several other pieces on the organ with remarkable skill.

GRAYS.—At the Parish Church, on the 12th ult., Spohr's "Last Judgment," with organ and orchestral accompaniment, was effectively performed. The principal soloists were Miss F. Stevenson, Mrs. Gilbert, Mr. S. Brown, and Mr. Nash. The organ parts were tastefully played by Mr. W. H. Fraser, Organist of the Church, and the Rev. C. F. Box conducted.

GUILDFORD.—The Choral Society, conducted by Mr. Charles Wilkes, gave excellent performances of Mendelssohn's "Hear my Prayer" and Handel's "Acis and Galatea," on November 29, in the County Hall. Miss Kate Drew's renderings of the soprano solos were much appreciated, and Mr. A. Grover, Mr. F. Williams, and Mr. M. Tufnail gave effective interpretations of the other solo parts. The accompaniments were played by an efficient orchestra, ably led by Mr. G. Walenn.

LARGS, AYRSHIRE.—The Choral Society gave a successful performance of Haydn's "Creation" on the 17th ult. The soloists were Miss Kate Gray, Mr. Gledhill, and Mr. A. C. Young.

LINCOLN.—An Organ Recital was given in St. Swithin's Church, on the 17th ult., by Mr. F. Pulein. The programme included pieces by Mendelssohn, Corelli, Dubois, Spohr, J. S. Bach, W. S. Bennett, and Salomé. Miss Ruston and Miss M. Ruston assisted as vocalists.

MADELEY, SALOP.—On the 18th ult. the Choral Society, now in its nineteenth year, gave a very good performance of "The Messiah," with a band and chorus of ninety performers. The principals were Miss Mary Clare, Miss Emily Dones, Mr. William Anstice, and Mr. D. Harrison. Mr. Smart, of Newport, conducted, as usual.

PADIHAM.—The Choral Union gave a performance of "The Messiah," on the 10th ult., when the principal soloists were Miss Bouffiers, Miss Fish, Mr. J. Shakespeare Robinson, and Mr. St. Clair Stott. Herr Jacoby led the orchestra and Mr. Worswick conducted.

PLYMOUTH.—The second annual Choir Competition in connection with the Sunday Schools of the Band of Hope Union took place on the 5th ult., when Messrs. W. H. Hannaford, C. T. Kühne, and H. Moreton decided that the merits of the competing choirs were in the following order: Sutton Place, Mutley Baptist, Sherwell, and Edgumbe Street. Mrs. Hoskin, Miss E. Holt, Miss N. Bulley, Mrs. Rowcliffe, and Mr. Humphrey contributed to the rest of the programme.—The new Philharmonic Society gave its first Concert, on the 12th ult., in the Guildhall, with decided success. The programme was the same as that of "Selection Day" at the recent "Handel Festival," and the soloists included Madame Clara Samuelli, Miss Amy Bosworthick, Miss McGreeney, Miss N. Bulley, Mrs. Weeds, Mr. Barton McGuckin, and Mr. J. Bishop. The choruses were excellently sung, and valuable assistance was given in the accompaniments by Mr. H. Lake, who presided at the organ, and who also played Handel's Concerto in G. Mr. A. C. Faulk, to whom great credit is due, conducted.

PRESTON BROOK, CHESHIRE.—A vocal and instrumental Concert, in aid of the church funds, was given in Dutton Schools, on the 7th ult. The miscellaneous programme was rendered by Miss Christine Lynch, Mr. Nelson Stokes, Mr. Cuthbert Blacow, Mr. N. Dumville, and Mr. W. T. Haworth, the accompanist being Mr. Ernest Harrison.

READING.—An effective performance of Handel's "Samson" was given, on the 11th ult., in the New Town Hall, by the Philharmonic Society, conducted by Mr. W. H. Strickland. A competent vocal quartet was provided in Miss Mabel Berrey, Miss Marie Hooton, Mr. John Probert, and Mr. Daniel Price. Mr. Rippon was the leader of the orchestra and Mr. J. C. B. Tirbutt presided at the organ.

SCARBOROUGH.—On the 13th ult. "The Messiah" was sung by the Choral Union, the solo parts being taken by Miss T. Davy, Miss J. Langford, Mr. T. David, and Mr. A. F. Ferguson. Mr. W. H. Cass was leader of the orchestra, and Mr. A. M. Richardson conducted.

STAINLAND.—The Choral Union performed Handel's "Samson," on the 15th ult., with Miss Hollowell, Madame Cragg, Mr. J. Shakespeare Robinson, and Mr. William Roberts as soloists. The performance was very successful. Mr. C. Bettison led the band and Mr. Rickard conducted.

TRENT.—Mr. G. H. Fox, assisted by Mr. W. Stafford (violinist), gave his fourth public Organ Recital in the College Chapel, on the 13th ult., when he played Bach's Toccata in F, Guilmant's "Marche Nuptiale," and other pieces.

TUNBRIDGE WELLS.—The performance, by Mr. F. Hunnibell's Choral Society, of Sullivan's "Golden Legend," proved so successful that it was repeated on the 6th ult., in the Great Hall, Stanford's choral ballad "The Revenge" being added on that occasion. Miss Medora Henson, Miss Sarah Berry, Mr. E. Branscombe, and Mr. Daniel Price were again a most efficient solo quartet; Mr. H. Haarnack led the orchestra, and Mr. C. H. Cronk was the organist.

WALLINGTON.—The programme of the first Concert of the seventh season of the Musical Association, on the 13th ult., in the Parish Hall, consisted of Prout's cantata, "Alfred," and a miscellaneous selection, the solo vocalists being Miss C. Siviter, Mr. L. Fryer, and Mr. A. Wills. The accompaniments were rendered by Mr. E. W. Grocock and Mr. N. Carr, and Mr. G. F. Bruce conducted.

WEYBRIDGE.—Mr. J. Ivimey, assisted by Mr. A. Blagrove and Mrs. Helen Trust, were the executants of an excellent selection of high-class chamber music on the 8th ult., in the Village Hall.

WOLVERHAMPTON.—A new Oratorio, by Mr. G. H. Cox, entitled "Christus," consisting of sixty-nine numbers, was successfully produced, on the 13th ult., in the Agricultural Hall. The solos were well sung by Miss Ghita Corri, Miss E. Lloyd, Mr. Leyland, and Mr. Ackermann, and the choruses and instrumental portions of the work effectively rendered, under the able direction of the composer. Mr. Ward led the orchestra, and Dr. Mann presided at the organ.

ORGAN APPOINTMENTS.—Mr. J. Harraway Slape, Organist and Choirmaster to Holy Innocents', Hornsey.—Mr. Frank Pulein, Organist and Choirmaster to the Parish Church, Wrexham, North Wales.—Mr. G. F. Bruce, Organist and Choirmaster to Beddington Parish Church, Surrey.

CHOIR APPOINTMENT.—Mr. Frank Percy (Tenor), to Holy Trinity Church, Southport.

DEATHS.

BORLAND.—On December 12, at 44, Highbury Place, Jessie, wife of John E. Borland, F.R.C.O. (younger daughter of Mrs. Bradshaw McKay), aged 28 years.

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COUNTERPOINT CERTIFICATES.—Caroline L. Brown, Mabel M. Coryn, Sarah Dick, Edith M. Glendinning, Nora Wainwright, Wilhelmina M. J. West.

Number of Candidates examined, 179; total number of passes, 89.
EXAMINERS.—G. E. Bambridge, L.T.C.L.; Francesco Berger; Henry R. Bird, L.T.C.L.; William Creser, Mus.D.; A. E. Drinkwater, M.A.; Charles Edwards; Myles B. Foster, L.T.C.L.; Alfred Gibson; Prof. James Higgs, Mus.B.; Edward J. Hopkins, Mus.D.; Haydn Keeton, Mus.B.; Peregrine Lewes, L.L.D.; M.A.; C. W. Pearce, Mus.D.; Prof. Gordon Saunders, Mus.D.; C. E. Armand Semple, B.A., M.B.; Prof. E. H. Turpin, Mus.D.; and Wallace Wells.

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| 3. To Althea, from prison | Lovelace. |
| 4. Why so pale and wan | Suckling. |
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FEBRUARY 1, 1895.

ADDITIONAL ACCOMPANIMENTS.

It is not difficult to imagine some readers of *THE MUSICAL TIMES* throwing down the present issue in disgust at the sight of a term which is as repulsive as that of a scarlet cloth to a bull in the Spanish arena. But at the risk of offending worthy musicians I feel that the time has come for the discussion of this delicate subject from a fresh standpoint, and in order to make the matter clear it will be advisable to indulge in a brief retrospect of "additional accompaniments." It was Mozart, a master whom Wagner not unjustly described as the most perfect musician that has ever appeared, who incurred the ire of many lovers of Handel by the embellishments he made to the skeleton score of "The Messiah." No one can deny that in many respects these parts by the Salzburg master are utterly un-Handelian in character, but in the course of ages they have, so to speak, grown into the work as it was first presented to our forefathers, and few, if any, at the present day would care to hear "The people that walked in darkness" without Mozart's wailing chromatic harmonies, so poignantly suggestive of wandering spirits, seeking rest and finding none. Within the memory of many now living the late Sir Michael Costa was regarded as a great offender for the additional accompaniments he provided for the performances, on a scale hitherto unknown, by the Sacred Harmonic Society at Exeter Hall. It is not my present purpose to go into the question of the parts written by Costa, who, being an Italian by birth, probably regarded Handel's scores through Italian spectacles; but a more earnest and conscientious musician has never appeared, and everything he did was worthy of respectful consideration. Gradually, however, the clamour grew respecting the maintenance in their purity of the scores by old masters, and the fight was hottest when Herr Richter dared to present the late Robert Franz's edition of "The Messiah" at the Birmingham Festival in 1885. It mattered not that a learned and enthusiastic Handelian scholar had endeavoured to purge the score from errors, which in the course of ages had crept in, and had done his best to preserve the spirit of the original; the version was in some respects novel to English

amateurs of the present generation, and it was rejected with contumely. More singular than this was the obloquy incurred by Sir Joseph (then Mr.) Barnby, when J. S. Bach's magnificent Passion Music according to St. Matthew was revived by him about a quarter of a century since, for withdrawing the accompaniments from the chorals and causing them to be rendered in the most delicate manner by well-trained voices unsupported. The effect was exquisite, perhaps the most tear-compelling being "O Lord, who dares to smite Thee," after the furious chorus "O tell us, Thou Christ." The fact that Bach did not compose these Lutheran melodies, but merely added his own masterly harmonies—which, as his voluminous biographer, Philipp Spitta, well observes, could scarcely have been intended to be sung by the congregation of the St. Thomas Kirche in Leipzig—was not taken into consideration. Within the past few years the question as to how the works of antiquarian masters should be rendered at the present day has entered upon a new phase. We have been informed in strenuous terms that a work by Handel, Bach, or any other old master should be given as nearly as possible in accordance with the composer's intentions, or, to quote a favourite formula, as the author "meant it to be." This sounds well, but it is specious and unsubstantial. We are given to understand that the masterpieces of the first half of the eighteenth century were scored precisely as their composers "meant them to be." The assertion is so ridiculous that it is scarcely worthy of serious argument, for a glance through the scores must be sufficient to convince any unprejudiced enquirer that Bach, Handel, Haydn, and Mozart did their best with the resources placed at their disposal, and had they been in possession of more would gladly have utilised them. Let us put a suppositious case. Mr. John Jones, we will say, is the leading musician in some obscure village, far removed from any important city in England, and he is asked to write a cantata for the local musical society, which consists of fifty indifferent singers, three fiddles, one flute, a violoncellist, and two cornets. He makes the most of the resources at his disposal, and the cantata proves to be a little masterpiece, so that it is eagerly taken up by large choral societies in the country, and is even given at the Albert Hall. Does the composer insist upon his three violins, one flute, one violoncellist, two cornets, and no more? As a matter of course he would re-score his work for full orchestra, or entrust it to some other musician capable of fulfilling the task, and feel grateful for the measure of appreciation secured for his modest effort. But now it is thought to be displaying a spirit of reverence towards Bach to re-manufacture the coarse-toned instruments used in his day—the long trumpet, the harsh tones of which simply split the ear. Formerly the

high trumpet parts were allotted to clarinets, with effect surely more in consonance with the composer "as he meant it to be." To add one more point to the argument, the effort to reproduce the conditions of early eighteenth century performances is futile, for the same proportion of voices to instruments is impossible in our present concert-rooms. These remarks are mainly suggested by the welcome announcement of a Bach Festival in the Queen's Hall, by the association which has done so much for that which is noble in musical art during the last nineteen years. We are to hear the great Mass in B minor, the St. Matthew Passion Music, and a number of smaller works. Let me urge in all humility, though I do not imagine for an instant that my views will find universal acceptance, that on an occasion of such commanding interest the spirit rather than the letter be observed in the matter of the orchestration; for it is surely on high authority that we are told "the letter killeth, but the spirit giveth life." By so doing we shall be paying the largest measure of homage to a master whom we all delight to honour.

H. F. F.

FROM MY STUDY.

FANNY PERSIANI, a great singer of whom old opera-goers still speak with unbounded admiration, was, in her day, living testimony to the fact that finished art can override natural disadvantages. Chorley, who, of course, knew her well, describes Persiani as "plain, pale, and anxious," while another authority has said that, though her aspect was exceedingly refined, she was "small and thin, with a long, colourless face, . . . with no beauty but her profusion of fine fair hair, while in her dress she was singularly tasteless. Her voice, too, was against her rather than in her favour; it was a thin, acute soprano, of great range upwards, clear and penetrating, but not full or mellow, blending ill with other voices and always liable to rise in pitch." Yet this badly equipped lady became one of the most famous singers of a time in which good singing was common. Chorley tells us how she conquered: "Every conceivable passage was finished by her to perfection, the shake perhaps excepted, which might be thought indistinct. Her execution was poignant, clear, audacious. She had the finest possible sense of accent. From

her every phrase had its fullest measure. Every group of notes was divided and expressed by her with as much precision as the best of violinists brings into his bowing. And this was done with that secure musical ease which made her anxious, mournful face and her acute, acid voice forgotten. Madame Persiani's *attack* was not more unfailing than the delicate sensibility with which she gave every note its fullest value, never herself becoming breathless, rarely heavy." Here, then, was a triumph of skilled vocalisation, with very



little aid from person or voice. Unlike her contemporary and colleague, Grisi, she had no great moments of passion; her stage qualifications stopping short at sensibility, which enabled her to personate sentimental heroines, such as *Linda*, with natural grace and effect.

Apart from her vocal skill, Persiani is interesting through association with persons and events of importance. It was for her that Donizetti wrote the part of *Lucia*, and she is connected with many of that composer's successes, her favourite characters being *Lucia*, *Linda*, and *Adina* ("L'Elisir d'Amore"). It was as *Amina*, however, that she made her

début in this country. But Donizetti or Bellini mattered not, she could sing any music that the masters of the florid school chose to write. Through her husband, Madame Persiani was intimately connected with the establishment of the Royal Italian Opera in 1847. Lumley having declined to produce an opera by the husband of the *prima donna*, that gentleman conceived the idea of breaking down the manager's monopoly by putting up a rival enterprise. Mr. Sutherland Edwards tells the story in his book, "The Prima Donna," quoting largely from the late Willert Beale, whose father, when Persiani had developed the scheme far enough, undertook the management. The subsequent events are well known.

Madame Persiani, daughter of the famous tenor, Tacchinardi, was born in Rome, October 4, 1812, began to study at an early age, and sang *prima donna* parts in her father's private theatre when only eleven. She married at eighteen, made her *début* at Leghorn in 1832, appeared in Paris five years later, and came to London in 1838. For a long time she alternated between the two Western capitals. In 1850 she turned her attention elsewhere, but re-appeared in London as late as 1858, being then forty-six. "Her younger successors," writes Chorley, "sounded like so many immature scholars of the second class." Madame Persiani died at Passy, May 3, 1867.

Spontini filled too great a place in his day for any assumption here that the main facts of his life are unknown to the general reader, while as to his works, a discussion of their character and claims, to be worth anything at all, would take up far more space than I can occupy with these notes. Born (November 14, 1774) at Majolati, a village in the then States of the Church, Spontini was destined by his parents, simple cultivators of the soil, to the priesthood; but what might have seemed like mere chance circumstances drew his attention to music. The usual opposition had in this case to be encountered, and the lad ran away from home to the house of a maternal uncle, who placed him under a local professor. Then began that stately march to the goal of honour and renown which makes Spontini's career so interesting. His progress as a student was rapid, and soon operas began to pour from his pen. In 1804 he appeared in Paris, won the favour of the Empress Josephine, produced "La Vestale" and "Fernand Cortez," and

then found himself on the pinnacle of success. He subsequently went to Berlin, establishing himself there in the highest position, and did not quit the Prussian capital till 1840. He then returned to Paris. When visiting his native village, in 1851, he was seized with mortal illness and died on January 24. The portraits of Spontini usually show him wearing many orders. Fétis gives a long list of these distinctions, and says that never was an artist so loaded with them.

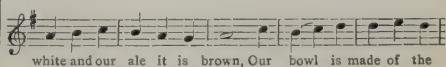
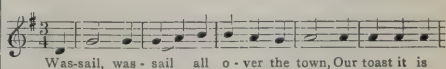
The Wassail Song having recently been mentioned in these columns, I may add that a

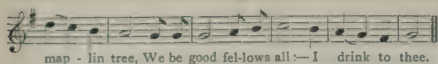


copy of both words and music appears in "Gloucestershire Notes and Queries," Vol. I., p. 54. The song is there given as sung in the hill country—the neighbourhood of—

Stair on the Wold,
Where the winds blow cold.

I append the tune and the words of the first verse:—





Mr. Kidson has kindly forwarded another version of the melody, taken from the lips of a Gloucestershire friend. It shows the variations to be looked for in the case of traditional tunes.

With reference to "George Ridler's Oven," it may be of interest to mention that a dinner ticket issued by the Gloucestershire Society in London, for the meeting of that body in 1793, has on it a tablet, supported by George Ridler and his dog. The song was sung at every banquet of the Society.

George Ridler is mentioned in an undated broadside song published or, mayhap, reprinted by the celebrated Robert Raikes:—

George Ridler's Oven, as I've been told, contains some curious jokes,

sirs,

And very much of it is said by many Glo'ster folk, sirs;

But ovens now are serious things, and from my soul I wish, sirs,

Your ovens here may ne'er want bread to fill the poor man's dish,

sirs.

By some this song is ascribed to Charles Dibdin, but their authority is, to say the least, doubtful. It is probably much older.

Blakeney, whence came the stones that built the famous oven, is a village on the right bank of the Severn, some twelve or fourteen miles West of Gloucester. The parish is associated with personages less mythical than Ridler, if the following, taken from the register, be true: "Let it be remembered for the honour of this parish that from it first sounded out the Psalms of David in English metre, by Thomas Sternhold and John Hopkins; the former lived in an estate near Blakeney, called the Hayfield, and the latter in an estate in the tything of Awre, called the Wood End."

A very curious entry may be found in the parish register of Rodborough, under date January 22, 1748. It appears that disputes had arisen as to the right of using the "Singing Seat" in the church, and that these were serious enough to necessitate the calling of a public meeting. Accordingly the clergyman, churchwardens, singers, and principal inhabitants assembled, and drew up a code of regulations with regard to the pew in question. These facts are stated in a dignified preamble, after which come nine Articles, unique, I should say, in the troublesome annals of church choirs. Article I. declares that only the persons whose names are underwritten shall occupy the Singing Seat. Article II. stipulates that non-parishioners shall be excluded. Article III. gives the singers a right to fill vacant places, but provides that the right shall cease if not exercised within a year after the vacancy, and pass to the minister and churchwardens. Article IV. should be quoted: "That no person shall sit there unless he understands the rules of musick, and can (with a tolerable voice at least) sing the Psalm tunes." Article V. states that disputes among the singers shall be settled by the minister and churchwardens,

and that whosoever refuses to accept their decision shall vacate the pew. The next Article is very curious. It decrees that persons having a right to a seat may sell it for five shillings, the vacancy then to be filled up according to Article III. The heir or executor of any person having such a right may dispose of it in the same way. But, according to Article VII., the price must always be five shillings, "neither more nor less." Article VIII. lays down that the users of the pew shall keep it in repair. Article IX. is, perhaps, the most curious of all: "That P.—P.—, of Stroud Parish, shall have liberty to sit in the said Pew, and make use of his Bassoon; but that no instrument of Musick but a Bassoon shall be used there." All these stipulations and agreements are solemnly subscribed by Nathaniel Bond, Minister, Daniel Chance, Churchwarden, five of the principal inhabitants, and eighteen singers. We get, through this entry, an interesting glimpse of a church choir 150 years ago, and find it a close corporation constituted on the most democratic principles, self-ruling, and enjoying absolute rights of user and sale. What would a modern clergyman say to such an *imperium in imperio*?

Dr. Jenner, the discoverer of vaccination, was an amateur of music. I have met with the following in Barron's biography of that excellent man: "Knowing that good company and good discourse were the sinews of virtue, he promoted them on all occasions. He was especially fond of music, and was a member of a catch club that met at Cam. He could also play on the violin and flute, and he was in the habit of forming select musical parties, where he occasionally was a performer. I have seen him in his latter years, after his renown had filled the world, and after the many cares attendant upon vaccination had often weighed heavy upon him, shake them entirely off; he would then take up a humorous strain, and sing one of his own ballads with all the mirth and gaiety of his youthful days."

In my collection of books illustrated by George Cruikshank is a scarce volume, entitled "The Age of Intellect, or Clerical Showfolk and Wonderful Layfolk. A series of Poetical Epistles between Bob Blazon in Town and Jack Jingle in the Country. By Francis Moore, Physician, Author of the celebrated Work, entitled *Vox Stellarum*, or a *Loyal Almanack*." This *jeu d'esprit*, published by William Hone in 1819, is for the most part savagely sarcastic and roundly abusive, after the manner of the day; "Old Moore" specially levelling his shafts at the clergy of St. Paul's and Westminster Abbey for turning those great churches into shows. It appears that, on the death of Princess Charlotte of Wales, a crowd gathered in St. Paul's hoping for some reference to an event which filled all hearts with sorrow. It was the turn of a minor canon, described as the Rev. Dr. H—, to officiate, and he duly appeared, but, "feeling some little difficulty in

approaching his desk, in consequence of the numerous congregation assembled, retired in dudgeon." A passage to the desk was cleared later, to no avail, since not a clergyman connected with the place could be found. Exceedingly irritated, the congregation soon became turbulent. The scene is thus described :

Now Riot commenced her disgusting career,
And each votary armed with an aspect severe.
One attempting on clerical duties to preach;
On the monuments others commencing a speech.
Here the Constables pulling the Orators down;
There an Orator darting Defiance from frown.
Here Clamour her Babel-tongued banner displaying,
There Vergers the *Posse Com'tatis* arraying.

At this juncture, Attwood, the organist, intervened :—

Now as Canon or Bishop, Archdeacon or Dean,
To their shame be it spoken, were not to be seen,
The eminent Organist gracefully rose,
And gave birth to some strains which he did not compose,
Till, observing the assemblage extremely incensed,
Thus, with *forte*, extempore hem! he commenced.
"Hem! Ladies and Gentlemen, painful is truly
My sad situation. I came hither duly
To play on the beautiful instrument near me,
And, if I could do so, I'm sure you would hear me.
But sorry I am that I cannot comply with
Your wishes, because the two peepers I spy with
Perceive that the Choristers' seats have been seized
By more than conveniently there can be squeezed.
Now, if the fine singers can't get at their places,
You mustn't expect to be pleased with their faces,
And who doesn't know that they can't sing without them?
Who?—nobody surely who knows much about 'em.
Hem! Ladies and Gentlemen, every one knows
That I like to exhibit whate'er I compose,
And most willingly, therefore, I'd tip you a stave
On the grand Diapason, harmoniously grave.
But unless we've the Choristers I mustn't play,
And without us, alas! can the Clergymen pray,
Read the portions of Scripture called lessons, and preach,
Or the truths of Divine Christianity teach?
Unassisted by mine, or my deputy's aid
They'd a sad piece of work of it make I'm afraid.
And the bellows-blower even, tho' last in the list,
Would as soon as the Bishop, I believe, be dismissed.
Therefore, Ladies and Gentlemen, let me request
That your sad disappointment you'll coolly digest,
And, believe me, I'd fly in the dark, as a Bat would,
To do a kind act, or I'm not Timothy At * * *."

Attwood's harangue failed to calm the angry multitude, but the Lord Mayor, who had arrived on the scene, was more effective, and persuaded the congregation to wait peacefully. Still the clergy came not, whereupon there was another outburst, and a second speech from the civic chief. Presently, however, the storm blew itself out. Can any reader inform me as to the authority for this story?

I have found in Hilda Gamlin's "Emma, Lady Hamilton," a curious proof of the interest which George III. took in music. It is contained in a letter from Charles Greville to his uncle, Sir W. Hamilton, then English Ambassador to the Court of Naples: "My dear Hamilton, I write this on the subject of commissions. You are naturally very obliging, but when the moment passes, you omit doing what you intend, merely from want of recollection, till the moment elapses. I wrote you several letters on the subject of reeds for hautboys and clarinets, which you told me you would not forget, though you thought it an useless commission, being as good in London; but the King has repeatedly mentioned your forgetfulness, and has asked Fisher, who you were civil to, and he said you had sent them. But you must write me a few lines expressing your sorrow that those you

sent had not reached me, and that you should send another parcel, and desire me to present them, and add some proper civilities to the giver of the commission; and my brother will be in waiting, and I shall send the letter to him, by which you will get out of the scrape. These little fiddle-faddle things are mountains at our Court." It is evident from this epistle—a choice specimen of English "as she was spoke" in high life a century ago—that the King had been making trouble concerning the non-arrival of the reeds. But what could that royal personage want with them? Did he affect to play the hautboy and clarinet himself? On this point I have no evidence. The Fisher mentioned by Greville was, probably, Dr. John Alexander of that ilk, violinist, composer, *entrepreneur*, and wife-beating husband of the famous Madame Storce. X.

NEW LIGHTS UPON OLD TUNES.

No. II.

"THE LAST ROSE OF SUMMER."

ONE of the sweetest of Moore's Irish Melodies, and perhaps the most popular, is "The Last Rose of Summer." We have heard it on street organs (the old barrel-organ of twenty years back); it has driven us half crazy when stumbled through on the next-door pianoforte by the next-door's little girl; it has been played in brilliant staccato, with variations intricate and many, by concert-room artists, utterly out of sympathy with the air, and who merely regard it as professional ammunition; in fact, we have all at various times inwardly, if not openly cursed it. But let a pure and sympathetic singer render the song with true feeling and freedom from either vulgar mannerism or false affectation, and we can acknowledge the beauty of the words and the exquisite character of the melody. Seeing that the tune is a favourite one with at least the more elderly of us, some gleanings respecting its source may not be uninteresting. The song and air "'Tis the last rose of summer" were first printed in Moore's fifth number of his "Selection of Irish Melodies," published in December, 1813. Its companions in the same number were the no less famous "The Minstrel Boy" and the "Young May Moon," with others not quite so well known. Moore gives the old name of the air as "The Groves of Blarney," a humorous song then in the height of its popularity.

It was one of Moore's daring feats, and showed his knowledge of the elasticity of Irish music, to use in this instance and in others an air which had previously become popular in association with comic words.

"Eveleen's Bower," for which he used a tune known as "The Dandy O!" and to which that song, "Peg of Darby," and numberless other comic ditties were sung, is another instance in point; and Moore was not mistaken;

for his plaintive songs quickly, and for ever, annihilated all previous association. What poet of to-day would dare to adapt one of his most plaintive sonnets to an up-to-date music-hall air?

"The Groves of Blarney" was a burlesque poem singing the beauties of Castle Blarney, written by Richard Alfred Milliken some time about 1798 or 1799. Irishmen were then (and I presume are now) brilliant and witty, and Milliken was not the least witty or bright among the group of Irishmen who flourished at the end of the last century. He was a native of Cork and possessed his full share of native humour.

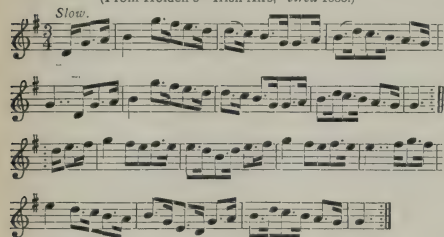
"The Groves of Blarney" is a song too well known to give in its entirety. It was originally about six verses in length, but many a rhymster has had a hand in subsequent versions, not the worst among them being Father Prout.

A couple of Milliken's verses, and the air to which the song was sung, are here appended.

The words of the song are from Crofton Croker's Popular Songs of Ireland, 1839, but the air is from one of Holden's Collections, and has no words attached to it there:

"THE GROVES OF BLARNEY."

(From Holden's "Irish Airs," circa 1800.)



The Groves of Blarney they are so charming,
All by the purling of sweet silent streams,
Being tanked with posies that spontaneous grow there,
Planted in order by the sweet rock close.
'Tis there's the daisy and the sweet carnation,
The blooming pink and the rose so fair,
The daffodown dilly, besides the lily,
Flowers that scent the sweet fragrant air.
Oh, Ullagoane, &c.

For 'tis there's the cave where no daylight enters,
But bats and badgers are for ever bred;
Being moss'd by natur' that makes it sweeter
Than a coach and six, or a feather bed.
'Tis there's the lake that is stored with perches
And comely eels in the verdant mud,
Besides the leeches and the groves of beeches,
All standing in order for to guard the flood.
Oh, Ullagoane! &c.

Father Prout has added:

There is the stone there that whoever kisses—
Oh! he never misses to grow eloquent;
'Tis he may clamber to a lady's chamber,
Or become a member of parliament, &c.

The "Ullagoane" given as a refrain at the end of each verse was, we may suppose, a wailing chorus in which the company joined the solo singer. Holden appends to his version of the air the few notes of music for it; it is omitted in all other copies. The circumstances

of the composition of his song are narrated in a small memoir prefixed to a selection of "Poetical Fragments," by Milliken, and quoted by Crofton Croker, as follows:—

"An itinerant poet, with the view of being paid for his trouble, composed a song in praise (as he doubtless intended it) of Castle Hyde, the beautiful seat of the Hyde family on the river Blackwater; but instead of the expected remuneration the poor poet was driven from the gate by order of the then proprietor, who, from the absurdity of the thing, conceived that it could only have been meant as a mockery, and, in fact, a more nonsensical composition could scarcely escape the pen of a maniac. . . . The song first became a favourite with the lower orders, then found its way into ballads, and at length into the convivial meetings of gentlemen. It was in one of these that Mr. Milliken undertook, in the gaiety of the moment, to produce a song that, if not superior, should be at least equal in absurdity to Castle Hyde; and accordingly, adopting the tune and taking Blarney for his subject, he soon made good his promise," &c.

The original words of "Castle Hyde" here spoken of do not appear to have ever graced a collection of Irish poems or songs, and the curious in such matters might have some difficulty in turning up a copy. Crofton Croker, in his "Popular Songs of Ireland," 1839, does not give it, as might have been expected had he known it. The present writer has found a copy of "Castle Hyde" on a ballad sheet, and here presents it as a curiosity. It will be seen that it is quite as funny as ever Milliken made his "Groves of Blarney."

"CASTLE HYDE."

(From a Ballad Sheet.)

As I rode out one summer's morning
Down by the banks of Blackwater side;
To view the groves and meadows charming,
And pleasant gardens of Castle Hyde.
It is there you will hear the thrushes warbling,
The dove and partridge I now describe;
The lamkin sporting each night and morning,
All to adorn sweet Castle Hyde.

If noble princes from foreign places
Should chance to sail to this Irish shore,
It is in this valley they could be feasted,
As often heroes have done before.
The wholesome air of this habitation
Would recreate your heart with pride;
There is no valley throughout this nation
With beauty equal to Castle Hyde.

There's a church for service in this fine harbour,
Where nobles often in their coaches ride,
To view the streams and pleasant gardens
That do adorn sweet Castle Hyde.
There is fine horses and stall-fed oxen,
And a den for foxes to play and hide;
Fine mares for breeding, and foreign sheeping,
And snowy fleeces in Castle Hyde.

The richest groves in this Irish nation,
In fine plantations you'll find them there;
The rose and tulip and fine carnation
All vie with the lily fair.
The buck, the doe, the fox, the eagle,
Do skip and play by the river side;
The trout and salmon they are roving
In those clear streams of Castle Hyde.

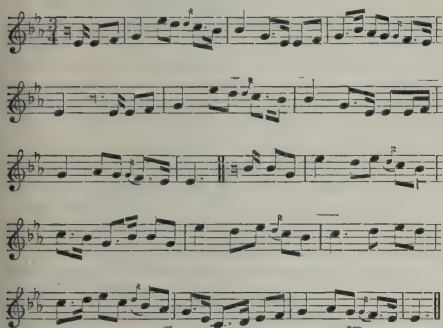
I rode from Blarney to Castle Earnet,
To Thomastown and sweet Donerail,
To sweet Tilshanock and gay Rathcormick,
Besides Killarney and Abbey-fail.
The river Shannon and pleasant Boyne,
The flowing Barrow and rapid Bride;
In all my ranging and serenading,
I saw no equal to Castle Hyde.

Nothing could be more thoroughly Irish than the foregoing. It is apparently a hedge school-master's production, and, as before said, nothing could be funnier.

I have only come across one copy of the tune bearing the name "Castle Hyde," and that is the following, taken from a work entitled "The Irish Minstrel," a large octavo volume published in Edinburgh about 1825, edited by R. A. Smith. It is a companion volume to the Scottish Minstrel in six books, by the same editor; it has a modern song set to the air.

"CASTLE HYDE."

(From "The Irish Minstrel," circa 1825.)

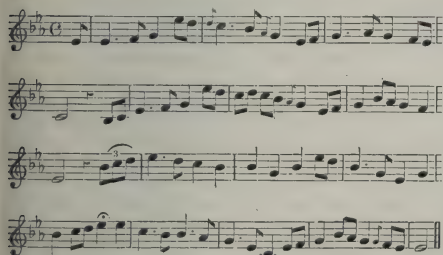


The tune is undoubtedly an early Irish folk melody originally wedded to Celtic words, which the poet of "Castle Hyde" had displaced.

In George Thomson's "Select Collection of Irish Melodies," folio, Vol. II., 1816, another copy of the air "Castle Hyde" appears, put to one of Lord Byron's songs. A note mentions that the air was "communicated without a name by a friend," and apparently is an independent traditional version of the melody. It is as follows:

"IRISH AIRS."

(From Thomson's "Irish Melodies," 1816.)



"The Groves of Blarney" is also printed in Thomson's collection, but the copy I print from, Smollett Holden's "Collection of Old Established Irish slow and quick tunes," circa 1800, is the earliest I have found in print. After that follows Moore's version in 1813.

EUGÈNE VIVIER.

By H. SUTHERLAND EDWARDS.

WHO, in the present day, remembers Eugène Vivier? The first time I met this remarkable musician, mining engineer, diplomatist, and professor of mystification he was complaining that Mr. Frederick Gye had not sent him a box for one of Angiolina Bosio's touching performances in "La Traviata." He had written to the manager, explaining that he was ready to shed tears and that he possessed a pocket-handkerchief; but that he wanted something more. "J'ai un mouchoir, mais pas de loge," he concluded. Yet his letter was left without a reply! After waiting a day or two and still receiving no answer, Vivier engaged the dirtiest crossing-sweeper he could find, made him put on a little extra mud, and sent him with a letter to Mr. Gye demanding "the return of his correspondence." The courteous manager of the Royal Italian Opera could scarcely have known that besides being one of the first musicians and quite the first horn-player of his day, Eugene Vivier was the most charming of men and the spoiled child of nearly every Court in Europe. Speaking to me once of the Emperor Napoleon, he said, in answer to a question I put to him as to Napoleon the Third's personal characteristics: "He is the most gentlemanly Emperor I know" (C'est l'Empereur le plus comme il faut que je connais).

"What can I do for you?" said this gentlemanly Emperor one day when Vivier had gone to see him at the Tuileries.

"Come out on to the balcony with me, Sire," replied the amiable cynic; "some of my creditors are sure to be passing, and it will do me good to be seen in conversation with your majesty."

Besides speaking to him familiarly within view of his creditors, the Emperor Napoleon III. conferred on Vivier several well-paid sinecures. He appointed him "Inspector of Mines"—which, from conscientious motives, knowing nothing of mining, Vivier never inspected; and he was once accused by a facetious journal of holding the post of "Librarian to the Forest of Fontainebleau."

There were only two other Emperors at that time in Europe; and to one of them, the Emperor of Austria, Vivier was sent on a certain occasion from Paris with dispatches; not, I fancy, in the character of Vely Pacha's secretary, the only quasi-diplomatic post he held, but partly to facilitate his travelling, and partly, it may be, for some private Imperial reason. Instead of being delayed, questioned, and searched at the frontier, as generally happened in those days—the days before 1859—to travellers entering the Austrian dominions, Vivier was treated by the Custom House officials and by the police with all possible respect; and journeying as an honoured personage—an emissary from the

Emperor of the French—he in due time reached Vienna, and, hastening to the Palace, made known the object of his visit. It seems quite possible that the dispatches carried by Vivier may have possessed particular importance, and that Napoleon III. had motives of his own for not forwarding them through the ordinary diplomatic channels. Vivier had, in any case, been instructed to deliver them to the Emperor in person—one of those Emperors whom he numbered among his private acquaintances.

A Court Chamberlain had hurried out to receive the distinguished messenger; ready, after a due interchange of compliments, to usher him into the Imperial presence.

"Your Excellency!" began the Chamberlain, in the most obsequious manner.

"I am not an Excellency!" replied Vivier.

"General, then (Monsieur le Général)!"

"I am no General!"

"Colonel, perhaps, and Aide-de-Camp to his Imperial Majesty?"

"I am not in the army. I have no official rank; no rank of any kind whatever."

"Good heavens! then what are you?" exclaimed the Chamberlain, indignant with himself for having treated as high-born and high-placed one who was apparently a mere nobody.

"I am a musician," said Vivier.

Bounding with rage the Court functionary made an unbecoming gesture, such as *Mephistopheles*, according to the stage direction, should make in one of the passages of Goethe's "Faust."

"Very well, my friend," said Vivier to himself, "I will tell the Emperor of your rude behaviour; I will get you rapped on the knuckles (*Je t'en ferai donner sur les doigts*)!" And the uncourtly Courtier was, in fact, severely reprimanded.

At St. Petersburg Vivier took such liberties with the Emperor Nicholas that, if half the stories told against that monarch were true, the imprudent Frenchman would have been arrested, knouted, and sent to Siberia. He had just brought to perfection the art of blowing soap-bubbles. The whole secret of his process consisted, as he one day informed me, in mixing with the soap-suds a little gum. Using a solution of soap and gum he was able to produce bubbles of such size and solidity that they floated in the air for an almost indefinite time, like so many small balloons. In order to entertain the St. Petersburg public, Vivier would, in the most benevolent manner, take his seat at an open window and blow his gigantic, many-coloured, bubbles until these prodigies of aerostation had attracted a multitude of lookers-on. The delighted crowd applauded with enthusiasm. Vivier rose from his seat and bowed. Then the applause was renewed, and Vivier blew larger and brighter bubbles than ever. One evening, or rather one afternoon, the rays of the setting sun were illuminating a number of iridescent balloons

floating high above the point where the Nevsky Prospect runs into the Admiralty Square, when the Emperor Nicholas drove past, or rather tried to do so—for his progress was interrupted at every step by the density of the crowd.

"What is the meaning of all this?" asked the Emperor Nicholas.

"It is M. Vivier blowing his soap-bubbles," replied the Aide-de-Camp in attendance.

"What, Vivier, the French musician who played the horn so wonderfully the other night at the Winter Palace, and afterwards entertained us so much with his conversation?"

"The same, Sir."

"Go to him, then, and tell him that I should be glad if he would choose some other time for his soap-bubble performances. How wonderful they are!"

The Aide-de-Camp forced his way through the crowd, went upstairs to Vivier's apartments, and told him that the Emperor desired him not to give his exhibition of soap-bubbles at half-past three in the afternoon, that being the time when His Majesty usually went for a drive.

Vivier took out a pocket-book, consulted it carefully, and, turning to the Aide-de-Camp, said with the utmost gravity: "That is the only hour I have disengaged."

Vivier, however, had had his joke, and his exhibition of soap-bubbles, or rather of gum-and-soap balloons, was now discontinued.

The horn-playing performance to which the Emperor Nicholas had made reference was marked by one strange, marvellous, almost inexplicable peculiarity. The player sounded on his instrument, simultaneously, a chord of four notes. To produce at the same time four different notes from one and the same tube seems, and must be, an impossibility. But Vivier did it; and the fact was certified to by Meyerbeer, Auber, Halévy, Adolphe Adam, and other musicians of eminence.

The only possible explanation of the matter is that Vivier executed a very rapid *arpeggio*, so that the four notes which apparently were heard together were in fact heard one after the other. The effect, however, was *not* that of an *arpeggio*, but of a chord of four notes played simultaneously by four different instruments.

Besides astonishing the learned by his four-note performance, Vivier would sometimes mystify his friends, learned and unlearned, by pretending that, in a side-room, he had three other horn-players with him when he was in fact alone.

For home and for out-of-doors use the mystifications practised by Vivier were as numerous as they were varied. In an omnibus, when some grave old lady had just risen from her seat, Vivier would assume an expression of the utmost astonishment, and suddenly take up from the place where the old lady had been sitting an egg, which, meanwhile, he had been concealing up his sleeve. Or, asked to pass a coin to the conductor, he would gravely put

it into his own pocket. A well-dressed, well-bred gentleman, of charming manners, could scarcely be suspected of any intention to misappropriate a two-sous piece. But it interested Vivier to see what, under the circumstances, the lawful owner of the money would do. On one occasion Vivier in an omnibus alarmed his fellow-passengers by pretending to be mad. He indulged in the wildest gesticulations, and then, as if in despair, drew a pistol from his pocket. The conductor was called upon by acclamation to interfere, and Vivier was on the point of being disarmed when suddenly he broke the pistol in two, handed half to the conductor, and began to eat the other half. It was made of chocolate.

Vivier could not bear to see people in a hurry. According to him there was nothing in life worth hurrying for; and, living on the Boulevard, just opposite the Rue Vivienne, he was much annoyed at seeing so many persons hastening, towards six o'clock, to the Post Office on the Place de la Bourse. He determined to pay them out, and for this purpose bought a calf, which he took up to his apartments at night, and exhibited the next afternoon, at a few minutes before six o'clock, in the balcony of his second floor. In spite of their eagerness to catch the post, many persons could not help stopping to look at the calf. Soon a crowd collected, and messengers stayed their steps in order to gaze at the unwonted apparition. Six o'clock struck, and soon afterwards a number of men who had missed the post returned in an irritated condition, and, stopping before Vivier's house, shook their fists. Vivier went down to them and asked them the meaning of this insolence.

"We were not shaking our fists at you," replied the angered ones, "but at that calf."

"Ah! you know him, then?" returned Vivier. "I was not aware of that."

In time Vivier's calf became the subject of a legend, according to which the animal, still in Vivier's apartments, grew to be an ox, and so annoyed the neighbours by his lowing that the proprietor of the house insisted on its being sent away. Vivier told him to come and take it; when it was found that the calf of other days had grown to such a size that it was impossible to get it downstairs.

This calf was not the only animal that Vivier turned to jocular account. In London, when I first made his acquaintance, he had put out to board, in a house in one of the streets out of Regent Street, a cock, to which he pretended to be tenderly attached. He paid eighteenpence a week for its keep, and when from time to time he visited it he would ask the landlady to leave him alone with the bird, as though he had some important communication to make it. Then sobs would be heard, and after some minutes Vivier would rush frantically out of the house with his handkerchief to his eyes—that same handkerchief,

perhaps, to which he made reference when in his letter to Mr. Gye he declared that he possessed "un mouchoir, mais pas de loge."

Vivier is now seventy-three years of age. He lives a retired life somewhere in the South of France, and has for sole companion a pigeon.

THE SONGS OF SCHUBERT.

THE "Unfinished" Symphony in B minor, and the glorious Symphony in C, not to speak of other treasures, secure to Franz Schubert a place among the composers who successfully attempted the highest form of instrumental music. But it is as a song-writer that Schubert first became known: the marriage of poetry with music seems, indeed, to have been the special mission of his life. In Sir G. Grove's "Dictionary of Music and Musicians" the number of published songs is given as 457. But the complete edition of Schubert's works now in course of issue by Messrs. Breitkopf and Härtel will include those hitherto unpublished. The first volume of songs has just appeared; in all there will be no less than ten, containing 603 songs. These are being edited by Herr E. Mandyczewski, the well-known *Custos* of the Conservatorium "der Gesellschaft der Musikfreunde," Vienna. This first volume commences with an interesting preface from his pen, and is accompanied by a "Revisionsbericht" giving interesting details respecting autographs, poems, &c.

The songs which are appearing for the first time (and of these the first volume contains a goodly number) of course deserve, and, no doubt, will soon obtain, notice. For the moment, however, our remarks will be confined to the two documents above-mentioned. Schubert wrote his first song ("Hagars Klage") in 1811, at which time he was fourteen years of age. In his earliest songs he appears to have taken as model J. R. Zumsteeg, whose songs and ballads enjoyed great popularity at the beginning of this century, and whom, at any rate in the matter of musical invention, he soon surpassed. The ease and rapidity with which Schubert composed are well-known; but this new edition shows that he did not always consider what was quickly done, well done. Of many of his songs there is more than one version; some appear in even three and four forms. And besides this, there are a few sketches extant, and no doubt many have been lost. Schubert did not, as Beethoven, sketch in books, but on loose sheets of paper.

The songs in this new edition will all appear in chronological order, and in studying the developments of Schubert's genius, this will prove of immense service. The composer, for the most part, affixed a date to his manuscripts, so that there was little difficulty in pursuing this method. It may be mentioned that Herr Mandyczewski has had at his disposal no less than 415 autographs; for the other songs, copies and the earliest editions have been consulted. The latter, however, are stated to be frequently very faulty, both as regards text and music. Of some songs ("Gretchen am Spinnrade," "An Mignon," "Die Nonne," "Erl-König," &c.) there are two autographs, and in certain cases they differ; sometimes they are in a different key. It is known how, after Beethoven's death, many of his sketch-books were torn up, and leaves given away to friends and admirers of the master. And some of Schubert's autographs suffered a similar fate. Of the autograph of the famous song "Der Tod und das Mädchen," there are three small, precious fragments in the possession of the "Gesellschaft der Musikfreunde," and Herr

Mandyczewski tells us that the sheet to which they belonged had evidently been cut up into from twelve to sixteen pieces; on one of these preserved fragments the date of composition is given.

Of the few sketches, we may mention the one of "Der Unglückliche," which is now in the possession of Herr Nic. Dumba, of Vienna; the voice part and the bass of the accompaniment are given. There are no corrections; the last sheet is missing. Of the long and magnificent song "Viola," the first edition differs from the autograph in the possession of Dr. Max Friedländer, and Herr Mandyczewski supposes, therefore, that the former is based on a second autograph.

There are two lovely settings published of Mignon's song, "So lasst mich scheinen bis ich werde," but there is also a tempting sketch, made in 1816, of a third attempt—which, alas! breaks off at the seventh bar! And still on the same sheet of paper (which, by the way, contains also his "Harfenspieler," as yet unpublished) there is a fragment (eleven bars) of a fourth setting; it begins in the middle of a phrase, and the rest must, therefore, have disappeared. Singers can console themselves with the two published versions; but these fragments bring forcibly to one's remembrance a still greater unfinished work by the same composer, and one which stands as a type of a life, humanly speaking, itself unfinished. Herr Mandyczewski has much to say about the magnificent series of songs known as the "Winter's Journey" ("Winterreise"). In several of his songs the words written by Schubert differ from those of their respective authors. This difference sprang from two causes. Sometimes Schubert, in the heat of composition, forgot the right word or words; on other occasions he deliberately altered. The "Winterreise" offers examples of both kinds. The editor points out many interesting variations in the music between the autograph and the earliest edition, on which later ones were based. With regard to the changing of words mentioned above, there is a curious instance in connection with "Die Nebensonnen" (No. 23 of the "Winterreise"). In the second verse of the first stanza Schubert wrote, in first composing the song, and unintentionally, *angeschaut* in place of *angesehen*, but at once corrected his mistake. Yet, on copying out the song, he again wrote *angeschaut*, which word passed into the first edition.

Of the wonderful "Schwanengesang" series, written in the last year of Schubert's life (no wonder that the title, though not the composer's, is considered appropriate), we are told that the autograph shows that Schubert intended writing more; so this last series forms yet another broken column in the composer's temple of fame.

The preface to the first volume of the Breitkopf and Härtel edition opens thus:—

"Among the greatest masters of German song we place Franz Schubert highest. He was the first to show of what manifoldness, what development, what wealth of contents this form is capable, and in many ways he has never been surpassed. To show how he became that which in him we love and honour; how he commenced, how he worked, how rapid and astonishing was the course of his inner development, and how, finally, he obtained mastery and freedom in the sphere most peculiarly his own—that is the aim of the present edition."

We are glad to be able to state that Dr. C. H. H. Parry has become joint-editor with Sir John Stainer of Novello's well-known series of Music Primers. The scope of the series will also be enlarged by

including from time to time educational works which, from their more advanced character, can hardly be classified under the head of Primers. The literary ability possessed by Dr. Parry will be an additional guarantee that the high standard of this series will be fully maintained.

MUSIC-LOVERS in every part of the English-speaking world will have welcomed the announcement, made at the beginning of the year, that the distinguished Principal of the Royal Academy of Music would henceforth be known as Sir Alexander Mackenzie. Her Majesty has never conferred the honour of knighthood on a musician more deserving of it than the composer of "The Rose of Sharon" and "The Dream of Jubal," though, indeed, it is not alone as a composer who has never bowed the knee to Baal that the new musical knight has deserved well of his country. His untiring efforts in the cause of musical education, though most appreciated by those who have worked with him at the Institution which is at once his *Alma Mater* and his favourite child, and at the "Associated Board" of our two greatest music schools, are known to all who concern themselves with the progress of music; and, for the rest, he has long been recognised as a prominent member of that little band who, by general culture and its resulting social influence, has so much contributed, of late years, to raise the status of the musician. Let us hope that "noblesse" will "oblige" Sir A. C. Mackenzie to live long and prosper, and to considerably increase the already large debt which we owe him.

A SERIES of papers, entitled "Bononcini's Theft," from the pen of Mr. W. H. Cummings, has recently appeared in *Musical News*, telling, with all completeness, how the Italian composer passed off as his own a madrigal by Lotti, how the theft was discovered, and how it came about that Bononcini left this country in disgrace. The story, full of interest, both in itself and in its relation to the art of the day, will bear repetition. But Mr. Cummings and the editor of *Musical News* appear to labour under a belief that they are the first to make known the facts, as found in "Letters from the Academy of Ancient Music at London to Signor Antonio Lotti of Venice. With his Answers and Testimonies." The truth is, however, that all the circumstances were set forth in this journal many months ago, by Mr. Joseph Bennett, under the heading "The Downfall of Bononcini." It is only right that whatever credit attaches to precedence should be thus claimed.

DR. SPARK, the well-known Leeds organist, is quite alive to the importance of rendering his Recitals attractive by making them, when opportunity occurs, appropriate to any event that is in people's minds for the time being. Russia has, of late, been to the fore, and Dr. Spark has devoted two of his free Recitals in the Town Hall to a "Special selection of Russian music." His programme annotations, to which he puts his initials, are so characteristic that a few extracts deserve to be quoted. Of Lortzing, the composer of "Zar (sic) und Zimmermann," he tells us that "he led a wild, unsettled life, married before he was twenty, but was always passionately attached to music, which is remarkable for its naturalness, and is always graceful and pleasing." This is a sentence capable of more than one interpretation. But even this is not quite so bewilderingly oracular

as the Doctor's note on Glinka, whose "Souvenir d'une Moscow" (*sic*) is included in the programme: "He was a prolific composer, and was the earliest of the Russians, as gifted as any, but not so accomplished as those who followed him, and greater advantages." In the case of Rubinstein we have some interesting personal reminiscences: "When he was last in Leeds, a few years ago, he paid a special visit to the Town Hall to hear me develop the power and beauty of its famous organ, with which he expressed himself highly pleased. He had a large, clumsy hand and thick peculiar fingers, but his touch, when required, was as delicate as Chopin's, and as powerful and crushing as a steam hammer.—*R.I.P.*" Of Chopin's "Grand" Funeral March in B flat minor, which may, by a liberal interpretation, be reckoned as "Russian music," we learn that "This favourite *morceau* has been arranged for the organ, and performed by all the most distinguished organists in Europe, America, and the Colonies, wherever, indeed, a less familiar piece than Handel's 'Dead March from Saul' was required. It is admirably adapted to the genius of the organ, and has been constantly played by Best, Stainer, Bridge, Hopkins, Smart, Archer, Rea, Cooper, &c., with thrilling power and effect. Nothing has been written more organic (if I may use the word) than the lovely trio which intersects the March proper." It would seem that "Wagnerism" does not meet with Dr. Spark's approval, for he regards it, apparently, as one of Tschaiowsky's merits that his works "are fine specimens of originality, beauty, and power, and are not in the least tinged with blatant Wagnerism." The programme ends with Schubert's Funeral March, composed on the death of Alexander I., which we read had been introduced by the Doctor at a Concert a few days before, "but, owing to the displacement of the organist's eye-glasses, it could not be done full justice" (*sic*).

À propos of Mr. Grimshaw's letter on "Reform on the Orchestra," which appeared in our last issue, a correspondent writes: "If the trumpets and trombones were placed in the centre of the orchestra, and their place at the back taken by the wood-wind, the change might be a step towards the solution of a problem which has puzzled many Conductors, from Wagner downwards. Your readers know the famous passage in the *Scherzo* of Beethoven's Choral Symphony, where the second subject is played by the 'wood-wind' against the *fortissimo* assertion by the strings of the leading figure of the first subject. A similar effect occurs at the close of the first movement of Schubert's great Symphony in C, where the theme of the Introduction—also played by the wood-wind—is combined with an octave figure in strings *ff*. In these, and other passages to be found in the works of the great masters, the 'wood-wind' cannot make itself heard against the volume of sound which, in a modern orchestra, is produced by the strings—unless, indeed, these are played much less loudly than the composer has indicated. Wagner, it will be remembered, suggested re-scoring as a way out of the difficulty, and got, naturally, little thanks for so doing. Failing this drastic remedy, the adoption of some such plan as Mr. Grimshaw suggests might profitably be tried."

THE first volume of the new Breitkopf and Härtel edition of Schubert's songs, to which reference has been made in another column, contains no less than twenty-one numbers published for the first time—at

least, so far as we can make out from the useful catalogue in Sir G. Grove's "Dictionary of Music and Musicians." The new volume, unfortunately, has no marks to distinguish the new ones. No. 1, "Hagars Klage," was written by Schubert at the age of fourteen, and made such an impression on Salieri that he at once procured instruction in thorough-bass for the gifted youth. The autograph of the song, or, rather, *scena*, occupies twenty-eight (fifteen printed folio) pages. The music bears the marks of youth, but also of those of genius. The second, a setting of Schiller's "Des Mädchens Klage," written between 1811-14, contains some fine music. The passionate published setting of the same words bears the date 1816. No. 3, "Eine Leichenphantasie," poem by Schiller, occupies no less than eighteen pages. There are many changes of *tempo*, and the music, if unequal, shows at times both power and imagination. No. 4, "Der Vatermörder," is a bold, declamatory song, and trying for the voice. No. 8, "Die Schatten," is melodious and in many ways attractive; it begins, curiously, in the key of A and closes in C. Nos. 16, 17, 18, 19, 21, 22, 23, 24, and 27 are settings of poems by Matthison, full of simple charm and delicious colouring. No. 25 is a beautiful, delicate song, the words of which have been set to music by Beethoven and Schumann, and also a second time by Schubert himself. It is the famous "Adelaide" of Matthison, or, rather, the poem rendered famous by the composers above-mentioned. But besides these songs, and a few others which now must be passed over, the volume contains different workings of songs already published. Everyone knows, or ought to know, that magnificent song "Der Taucher," with its wonderfully descriptive pianoforte accompaniment. But though long, its length is—to use Schumann's word—heavenly; it occupies no less than thirty pages of print. The published song, however, which has long been printed, is the second of two attempts made by Schubert; the second is practically a revision of the first. It would prove an interesting task to compare the two. And in similar manner we have Schiller's "An Emma" in three forms, and Goethe's "Schäfers Klagelein" and the "Scene aus Goethe's Faust" each in two forms. The number—to say nothing of the beauty and dramatic power—of Schubert's songs has often been the subject of wonder, but this new edition will add to that wonder; for, like Beethoven, Schubert tried and tried again, until, let us hope, he was satisfied.

THE new staff of the *Saturday Review* appears to include a comic reviewer of music, who, in our contemporary's issue of the 5th ult., adds to the gaiety of nations as thus: "On the whole, then, the bulk of the organ-music that has reached us is not pleasant matter for consideration. It almost seems as if organists, by too long neglect of rhythm, had lost all sense of its subtleties, and were unable, therefore, to appreciate true melody; if they seek something lively as a change from the pulseless flabbiness of their invertebrate fugues (we do not mean Bach's), and the charms of those 'soft voluntaries' which are merely hymn-tunes long drawn out, nothing appeals to their undeveloped, savage rhythmical sense save the music hall tunes of Wély and Mr. Michael Watson, the brazen, assertive Salvation Army marches of Mr. Hamilton Clarke, and, we may add, the shoddy of Widor and Guilmant. We cannot tell how else to account for the vulgarity and poverty of modern organ music." Again: "On going through the rest of Messrs. Novello's Services and Anthems we find it hard to distinguish one from another. There is no thematic matter, no life, no

colour, and only in rare cases any technical mastery. If our composers would study with a modern eye and human heart the old burial service of William Croft (with Purcell's 'Thou knowest, Lord'), which has been re-issued by Novello, they might reach ground on which it is possible to build lastingly. There is blood in such music: it speaks to us with a human accent. Except for our two modern chords, painfully dragged in, the anthems of Messrs. Hugh Blair, Steane, Naylor, and Drs. Varley Roberts and Armes might have been written before Mozart's time; and Sir Joseph Barnby's 'Christians, awake,' suggests that his brain was weary after a bout of ballad-composing. In any of these one looks as vainly for love of beauty as for a hint of manhood, the best that is offered us instead being sickly drawing-room mediævalism. There is less sincerity in this, though performed in big cathedrals on never so grand a scale, than in Mr. Elliot's Voluntaries played on a wheezy harmonium in a dreary village church." Even those who are the butts of this comic reviewer cannot complain. The fooling is so obvious that the most simple reader will not take it seriously.

WE regret to see that Mr. G. A. Sala has, in his recently published autobiography, been indirectly responsible for the resuscitation of the old legend about Paganini's generosity to Berlioz. It appears that Madame Sala, Mr. Sala's mother, was a teacher of music, who gave occasional Concerts at which it was the etiquette for professional artists to give their services for nothing, or for very little. On the occasion in question, Malibran and Paganini were both engaged—for fees of fifty and thirty guineas respectively—and both stuck out for their terms. So when Madame Sala went to pay over the money she took the infant G. A. S. with her, thinking that the great artists would relent at the sight of the embryonic Emperor of journalists. However, to her sorrow, they both took the money. But as the mother and the child were leaving, Paganini ran after them, and with the words, "Take that, little boy," he thrust a piece of paper into his hand, which proved to be a bank-note for fifty pounds. Now, we do not wish for one moment to throw any doubt on the accuracy of Mr. Sala's recollection of this incident, which represents Malibran as grasping and Paganini as generous. But, as we have hinted above, it has lent new credence to the now entirely discredited version of the Paganini-Berlioz incident. That the 20,000 francs came to Berlioz through Paganini cannot be doubted, but he was merely the channel, not the fountain-head, the real donor, from feelings of delicacy, preferring to keep in the background. And as for Malibran's generosity, it would be "knocking in an open door," as the French say, to take up the cudgels in her behalf.

MUCH has been written about Pigeon-English, Baboo-English, and other perversions of our native tongue; but there is one dialect which has never hitherto engaged, as it should, the attention of philologists. This is the German-English in which advertisements from the Fatherland are couched. The lottery announcements, the instructions in boxes of toys, and other examples will readily occur to anyone, but for weird charm the price lists and circulars of German musical instrument makers would be hard to beat. One recently to hand thus describes the place where cheap fiddles are made: "The place, Erlbach in Saxony, with about 2,000 inhabitants, mostly musical instrument makers (including all their numerous fittings), consisting thoroughly in a divided house manufactory, there is no doubt may

be at present still little known for foreign importers on account of the near Markneukirchen and in default of a railway connection, though in this country are very reliable and wilful producers." It further informs us that "the possessors of said firm, friendly men, correspond and speak english french german spanish and italian." Another friendly firm says: "By the present I have the honour to send you the designs and prices of my pianoes which rejoice the general favour of all my customers." This gentleman writes his circular in all the languages above-mentioned, and with equal beauty of style. And yet we are always having the German clerk held up to us as a linguistic prodigy. Verily our foreign friends take a terrible revenge for our maltreatment of their opera librettos!

MESSRS. BORWICK and Greene's Concert, which we notice elsewhere, has had the result of eliciting a very wonderful article from the *Saturday Review*. Thus, in speaking of the rendering of the "Dichterliebe," the writer observes that, with an inferior accompanist, "the delicate trickles of melody that almost gave one the scent of violets and woodbine would have been flattened and ironed out into common-place colourless academic counterpoint." The process of ironing out a trickle is, indeed, one before which, in the words of the hymn, "imagination's widest stretch in wonder dies away." Elsewhere the writer speaks of Mr. Borwick as being strong in "those gentler domestic emotions, essentially human, that in the beginning prompted man to drag his bleeding lady-love by the hair to his cave, that afterwards led him to adopt a less strenuous mode of courtship, and to become, as a rule, polite to all well-dressed mankind, and which, it is hoped, will eventually make us love our neighbours as ourselves." Perhaps the best description of this new style of criticism is furnished by the writer himself, when he speaks of "a nightmare dinner, where one is expected to take now a mouthful of beef, now of pudding, now of salt." One of the most aggressive of our poetasters has informed us that a Society has been formed for the Prevention of Cruelty to Minor Poets. Really there is room for some organisation which should exercise a somewhat similar function for the benefit of those artists who are made the targets of the hysterical nonsense slung at them by impressionist critics.

A SOMEWHAT alarming story comes to hand from Hungary. A ball took place in the town of Temesvar, preceded by a concert, at which the audience listened at loud-speaking telephones, fixed against the walls round the room, to a military band which was playing at Arad, to operatic selections given by artists in the theatres of Buda Pesth, and to popular songs which were being given in Szegedin. Then the room was cleared, and hundreds of young people danced for hours to music played in all these towns. "What possibilities," writes a foreign correspondent of the *Manchester Courier*, "this piece of news opens up before us. Soon one orchestra in a town will be able to play dance music for a dozen dances going on at the same time." We have preferred to call the news alarming, in view of the terrible disparity between supply and demand which is foreshadowed by the extension of this principle. For if an orchestra or a singer can be turned on or transmitted to a dozen towns simultaneously, a unit will suffice where twelve would have once been necessary. And yet in the face of this impending economy of talent, our schools and academies are turning out well-trained musicians in greater numbers than ever.

ON December 20, at a meeting of the Dublin Senate, a Grace was passed, on the motion of Professor Haughton, senior Proctor of the University, conferring on Professor Prout the degree of Doctor of Music *honoris causa*. Mr. Prout's eminent services to music, and his remarkable learning and ability should, the ordinary mortal may think, have long ago been recognised by a Doctor's degree, especially when it is remembered how few "Mus. Docs." have even half of Professor Prout's knowledge; but having made him Professor of Music at their University, the Dublin Senate, it seems to us, performed a work of supererogation in *afterwards* making him a Doctor. A Professor *makes* Doctors, or at least authorises them to be made, and is therefore on a higher plane than they. The University is to be congratulated, however, on its excellent choice of a Musical Professor, and that is the chief thing. By making him, in addition, a Doctor, they at least did no harm. With an Irishman in the Cambridge Music Chair and a Yorkshireman in that of Dublin, the "mutual reciprocity" of the sister nations should have nothing to fear.

WE are glad to note signs that the year in which falls the two-hundredth anniversary of Purcell's death is not to pass without fitting celebration of the genius of England's greatest musical son. Dr. Bridge has already devoted Gresham Lectures to the subject, in which new facts concerning the composer appear, and which we understand he intends to publish; and under his direction a special performance is being arranged to take place at the Abbey on November 21—the date on which Purcell died. It is hoped that one of Purcell's works for the stage, or selections from these, will be given during the year, and also that his instrumental music will receive attention. With the exception of a few songs, the bulk of his secular music is practically unknown to ordinary music-lovers. At the Abbey an anthem by Purcell is to be given each week, and Dr. Bridge hopes to be able to erect a new organ-case there in memory of his illustrious predecessor.

ON the afternoons of the 27th inst. and March 6, the Lectures to students at the Royal Academy of Music will be delivered by Mr. C. F. Abdy Williams, who will deal with the subject of Greek Music. "The Hymn to Apollo" will be sung by Mr. Wing, and Mr. Williams proposes to exhibit diagrams explaining the notation and "showing how close is the historical connection between our musical scale and that of the Greeks, in spite of the strange scales which certain writers are endeavouring to show are the only possible ones indicated by the notation." At these Lectures an interesting experiment will be made which has never before been tried in public. Mr. Williams will use for his illustrations several pianofortes which have been specially tuned by Messrs. Broadwood in exact accordance with the various scales described by Aristoxenus.

WE are asked by a well-known pianist to say that Herr Emil Sauer was trained, up to his seventeenth year, on the Deppe system, and that he owes his wonderful technique almost solely to that method. At the age of seventeen he went to Nicholas Rubinstein and studied with him for two years, at which time his training at the hands of others ceased altogether. Our correspondent adds that Herr Sauer speaks as enthusiastically of the Deppe method as did Miss Amy Fay and the late Miss Bettina Walker.

THE TALK OF TORQUAY.

SAID the people of Torquay,
"Oh, my goodness, do you see
Paderewski's shortly coming down from town,
With his pianistic feats,
And the prices of the seats
Seem, just like the great performer, coming down?"

Said the people of Torquay,
"We're all going, there will be
An enormous crowd of people in the hall;
And before he goes away
He will make a good day's pay,
Though he charges but five shillings for a stall."

Said the mighty Mr. P.,
"Do you dare suggest to me
I should play to wretched beggars such as these?
You will want me after that,
Me, to carry round a hat,
And to let the people give me what they please!"

Said the people of Torquay,
"Disregarding snowstorms we
Struggled here through weather execrably bleak.
What is this? He will not play?
He has calmly gone away?
We should say of lesser men, Well, that is cheek!"

Said the people of Torquay,
"We might almost think that he
Was an autocratic emperor, a Tzar;
Only kings are more polite,
There is no one who is quite
So conceited as these foreign players are."

And the thought occurs to me,
"One five shillings, that would be
More than poor Beethoven sometimes had per day.
But Beethoven, what was he
When compared to Mr. P.,
Or to any of the gentlemen who play?"

FACTS, RUMOURS, AND REMARKS.

IN answer to my request for musical epitaphs, a Canterbury correspondent has been good enough to send the following curious example: "Here lieth the Body of PETER ISNELL (30 years Clerk of this Parish). He was respected as a pious and a mirthful Man, and died in his way to Church to assist at a Wedding, on the 31st day of March, 1811, aged 70 years. The Inhabitants of Crayford have raised this Stone to his cheerful Memory and as a Tribute to his long and faithful Services.

The Life of this Clerk was just three-score and ten, Nearly half of which time he had sung out *Amen*. In his Youth he was married, like other young Men, But his Wife died one Day, so he chaunted *Amen*. A Second he took; she departed; what then? He married and buried a Third with *Amen*. Thus his Joys and his Sorrows were *Trable*, but then His Voice was deep Bass as he sung out *Amen*. On the Horn he could blow as well as most men, So his Horn was exalted in blowing *Amen*. But he lost all his Wind after three-score and ten, And here, with three Wives, he waits till again The Trumpet shall rouse him to sing out *Amen*."

It is obvious that mirthfulness did not become extinct at Crayford when good old Peter Isnell, of "cheerful memory," passed away.

HERE is a fine saying of William Blake. Let all artists perpend: "I assert for myself that I do not behold the outward creation, and that to me it is hindrance and not action. What, it will be questioned, when the sun rises, do you not see a round disc of fire, somewhat like a guinea? Oh! no, no! I see an

innumerable company of the heavenly host, crying 'Holy, holy, holy is the Lord God Almighty!' I question not my corporeal eye any more than I would question a window concerning a sight. I look through it, and not with it." Barren the window when the view beyond disappears. As said Wordsworth in his glorious Ode:—

But there's a tree, of many, one,
A single field which I have looked upon,
Both of them speak of something that is gone:
The pansy at my feet
Doth the same tale repeat;
Whither is fled the visionary gleam?
Where is it now, the glory and the dream?

Apropos to William Blake, the gentlemen who are proclaiming the freedom of modern music from allegiance to the canons of art may be interested to read a verse from one of the "Songs of Innocence" and the comment made upon it by the *London Quarterly Review* for January, 1869:—

Sleep, sleep, happy child,
All creation slept and smiled;
Sleep, sleep, happy sleep,
While o'er thee thy mother weep.

The reviewer says: "Many such strains as these deserve to be better known than they are, notwithstanding the bad grammar that mingles with their innocent music. There is a serene unconsciousness of arbitrary human law in genius such as this; it floats with the lark in 'a privacy of glorious light,' where the grammatical hum of the critics cannot disturb its repose." We are reminded of the startling question of the Yorkshire orator when repudiating the bonds of syntax and pronunciation: "Who invented grammar, I should like to know? I've as much right to invent grammar as any of them." If the gentlemen aforesaid had their way, there would be plenty of musical "Yorkshire orators" among us. When the equivalent of William Blake makes his appearance, he may invent what grammar he pleases, but equal liberty will not be granted to upstarts whose only claim to notice is defiance of rule.

PRACTICAL jokes survive in the Isle of Man. Last summer Mr. John Dunn, after declining to play at a Concert in Port St. Mary, mentioned to the promoters a certain "Herr Lauderhof von Teufelsdreckschienen, who had just returned from a most successful tour in the Chinese Empire, where he had played on his newly acquired Straduarius violin, which had cost 3,000 guineas," adding that his friend was coming on a visit to himself, and would, no doubt, give them a solo. It says much for the insular innocence of Manxmen that this preposterous story was credited by the Concert-managers, who at once announced the distinguished foreigner as an attraction. Mr. Dunn then had to explain the "joke," which the meek islanders took in good part. The foregoing particulars have been supplied by Mr. Dunn himself, whom I should suspect of trying a "mild sell" upon THE MUSICAL TIMES but for his statement that they are "quite true." I note with admiration that Mr. Dunn subscribes himself, "England's Solo Violinist."

In 1837 the famous Lablache communicated the following to *Le Monde Parisien*: "The first time in my life that I ever felt the full effect of one of Handel's masterpieces, or became satisfied how beneficial it must be to a young musician, was at the great York Festival of 1835, when, in the immense Cathedral, a thousand musicians, directed by Knyvett, performed the oratorio of 'The Messiah.' I became

speechless with admiration and surprise; it was as though I had seen a colossus of Michael Angelo advancing upon me." The passage I have put in italics is made particularly fine by the bold idea of a colossus advancing with ever more and more impressive grandeur.

I TAKE the following from St. Michael's Parish Magazine, Folkestone: "The other night at the choir practice, the boys were 'lazy' in singing over an old anthem they knew well. 'What are you about?' said Mr. Husband; 'I could play this anthem with my eyes shut'; and one little fellow, not intending in the least to say anything rude, instantly looked up and said: 'Bet you twopence, sir, you couldn't!'" Alack for the decay of veneration!

A CORRESPONDENT forwards a song entitled "Summer," published in a periodical known as *Band of Mercy*. It presents a striking case of ineptitude, and also a proof of the fact that nothing is too bad for print. One line will suffice by way of example:

But the summer's the sea-son that's dear-est to me.



There is no "mercy" here for accent and harmony.

MR. WHATELEY W. INGALL writes complaining of the remarks made upon his proposal to establish an orchestra rate for the purpose of encouraging music in our parishes. He urges that those observations were calculated to place him in a false position with regard to the readers of this journal and desires to set himself right. By all means. There was no intention to misrepresent Mr. Ingall, and there is much pleasure in quoting all that is material in a somewhat lengthy communication. Mr. Ingall writes:—

So far from grudging the deserving poor their simple requirements, I am in favour of adding occasionally an unasked-for luxury; and rather than impede education, I would seek to advance it in various useful directions, as witness my remarks in the same letter on Public Libraries. If you had printed the entire paragraph instead of dividing it, every intelligent person could easily have grasped my full meaning, for I say distinctly "this is not the time and place to animadvert upon the existing expenditure; but I am persuaded that under more careful and stringent management a sensible reduction, under these heads, might be effected." By this I mean, that well disciplined management had no need to be so costly, and that under more systematic arrangements, judicious and satisfactory purchasing could be effected at more economical rates; and I am convinced there is urgent need of reform in both these directions, which would certainly result in a marked diminution of parochial expenditure. I think, too, greater discrimination should be exercised in the admission of chronic idlers into the Union, with the view of lessening their number and correspondingly decreasing the outlay on this account. As to education, I have always endorsed that of the compulsory kind (and gladly would I welcome compulsory labour for the habitual loafer) within limits—that is to say, I uphold the principle, but have no faith in *Free Education* when indiscriminately applied, but only in really necessitous cases, where want of funds in the household is clearly proved. As it is, I have every reason to believe that this pinched class bears a very small percentage to the total of the children taught gratis; and, I repeat, that under these circumstances, the system, so enlarged, is detrimental to the better class ratepayers, and

not only destitute of any recommendatory qualities, but mischievous in the extreme, being calculated to feed the till of the public house, to the manifest disadvantage of ratepayers' families.

The reader, now having before him Mr. Ingall's statement, quoted last month, and the foregoing more detailed utterance, can judge the matter for himself.

INCREASING knowledge of facts has crushed out many fond beliefs, and will soon make needful a revision of our proverbial expressions. We say "As mute as a fish," but fishes are not mute—not all of them. Read the following, which I take from a newspaper:

The scievia, a little six-inch chub variety of the lagoons of Italy, sticks its head above the water and sings a dainty song equal to that of some species of warbling birds. *Irigia hirundo* (the sea swallow) is known to every fisherman of the Danube and the Rhine by the peculiar grunting noise it makes. *Irigia nolitans* makes a whining noise like a puppy, while the scievia gather in bands to hold regular concerts, which no doubt originated the fable of the sirens. Some naturalists have likened the note of the gurnard to that of the cuckoo. There are many different kinds of fish which give utterance to more or less musical tones. The maigre, a large sea-fish, when swimming in shoals, utters a purring noise that may be heard from a depth of twenty fathoms. Lieutenant White, in his "Voyage to the China Seas," relates that his crew and himself were extremely astonished by hearing certain musical notes from beneath and around the vessel. They were various, like the bass notes of an organ, the sound of bells, the croaking of frogs, and a pervading twang which the imagination might have attributed to the vibrations of some enormous harp. For a time the mysterious music swelled upon them, and finally formed a universal chorus all around, but as the vessel ascended the river the sounds diminished in strength and soon ceased.

If I rightly remember, a talking fish was once exhibited in London. Will not some enterprising *entrepreneur* give us a Concert of singing fish? It would naturally take place at the Aquarium.

I HAVE received from Mr. Thomas Elliston, of Sudbury, some particulars concerning a monument erected since 1891 in the churchyard of Lavenham, Suffolk, to the memory of the Rev. Joseph Morrison Croker, for thirty-five years rector of the parish. Its interest for present purposes springs from the use of music as a part of the inscription. The monument is in the form of a cross, ten feet high, with three steps. On the face of the base is an inscription recording the names of the rector and his wife. "Upon the surface of the upper step," writes Mr. Elliston, "is inscribed:—

Such unfeign'd repentance teach us,
That Thine absolution reach us.

and just below, upon the riser, the verse—

Abide with me from morn till eve,
For without Thee I cannot live;
Abide with me when night is nigh,
For without Thee I dare not die.

On the four treads of the middle step is cut and leaded in musical notation the treble part of hymn tune, No. 252, *Ancient and Modern* (first tune in D); on the riser below the words of verses 1, 2, 6, and 7 (but, singularly enough, the first two lines of the first verse have changed places). On the lower tread is the treble of the tune (in E flat), No. 188, *Ancient and Modern*, and running round the lowest riser the words of verses 1, 2, 3, and 6, 'Jesu, meek and lowly.' A stone curb surrounds the grave. The above hymns and tunes were favourites of the deceased, who was a lover of music."

THE following sonnet comes as a lady's earnest tribute to supreme genius, and I cannot refuse it a place:—

MOZART.

Sweet singing bird! whose morning dawned so bright,
High music's splendour lit thy earliest days;
Thy true notes drew from all men wondering praise.
But that fair day soon darkened into night,
Thy life oppressed by poverty's chill blight,
Not all thy music thee from pain could save,
Thy wearied frame dropped to a nameless grave,
Thy spirit sought the land of deathless light.
Yet still thy music lingers with us here,
Like song of lark that's hidden in the sky—
A brooklet's ripple o'er the desert drear—
A spring of pleasure that is never dry!
Bringing to weary hearts new hope and cheer;
Truly, thou art not dead, and shalt not die!

E. D.

MUSIC in France is scarcely to be congratulated upon the popular use of many of its terms in connection with crime and criminals. A police cell, as everybody knows, is called a "violon," the window bars being compared to the strings of the instrument. Hence, to file through the bars is "jouer du violon," an equivalent expression being "jouer de la harpe." An old name for the stocks is "psalterion," and to be put in the stocks "mettre au psalterion." The Parisian slang for poor is "violoné"—applied to a man just out of prison and hard up. "Musette" being *argot* for voice, "couper la musette de quelqu'un" is to cut somebody's throat. The thieves call an informer of a certain class a "musicien," and "passer à la musique" signifies to be brought into the presence of informers for identification. "Musiquer" is a cardsharp's term for marking a card with the nail. All this is really too bad.

DR. CHRYSANDER has been good enough to send me, through Messrs. Schott, a reprint of Gottlieb Muffat's "Componimenti Musicali per il Cembalo"—a collection published at Vienna in 1735, under the patronage of the Emperor Charles V. The original edition was a small one, hence the excessive rarity of copies, while, as far as I can ascertain, the present reprint is the first. It must not be supposed that, admirable as Muffat's pieces are, they have been re-issued entirely on their own account. Dr. Chrysander has edited and the German Handel Society has published a new edition, because the great composer of "The Messiah" helped himself liberally to ideas from the Muffat collection. The result is to throw most interesting light upon Handel's procedure, but, for obvious reasons, the matter cannot be discussed in a paragraph. It deserves full consideration. I propose, therefore, to deal with the subject in THE MUSICAL TIMES for March, and to show, with the help of music type, some of the more important passages which Handel appropriated, together with the use he made of them.

JOSEPH BENNETT.

ROYAL CHORAL SOCIETY.

INTEREST in the work of this Society during the present season will culminate with the first performance in London of Dr. Hubert Parry's majestic Oratorio "King Saul," which is promised for the 7th inst. Meanwhile, brief reference is due to the two Concerts given during the past month. There was a minute of excitement when Sir Joseph Barnby stepped on the platform to conduct the Albert Hall shortened form of "The Messiah," on New Year's Day. That the esteemed Conductor should so soon be able to re-appear after a serious, if not dangerous, illness

was felt to be a matter for general rejoicing, and executants and audience alike gave expression to this in a manner that must have convinced Sir Joseph Barnby of the great regard in which he is held by all classes of professional and amateur musicians. As to the rendering of "The Messiah," there is no need for details. The choruses went as smoothly as usual, and full justice was done to the solos by Miss Esther Palliser, Miss Clara Butt, Mr. Edward Lloyd, and Mr. Santley.

"The Golden Legend," which is now looked for annually, was duly presented on the 17th ult., when a large audience assembled, testifying to the abiding popularity of Sir Arthur Sullivan's work. The choir was in very good form on this occasion, and the unaccompanied Evening Hymn was peremptorily encoired, Sir Joseph Barnby reluctantly yielding to the demand. Miss Esther Palliser was again the principal soprano, and sang her share of the music with artistic expression, though her voice did not seem to be quite in perfect order. Mr. Ben Davies, of course, gave satisfaction as *Prince Henry*, and a favourable opinion was generally conceived respecting Mr. Douglas Powell—a young baritone who appears to be rapidly coming to the front. Mr. Powell has a fairly powerful voice, of pleasant quality, and should, in due course, take a high position in his profession. The part of the Forester was well sung by Mr. Charles Copland.

LONDON SYMPHONY CONCERTS.

The fifth Concert of Mr. Henschel's present series began with a fine performance of Brahms's "Tragic" Overture—one of the few examples of modern abstract music which it would not be ridiculous to offer as illustrations of the sublime in art, and one of the few examples of this master, be it said, that make it easy to understand the enthusiasm for him which, with certain minds, is fast becoming a cult, for none but a great musician could have written the "Tragic" Overture, and even with great musicians such inspirations are rare. Three other nobly beautiful works were in the programme—Mozart's "Ever young and ever fair" Symphony in E flat, the performance of which, though by no means devoid of delicacy, precision, tenderness, and grace, should have possessed a greater share of these qualities; Wagner's wonderful mosaic, known as "Siegfried's Journey to the Rhine," and the "Tannhäuser" Overture, which is becoming a little hackneyed as a Concert piece. Mr. Diémer, whose finished and brilliant technique and refined style won him last year a host of admirers in London, played Saint-Saëns's Fourth Concerto, and pieces by Chopin, Stojowski, and Liszt. In the softer portions of all these he gave unalloyed pleasure, but—possibly misled by the size of the hall—in the *forte* passages he struck his Erard so viciously that it yielded sounds resembling nothing so much as blows upon a tea-tray. Your Erard is an aristocrat among pianofortes, and when rudely treated knows how to snub the offender most effectually.

"HÄNSEL UND GRETEL."

HUMPERDINCK's fairy opera "Hänsel und Gretel," which, last year, was played in over forty towns of Germany, and has, we understand, already made a rich man of its composer, was produced at Daly's Theatre on Boxing Day for the first time in this country, and in English, an excellent translation of the libretto having been specially made by Miss Constance Bache. The book, by Adelheid Wette, based on one of the charming tales of the brothers Grimm, is eminently suited for musical treatment, by reason of the simplicity of its plot, the contrast of its incidents, and the variety of feelings which the musician is required to embody. The supernatural element also contributes not a little towards the *rapprochement* of drama and music. So that altogether these merits quite outweigh the comparative lack of strong dramatic interest, which, at one time, was feared as a possible danger to the success of the work in this country. With regard to the music of the work, it combines geniality, tunefulness, and humour with dramatic power, mastery of form, counterpoint, harmony, and orchestration to an extent that almost

justifies us in calling the composer "a latter-day Haydn." Like that great master, Herr Humperdinck has drawn largely upon the phraseology of folk-song for his themes, and like Haydn he develops them with an economy and ingenuity that reveal the true artist, who, from every little seed of melody, knows how to extract flowers innumerable. The opera was produced under the musical direction of Signor Arditì, who also first introduced "Cavalleria" to an English audience, and under whose experienced *bâton* the orchestral portion of the score, which, in portions, is as complex as that of "Die Meistersinger," came out well, and yet did not overpower the singers—albeit none of these had phenomenal voices. The chief burden of the performance falls on the representatives of the two children, who are on the stage nearly the whole time. These parts were delightfully played and sung by Miss Marie Elba—one of the best stage "boys" we remember to have seen—and Miss Jeanne Douste, who, in spite of the fact that her artistic experience has been gained chiefly as a pianist, acted with much tact and point. The Father and Mother were adequately represented by Mr. Charles Copland and Madame Julia Lennox, and Miss Edith Miller (as the Witch), though scarcely experienced enough to realise the full possibilities of the part, lacked neither spirit nor intelligence. Her broomstick dance narrowly escaped an encore. Miss Marie du Bedat and Miss Jessie Hudleston impersonated the Fairies of Sleep and Dawn respectively.

Mozart's pretty little operetta "Bastien und Bastienne," which had not before been played in England, preceded "Hänsel und Gretel," and served not only to please, but to revive wonder at the precocity which made such a work possible to a composer of the mature age of twelve. Very interesting, too, was it to note, in their embryonic state, peculiarities familiar to all in Mozart's later works. The little piece was carefully sung by Miss Hudleston, Mr. Reginald Brophy, and Mr. Joseph Claus. The two works were played nightly, and at several *Matinées* at Daly's Theatre, up to the 25th ult. They were announced to take place in the daytime, at the Gaiety Theatre, dating from the 28th ult.

ROYALTY THEATRE.

THE series of German plays given at this theatre during December gave way, on New Year's Day, to Strauss's lively comic opera "Die Fledermaus," which has not been heard in London since its performance at the Alhambra in 1876. Travelled Englishmen need not be told that the bright and humorous little work holds the stage abroad, though it is practically unknown here. Its plot, of a mild "Palais Royal" order, is not too improbable, and offers plenty of opportunity for good character-acting; and the music, though quite subordinate in quantity—the piece could quite well be played without it—is of such excellent (light) quality that it might be trusted to save even a poor libretto, which is saying a great deal. It is in Strauss's most characteristic manner; that is to say, full of tunes of the most irresistible sort—tunes that make you want to jump up and dance to them, which ring in your ears for days afterwards, and which haunt you with something of the fascination of certain strains of Schubert. There must surely be an influence peculiar to Vienna! The company which interpreted the opera was, as regards all the chief characters, of quite remarkable excellence, Mesdames Cservary and Borges carrying off the honours among the ladies, and Herren Klein, Katzorke, Karfiol, Petersen, and Schulhof creating the greatest amusement throughout the evening by their clever acting and singing—the latter being, however, less satisfactory in one or two instances than the former.

The same company, with certain additions and subtractions, also gave Millock's "Der Bettelstudent," on the 12th and following evenings, and again scored a success due to bright music, a fairly amusing play, and a spirited and eminently intelligent performance. Both works were directed with skill and energy by Herr Victor Hollander, whose orchestra, though small, lacked neither vigour nor good-will—it is tone-quality, however, left something to be desired.

THE MUSIC TO "KING ARTHUR."

THE heroic sentiment and wild passion of Mr. Comyns Carr's version of the Arthurian legend, which, under the title of "King Arthur," was produced by Mr. Henry Irving, on the 12th ult., at the Lyceum Theatre, lends itself so sympathetically to music painting that it is to be regretted Sir Arthur Sullivan has not written a special series of *Entr'actes* for this most artistic and sumptuously mounted play. It may be true that even a Lyceum audience pay but little attention to musical preludes, although this statement is open to question, since a few irrepressible chatters will effectually hide many listeners; moreover, if Mr. Irving were guided only by the principle of wide appreciation, many artistic details now seen on the stage would be omitted. In the absence of introductions specially written for the various scenes, Sir Arthur has done, perhaps, the next best possible by his selection from his previous compositions. The abbreviated version of his "Marmion" Overture, written for the Philharmonic Society Concerts of 1867, breathes a spirit of romanticism that befits it for its position of Prelude to the prologue, and the Imperial March at least suggests the martial and regal element of the first act. The excerpts, however, from the "Tempest" music, which precede the second and fourth acts, and the portion of the Symphony in E which ushers in the third act, are less suggestive of that which follows them in the play. More satisfactory is the incidental music proper. The most effective portion of this is heard during the prologue, the impressiveness of which is greatly enhanced by the graceful choral song sung by the spirits as they float in the magic mere, and the subdued instrumental accompaniment to the spoken text, during the recital of which themes are heard subsequently associated with the sword Excalibur and the Queen, *Guinevere*. The number next in importance is the "Chant of the Grail," written for mixed voices, and appropriately founded upon a broad, church-like subject. This is developed at some length, ultimately becoming jubilant in character as the knights depart, full of confidence, in search of the Holy Grail. A charming May Song, written in three parts, sung by the Queen's handmaidens, much increases the enjoyment of the beautiful scene, when the curtain rises upon Act 2, and the "Sleep" chorus which accompanies the "Passing of Arthur" also heightens the dramatic effect. The skill of the composer is especially noticeable in the suggestive rise and fall of the soft instrumental music which follows, with remarkable faithfulness, the speeches of *Merlin*, in some instances the rhythm of the verse being most happily echoed by the music. It only remains to add that Mr. Meredith Ball conducts an excellent orchestra and that the vocal numbers are effectively sung.

MONDAY AND SATURDAY POPULAR CONCERTS.

THESE performances were resumed on Saturday afternoon, the 12th ult., with a programme consisting wholly of familiar and esteemed works. It would be superfluous to praise Beethoven's early Pianoforte and Violin Sonata in A (Op. 12, No. 2), or the Bonn master's last Sonata in C minor (Op. 111), which, according to announcement, was given by desire. Mr. Leonard Borwick's rendering of the most remarkable Sonata in two movements ever penned is technically and intellectually perfect, though perhaps a little cold in the first movement. Brahms's String Sextet in G (Op. 36) may not be quite so popular as the earlier work in B flat (Op. 18), but it shows a great advance in individuality of utterance. The first and last movements are veritable tone-poems of a pensive character. Mr. Hugo Becker played Locatelli's Violin Sonata in D—as transcribed for violoncello by Signor Piatti—very finely, and Mr. Santley sang airs by Handel and Rubinstein in his best manner.

The first Monday Concert of the New Year was to have opened with Rubinstein's Quartet in F (Op. 17, No. 3), an early work by the Russian virtuoso and composer, but the production could not take place owing to the sudden illness of Mr. Becker, and Schubert's Quartet in A minor (Op. 29) was substituted, Mr. Ould taking the violoncello desk. The only other concerted work was Dvůřák's very fine

Pianoforte Quintet in A (Op. 81). Mr. Leonard Borwick, the pianist of the evening, was heard at his best in Schumann's *Fantasiestücke* (Op. 111), and Mr. David Bispham sang Schubert's inspired song "Der zwerge" with fine expression.

For the first time at a Saturday performance Smetana's Quartet in E minor was presented, on the 19th ult., and was again so well received, in spite of its constructive irregularities, that it will probably form a feature in many future programmes. The delicate and perfectly artistic rendering of Beethoven's "Waldstein" Sonata in C (Op. 53), by Miss Ilona Eibenschütz, evidently satisfied the majority of the audience, though it lacked power. But Beethoven's music admits of variety in interpretation and the performance of Miss Eibenschütz fully merited the applause it received. The only other instrumental work in the programme was Brahms's splendid Pianoforte Quartet in A (Op. 26), a finer example of the composer's genius than the companion Quartet in G minor (Op. 25), which, however, may at present be the more popular of the two. Madam Bertha Moore was happy in her choice of songs—Liszt's "Knowest thou the Land" and Henschel's "Hush thee, my Babe"—and in their execution.

Rubinstein's promised Quartet in F (Op. 17, No. 3) was duly performed on Monday, the 21st ult., this being the last Concert we can notice at present. It appears that the Russian composer and virtuoso wrote in all about ten String Quartets, of which the present is one of the earliest. Though not altogether symmetrical in construction, the movements are not marked by the painful diffuseness and irregularity which mar some of Rubinstein's later utterances. The two middle sections—*Allegro* in A minor and *Adagio* in C—are full of expressiveness and charm, and there is much of interest in the first and last movements. The Quartet was not by any means difficult to follow at a first hearing, and it evidently created a very favourable impression. The pianoforte solo was also a novelty, being several movements from Bach's French Suite in B minor, beautifully played by Miss Eibenschütz. If pianists would draw more frequently upon the old master's Suites, and leave alone distorted versions of his organ works, amateurs would be grateful. Mr. Norman Salmond was admirable in Handel's "O ruddier than the cherry" and two songs by Brahms, and the Concert ended with Beethoven's early Pianoforte Trio in G (Op. 1, No. 2).

MESSRS. PLUNKET GREENE AND LEONARD BORWICK'S RECITAL.

THE last of these enjoyable and, from an educational point of view, valuable performances, took place in St. James's Hall, on the afternoon of the 11th ult. It is much to be wished that Messrs. Greene and Borwick will give another series of Recitals in London at no distant date, especially as the large attendance on the present occasion showed that they are already meeting with due appreciation. Perhaps the most interesting feature in the programme was Schumann's cycle of songs, entitled "Dichterliebe" (A Poet's Love). They are sixteen in number, and form a portion of that wonderful series of 138 songs which Schumann penned in 1840, when he was made happy by his union with Clara Wieck. But the lyrics do not all exhale the spirit of happiness; some are imbued with that of melancholy, which ever seemed congenial to the composer, notably "Ich grolle nicht," the most familiar of the set. At any rate, Heine's verses could not in any case be more picturesquely illustrated in music, and Mr. Plunket Greene infused into their interpretation all the artistic feeling they demand. Subsequently, the admirable vocalist introduced some old Greek, Breton, and Hungarian melodies, so that his share of the programme was thoroughly interesting. Nor was that of Mr. Leonard Borwick unworthy of comparison. Commencing with Bach's "Suite Anglaise" in A minor (No. 2), the pianist passed on to harpsichord pieces by Scarlatti, and pieces for the modern keyboard instrument by Professor Stanford, Mr. A. Somervell, Mr. F. Korbay, and Schubert—Liszt, all of which were beautifully played, the Recital being indeed an unqualified success.

DOLMETSCH CONCERTS.

THE first of a series of four Concerts of the kind identified with Mr. Dolmetsch's name was given at the Salle Erard, on the 15th ult., before a large and distinguished audience. It consisted entirely of English music of the sixteenth and seventeenth centuries. Beginning with three most expressive pieces for three viols by King Henry VIII., it included songs by Henry Lawes, Purcell, and still earlier composers whose names are unknown; divisions on a Ground by Christopher Simpson, harpsichord pieces by Purcell, a Suite for four viols by Matthew Locke, six pieces from the Fitzwilliam Virginal Book, and a Suite for viols and harpsichord by W. Lawes. All these works—so delightfully fresh to modern ears, so old and yet so new—were presented exactly as intended by the composers. The vocal pieces (most artistically sung by Mr. Douglas Powell) were accompanied, some by the lute, others by the harpsichord; the virginal pieces were played on an instrument made in Venice in 1550 and described by Mr. Dolmetsch as "probably the oldest keyboard instrument in playing order"; those for harpsichord were played on the magnificent instrument belonging to Mr. Fuller Maitland; and those for strings on instruments of the ancient type. The net result was a thoroughly "old-world" evening, the spell of which was but slightly broken by the modern costumes of performers and guests, and the interesting historical remarks of the concert-giver. The executive honours fell to Miss Hélène Dolmetsch and Mr. Fuller Maitland. The young lady's performance on the Viol da Gamba of the enormously difficult piece by Christopher Simpson was a veritable triumph; and Mr. Maitland once more made plain the fact that, as a performer on the "predecessors of the pianoforte," he has at present in London no rival. Of the remaining Concerts of the series, to be respectively devoted to Italian, German, and French composers, the second was announced to take place on the 29th ult. The third and fourth will take place at Queen's Hall on the 12th and 29th inst.

ROYAL ACADEMY OF MUSIC.—LECTURES.

MR. WALTER MACFARREN began, on the 16th ult., in the Concert-room of the Royal Academy, a proposed series of Lectures on the life and works, more particularly the pianoforte works, of Beethoven. The lecturer commenced his remarks by a brief description of the circumstances which surrounded Beethoven's early life, drawing therefrom many useful lessons for the benefit of his numerous listeners. The pianoforte pieces analysed on this occasion were the Rondo in A, published early in 1784; the seven Bagatelles (Op. 33), the eight Variations on a Theme for four hands, by Count Waldstein; and a little-known Sonata in D for four hands. Several of the Bagatelles were played by the lecturer, who called attention to the signs of humour contained in the first, the enharmonic changes observable in the one in F, and the use of the inverted pedal and syncopated bass notes in the *Coda* of the Bagatelle in D, as all indicative of the idiosyncrasies of the master's subsequent music. The Variations and the Sonata were excellently rendered by Miss Wilson and Mr. G. Aitken.

MUSIC AT THE GROCERS' COMPANY'S SCHOOL, HACKNEY.

IT is not often that we can spare space to notice school performances of music. Such events are, as a rule, more appropriately chronicled in the columns of our contemporary, the *School Music Review*. But there are occasions when school concerts are of such exceptional merit that they deserve to be recorded in the widest possible manner, if only in order that the responsible teachers may have the credit and public recognition that are their due. The recent performances of Gilbert and Sullivan's comic opera "The Gondoliers," at the Grocers' Company's School at Hackney, certainly come under this head. The opera was performed four times (on the 22nd, 27th, 28th, and 29th ult.) to large audiences (freely invited).

It was admirably staged, and all the parts were astonishingly well performed by boys. Even the dances, the well-known cachucha and the gavotte, were simply excellent, and excited the enthusiasm of the crowded audiences. Some of the boys displayed unusual talent in acting and singing. The choruses showed the finest training, the upper notes being delivered with a fervour, attack, and tone not often heard even on the operatic stage. Of course, some arrangement was necessary to get over the difficulty of adapting the boys' octave to the tenor and bass octave; but the ingenuity of Mr. Ernest Newton, the Conductor, was fully equal to this emergency. The accompaniments were played by a small band (to a large extent composed of old boys) aided by a pianoforte, at which Mr. F. Pickford presided. We understand that the headmaster, the Rev. C. G. Gull, himself assisted to drill the boys.

TENTH ANNUAL CONFERENCE OF THE INCORPORATED SOCIETY OF MUSICIANS.

(FROM OUR DUBLIN CORRESPONDENT.)

NOTWITHSTANDING the severity of the weather, about 150 members of English and Scottish Sections attended the Dublin Conference on the 1st, 2nd, 3rd, and 4th ult., making, with about 100 members of the Irish Sections, a total of 250 or more.

At the opening meeting, on the 2nd ult., in the Mansion House, the Lord Mayor welcomed the Society to Dublin in a pleasant and genial manner, and, after the Report had been read and passed, Sir John Stainer gave an address, entitled "Does music train the mind?" He drew a comparison between the amount of study required for a musician to qualify himself for his profession at the present day and that of a Greek musician who set the chorus of a play to music; and, after speaking of the attitude of modern society towards music, said that modern music must train the mind in so far as its true interpretation required the aid of the intellect—the musician had to know what he thought as well as what he felt. The musician himself could no longer remain a mere clever craftsman. He must explore all the bye-paths on either side of his course, he must be familiar with the gradual development of his art as well as the form in which it was at present exhibited to them; and, what was still more important, he must realise the fact that all this training had for its sole object the better appreciation in himself, and the better interpretation for others, of the beauty, the idealism, and the emotional expression of the creative genius of the composer. In short, the art of music was inviting the help and interest of all who were pushing forward in the foremost van of intellectual advancement. The facts which surrounded the art of music and its effects called for investigation from philosophers, scientists, historians, and students of all kinds. This outburst of intellectual life compelled modern musicians to strive to keep up to date in all that concerned their art and its exposition; and it was calling into the ranks of the profession young men who half-a-century ago would have considered it beneath them, but who now found that it afforded, if seriously undertaken, a fine mental training and a splendid arena for intellectual progress.

On the same afternoon the Conference re-assembled in the front Hall of Trinity College, when a paper on "The growth of Handel's 'Messiah'" was given by Dr. A. H. Mann, with lantern pictures of a number of manuscripts, showing the original form of many of the themes in "The Messiah." Dr. Mann showed the written dates, indicating that the work was finished, in twenty-four days, but he considered that this represented the mere writing out, and that the composition itself was a work of time. The Lecture was further illustrated by voices and orchestra, Professor Prout playing the pianoforte parts. On Wednesday evening the Leinster Section gave a brilliant *Conversazione* and Reception in the Science and Art Museums, 2,000 guests being present.

On the 3rd ult. the morning meeting was held at the Royal Dublin Society's Council Hall, Dr. C. W. Pearce presiding. The chairman read a paper on "Organists

and their relation to the Clergy." He referred to this relation as being somewhat strained at present, and gave numerous instances of cases in point, some of which were very humorous. Mr. Algernon Rose followed with an essay on "Greater Britain musically considered," and opened out a scheme of consolidation between all workers in the field of music throughout the Empire on which the sun never sets, for their advantage both in the present and particularly in the future. He said that the outlook of our musical posterity, without such association, was not a very rosy one. No discussion was allowed on either paper. After an exhibition of lantern views illustrative of the life of Handel, and explained by Mr. Norman Cummings, the meeting separated, and the remainder of the day was devoted to seeing the sights of Dublin, notably Guinness's Brewery.

In the evening a Concert of the most enjoyable character was given by the members of the Irish Sections, consisting chiefly of their own compositions. Nothing too long or of too serious a nature was allowed on the programme, but, on the contrary, after a selection of part-songs and solos, the Leinster Section entertained their musical brethren with a musical joke in the shape of an Irish Toy Symphony, in which the gravest members of the profession were to be seen and heard playing instruments hitherto unknown by name, shape, or sound. Mr. Frank Manley, who conducted, also took a humorous view of his business, and the continued laughter which accompanied the performance showed how much the joke was appreciated.

On the 4th ult. (Friday) business was resumed in the Royal Dublin Society's Library, Dr. Mann occupying the chair. A paper, entitled "Responsibilities of a Music Teacher," was read by Miss Margaret O'Hea, of the Leinster Section, which was listened to with interest and debated with spirit, and commanded a hearty vote of thanks. Mr. Chadfield "On Registration" was then heard. In the course of his able paper he insisted that the Incorporated Society of Musicians is the basis of registration, as it embraces members of all other Institutions which were in themselves exclusive, as the Universities, the Chartered Colleges, and other examining bodies, and that its machinery for registration is complete. In replying to a cordial vote of thanks, Mr. Chadfield stated that he would submit a plan to the members. The General Meeting of the Society took place at 3 p.m., in the Royal University of Ireland. Mr. John Barrett, of the Western Section, was chairman, and the business was of a routine character. Sir A. Mackenzie, Professor Niecks, and Professor Prout were elected chairmen for the next Conference in 1896, and Signor Randegger chairman of the General Meeting. A Banquet at the Shelbourne Hotel, at which Sir John Stainer took the chair, and a Ball and Supper at the Mansion House, by invitation of the Lady Mayoress, concluded the Conference festivities.

Compositions by the following members of the Incorporated Society of Musicians were heard during the Conference: Sirs J. Stainer, A. Sullivan, R. Stewart; Drs. Culwick, Jozé, Marks, Smith; Messrs. Reay, Rooke, Seymour (Mus. B.s); Barry, Bast, Cowen, Esposito, Horan, and Marks, jun. The principal executants were: Misses E. Oldham, A. Elsnor, E. Connolly, J. Rosse, L. Hackett, and A. Shellard; Messrs. E. Cox, M. D'Alton, J. Marchant, C. Kelly, J. Horan, and Th. Werner.

Edinburgh was unanimously selected as the next place of Conference.

GRESHAM LECTURES.

MORE than usual interest was imparted to Professor Bridge's Hilary series of Gresham Music Lectures, delivered at the City of London School, owing to the first and third and a portion of the second being devoted to the results of the lecturer's recent researches concerning the life and works of Henry Purcell, who died November 21, 1695, and the bi-centenary of whose death the Professor thus determined to celebrate. Much careful and original investigation had revealed that the house in Little St. Anne's Lane, Westminster, so long regarded as Purcell's birthplace, is undeserving of that honour, and that there is no proof that

the composer ever lived in Dean's Yard, or that he inhabited a house situated there which now bears his name. No record of his baptism had been discovered, and no ratenayer of the name of Purcell was to be found in the Westminster rate-books for 1658 and 1659. It was proved, however, that Purcell's father lived in the Great Almonry, which stood just opposite the present Westminster Palace Hotel, from 1661 to 1664, in which year he died, and the register of St. Margaret's parish showed that "Widow Purcell" lived in Tuttle Street (now Tothill Street, near the Aquarium) from 1665 to 1680, when she gave up her house and went to live with her son. In 1681 the composer paid rates for a house in Great St. Anne's Lane, "beyond Westminster Abbey," and it was to this house that (in 1683) were invited purchasers of his first set of six Sonatas "for violin, with a thorough bass." Two years later he moved to a house in Bowling Alley East, at the back of Dean's Yard, now the upper part of Tufton Street, and for the last two years of his life he paid rates for a house in Marsham Street. The moral humorously drawn by the Professor from the discovery of these facts was "Always pay your rates—it may be useful to your reputation hereafter." From the coat of arms on his tomb and other evidence it would seem that Purcell came of a Shropshire family, that his wife's name was probably Peters, and that she was possibly a daughter of a Captain Peters, who lived in the parish of Westminster. In *The Post Boy* for November 28, 1695, had been found: "Dr. Purcell was interred at Westminster in a magnificent manner. He is much lamented as a very great master of music." No entry could be found of Purcell's marriage, which, however, the Professor thought took place in 1681; and, in corroboration of his wife being a Peters was the fact that one of Purcell's children was named Mary Peters, and a certain B. Peters (possibly a brother-in-law) witnessed his will. The Professor dismissed the story of Purcell's death having been caused by his wife refusing to admit him one stormy night, on his returning home after a carouse, as inconsistent with the amount of work he accomplished in so short a period. Concerning this work, the Professor had much to say of an instructive and interesting nature. Purcell was shown to have been greatly influenced by the Italian school, through the medium of Nicola Mattei, a brilliant violinist, who came to England in 1672, and who, according to Roger North, was the means of establishing the Italian style of music in this country. Purcell, in his remarkable preface to his first set of Sonatas above referred to, dedicated "to the reader," declares his endeavour to imitate the Italian method of writing, and explained the meaning of several Italian terms, such as *Adagio*, which were thus probably used by an English composer for the first time. It was remarkable that Corelli's first set of twelve Sonatas were published the same year as those of Purcell, but the latter had written his some time previously, as Purcell, in his preface, refers to the delay caused in their publication, owing to the thorough bass being "engraven, a thing he had not at first intended." They were the first Sonatas of the kind we possessed written by an Englishman, and in common with other productions from the same pen exhibited a marvellous perception of beauty and appropriateness of expression. In conclusion, the Professor said he had not made these researches in any ungrateful spirit to the efforts of previous investigators, but that "Time's glory was to unmask falsehood and bring truth to light."

The vocal illustrations consisted of a trio, "Sweet Tyranness," published in 1667, which, owing to Purcell being then only nine years of age, had been attributed, but the Professor thought erroneously, to Purcell's father; a two-part song from the incidental music to "Epsome Wells," a comedy written by Thomas Shadwell and played at the Duke's Theatre in 1673; the well-known song, "Nymphs and Shepherds," and the chorus, "In these delightful pleasant groves," from "The Libertine," another play by Shadwell; and a selection from the same writer's version of Shakespeare's "Timon of Athens," of which in his dedication he modestly says, "I can truly say I have made it a play." The instrumental excerpts were Purcell's sixth Sonata in four movements for two violins and a bass, a work possessing great charm, and the Overture and "Curtain tune on a Ground," from "Timon of Athens."

Purcell's and his wife's coat of arms, a portrait of the composer, and a sketch of the house in Pye Street, which until now had been regarded as the composer's birthplace, were amongst the exhibits.

The second Lecture was devoted to "Early Organ Music," the composers mentioned being Claudio Merulo the "player of the second organ in St. Mark's, Venice," in 1533, and the earliest composer to write music that displayed the distinctive genius of the organ; Giovanni Gabrieli, who succeeded Merulo at St. Mark's, Venice; Jan Pieterzoon Sweelinck, of Amsterdam, whose compositions contained the first examples of the use of the pedals independently; Samuel Scheidt, a native of Halle, and the pioneer to improve organ music in the Lutheran Church; and the Italian, Frescobaldi, the first musician to make one idea generate others, and one of the originators of the fugue form. The work of the three last-named culminated in Bach. Some amusing anecdotes were also told concerning Froberger, who came to London in 1662, and in such poverty as to be glad to accept the position of organ-blower to Dr. Gibbons at Westminster Abbey. Specimens of the writings of some of the above-named organists were excellently played on the organ in the hall by Mr. Davan Wetton, the last piece being a Toccata in A, by Purcell, a brilliant and masterly composition, which it was difficult to believe had not emanated from the illustrious Bach.

The final Lecture, delivered on the 18th ult., dealt with the life and writings of Arcangelo Corelli, the choice of this excellent old master as a subject for discourse being peculiarly appropriate by reason of the influence his writings exercised on English music in Purcell's time, and also by his having died on January 18, 1681. The Professor bore eloquent testimony to the artistic character of the works of Corelli, which laid the foundation of modern violin music. The examples played included a delightful Sonata for violin solo, most sympathetically played by Miss Lilian M. Wright, and a Concerto Grosso, or triple concerto, with accompaniment for stringed orchestra, also admirably played. A most capable string quartet was provided at the Lectures in Miss L. M. Wright, and Messrs. Hopkinson, Hobday, and Werger, who at the last Lecture were assisted by a small orchestra, under the direction of Mr. J. E. Borland; and the vocal excerpts were most effectively sung by Messrs. W. Fell, E. J. Bell, D. Price, and chorister boys from Westminster Abbey.

"IS SECULAR MUSIC SACRED?"

THIS was the title of an address delivered by the Rev. E. Husband, incumbent of St. Michael's, Folkestone, at his 19th monthly "Sunday Afternoon for the People," on the 6th ult. Mr. Husband prefaced his remarks by Henry Ward Beecher's saying: "All good music is sacred if it is heard sacredly, and all poor music is execrably unsacred." "What was secular music?" he asked, and answered: "There is no such thing, in reality, as 'secular' music." Music could not be divided into sacred and secular—it was one. Music was music or it was not. If music were divisible into sacred and secular, then to keep the secular part on earth and send only the sacred half up to Heaven was to send an incomplete and imperfect thing to Heaven. But just as in jewellery there was real gold and imitation gold, so under the name of music there was real music and imitation music. But we could not call imitation gold "gold," nor a piece of glass in a ring a "diamond." So, bad music was not really music, but a horrible insipid imitation—a desecration of a divine thing.

To many the question whether a piece of music was sacred or secular was decided by the fact whether it was used in a church or upon the opera stage; others (a large number) decided by the printed title. If, for example, a march were called "The May Day March," it was "secular"; but if the same piece had its title altered to "The Cathedral March," then it would instantly become "sacred." Mr. Husband here played three hymn tunes—one from "The tune book as used at St. Alban's, Holborn," the others from a work entitled "Hymns and tunes carefully selected from all sources, both old and new, and of the most spiritual character," and, in contrast to

these, a few bars from Wagner's "Tannhäuser," and said: "The hymn tunes are termed 'sacred.' I cannot, myself, allow that they are 'music' at all; but, using popular language, I will say that they are 'secular' to the very core, while the example from 'Tannhäuser' is, I maintain, thoroughly sacred music, because it is true, pure, inspired music." Surely, the speaker continued, it was an insult to human intelligence to call these hymn tunes "sacred" and the excerpt from "Tannhäuser" "secular." If two coins appearing to be sovereigns were to be tested, their value was not decided by the fact that both were stamped with a like image, but whether they were made of real gold. So, he maintained, the sacredness of a musical composition was not decided by its title, or whether it were the music of a mass or an opera, but simply by the test whether the composition was really inspired music or only that worthless imitation of real music that often went by the name of "sacred music," just because it was so-called "Church music," or had a name connected with sacred things on its title-page. Music was sacred wherever it was played, be it in church or theatre.

REVIEWS.

Six Easy Pieces for the Violin, with Pianoforte Accompaniment. Composed and Illustrated with Original Drawings on the Stone, by Hubert Herkomer, R.A. [Novello, Ewer and Co.]

THIS is a sumptuous publication, most creditable to all who have had to do with it. The musical man, if he be in any degree a bibliophile, will give it a place in the most honourable and best cared-for part of his library, as representing within one cover a notable union of arts and crafts. Professor Herkomer does not now appear for the first time as composer and illustrator. His "Idyll," published a few years ago, was an even more important demonstration of varied powers than the "Six Easy Pieces." That work, however, was costly; its successor, being moderate in price, stands a good chance of achieving popularity, and of preparing the way for other examples in which the union of the Professor's pen and pencil shall be happily exemplified. The solos, respectively entitled "Frühlingslied," "Klagelied," "Liebeslied," "Herbstlied," "Wanderlied," and "Abendlied," carry out the promise of the title in being "easy." They are, for the most part, simple pieces in aria form; but the diversity of the subjects has enabled the composer to secure ample variety of effect, and, therefore, needful contrast. The entire book might be played through at a sitting without weariness, not only for the reason just stated, but also because Professor Herkomer shows in most instances a fine sense of melodic propriety in relation to the subject dealt with. No purpose would be served by an examination of the pieces in detail. They tell their own unaffected story in a manner that needs no interpreter. There are as many full-page illustrations as songs, all of them boldly drawn and strikingly effective. The artist has secured a certain unity by making, in every case save one, the same female figure representative of the idea expressed by the titles. In the "Frühlingslied" this graceful, lightly-draped form gathers flowers on a bank. In the "Klagelied" it stands out from a black background with covered head and drooping face, the arms thrown up in abandonment of grief. In the "Herbstlied" the autumn wind is blowing the garments and hair into wild confusion. So with the others, the happiest use being made of the significant, even eloquent figure. We commend this publication to amateurs of taste. A limited number of copies are issued with the illustrations on vellum and signed by the artist.

Studies in Modern Music. (Second Series.) Frederick Chopin, Antonin Dvořák, and Johannes Brahms. By W. H. Hadow, M.A. [Seeley and Co.]

MR. HADOW's earlier volume of essays—so elegant in style and so acute in perception—inspired the grateful reader with an agreeable anticipation of further favours from the same pen—anticipations which have been fully realised in the volume before us. We are not prepared to say that the book is without faults. One encounters, for example,

a certain intellectual intolerance which leads the writer at times to indulge in such exaggerations as the statement that "there is no more melancholy spectacle of human infirmity than a so-called 'Ballad Concert' of the present day." And, again, Mr. Hadow's excessive fondness for literary parallels—often exceedingly felicitous—occasionally leads him into disputable comparisons, as, for example, when he calls Goldmark a musical Meredith. But such blemishes as these may be readily overlooked in view of the general sanity of his critical attitude, and the happy mixture of wide culture and special training which he invariably contrives to focus on the matter in hand. The amount of labour and research condensed into these pages is really remarkable. Thus the study of Dvůrák is not only by far the most exhaustive account of the Bohemian composer and his works which has yet appeared in the English language, but includes the results of a pilgrimage to Prague, where Mr. Hadow consulted the scores of Dvůrák's unpublished operas. Dvůrák is treated not as an isolated figure, but in relation to his antecedents and environment, and in particular to the remarkable renaissance of art in Bohemia, of which Mr. Hadow gives a succinct but vivid historical sketch. In proof of Mr. Hadow's impartiality and immunity from partisan spirit, we can give no more striking instance than the way in which he deals with the burning question of the relations of Chopin with George Sand. His ardent sympathy with and admiration for Chopin as an artist never blinds him to his shortcomings as a man, and whether we agree with the view advanced in these pages or not, there can be no doubt as to the skill with which he collects and marshals his evidence to rebut the charges of callousness and heartlessness brought against the great novelist. By way of a general introduction Mr. Hadow prefixes to his biographical studies a preliminary section, in which he has added a superstructure to the essay on Musical Criticism in his former volume. After discussing the faculty of appreciation, and the three "main types of affection" under which the mode in which we are influenced by music may be classified, Mr. Hadow arrives at the conclusion that while Art "contains sensuous and emotional elements, the importance of which there is no need to undervalue, it is only artistic if it subordinate them to the paramount claims of reason. Even the purest and noblest emotions," he continues, "do not constitute a sufficient response. We are only in a position to criticise those when we have passed through the emotional stage and emerged into the intellectual region beyond. To judge a composition simply from the manner in which it works upon our feelings, is no better than judging a picture or poem merely from our sympathy with its subject." Into Mr. Hadow's elaborate and interesting analysis of formal beauty—in other words, of the intellectual laws on which artistic perfection ultimately depends, exigencies of space will not permit us to enter. But we may call special attention to the valuable sketch of the evolution of the complex organism of the sonata form. As regards the future, Mr. Hadow holds that while there will be new methods in the days to come, the principles of Art will remain unaltered. "No doubt," as he puts it, "there will be further modification of detail—some 'Shakespearian convention' abandoned, some scheme of artistic composition revised; but every step that brings greater freedom will bring greater responsibility, and will shift the issue from artificial laws to the great code of human intelligence." In the concluding pages on Function, Mr. Hadow pronounces unhesitatingly against the opinion that music has any immediate moral bearing. He is very happy in his condemnation of the quest of the recondite or of "musical euphuism," as he calls it, and he dwells with much force on the futility of that carping criticism which rejects a work because it is not great or flawless. To quote his words: "It is only conceit and dishonesty, and self-conscious artifice, that merit absolute and unqualified reprobation." In the essay on Chopin, apart from the question on which we have already adverted, we may note the sound sense which Mr. Hadow displays in dealing with the legendary treatment of Chopin's youth by his biographers; his spirited defence of Chopin in his character of the "exquisite" and carpet-knight; his happy explanation of Chopin's conflicting attitudes towards his work before and after it was in proof; and the very acute remarks on the effect on Chopin's style of the tonality of his native music.

Here is an excellent summary of the weaknesses of Chopin: "When he is at his strongest, we miss that sense of reserve power, that quiet irresistible force, 'too full for sound and foam,' which characterises the dignity of the noblest art. He can be passionate, vehement, impetuous, but he expends himself in the effort. He can express agitation, challenge, defiance, but he lacks the royal magnanimity that will never stoop to defy." The biographical sketch of Dvůrák is not only full, but enlivened by much interesting and even diverting matter. The only disappointing thing about it is that Mr. Hadow should have treated the events of the last five years so perfunctorily, and shirked the burning question involved in the use of the negro melodies by Dvůrák in his last Symphony and Quartet. The "appreciation" which concludes the chapter is admirably done. "He is always," writes Mr. Hadow, after some searching remarks on Dvůrák's melody and rhythm, "rather hampered than aided by the collaboration of the poet; his chromatic style is better suited to strings and wind than to the peculiar limitations of the human voice; his vigorous rhythms are in some degree impeded by the slower articulation of the words; his sense of form finds its most natural expression in symphonic and concerted music." As in the case of Dvůrák, Mr. Hadow has spared no pains in the compilation of the purely biographical part of his sketch of Brahms. We may cite, in illustration of the ingenuity of Mr. Hadow's literary analogues, his comment on the episode at Leipzig, when, at a performance of Brahms's E minor Symphony, the audience trooped out after the third movement and left the *Finale* to be played to empty benches: "It may be remembered that the subscribers to *Fraser's Magazine* once threatened to withdraw their patronage unless the editor discontinued a farrago of exasperating nonsense called by the unmeaning name of 'Sartor Resartus.'" In regard to the gradual growth of an appreciation of Brahms's works in this country—we may incidentally observe that Madame Schumann was the first to play one of his works in public in England, in the year 1856, on the occasion of her first visit—Mr. Hadow does well to recognise the services of Sir George Macfarren in his "admirable essay on the 'German Requiem.'" His view of Brahms is summed up in the sentence in which he observes that "he has completed, for present purposes, the emancipation of musical form, not by the false freedom of anarchy, but by the true freedom of a rational code"; and in answer to the possible objection that Brahms's music is circumscribed in its range of feeling and wanting in gaiety, he points out that "it is merely a relic of primitive barbarism that makes us look upon music as an adjunct to conviviality, as a pleasant emotional stimulus designed for the amusement of an idle hour. Music is an art of at least the same dignity as poetry or painting, it admits of similar distinctions, it appeals to similar faculties, and in it, also, the highest field is that occupied with the most serious issues." *Res severa est verum gaudium*, in short, is Mr. Hadow's motto, and his whole book testifies to the truth of the adage. It is the outcome of much earnest study and thought and cannot fail to refresh and stimulate any right-minded reader.

Chapters on Church Music. By the Rev. R. B. Daniel.
[Elliot Stock.]

"THE present volume is an attempt to treat Church music as considered not only from an artistic, but also from a devotional and a practical point of view." Such is the opening sentence of the preface of a thoughtful series of essays that will be read with profit by all, although the subject is one upon which there is little likelihood of there being common agreement. The author is well qualified to speak on this matter "as one having authority," for he is not only a clergyman of the Established Church, but has served as organist of the Parish Churches of St. Mary Bredin and St. Mary Bredman, Canterbury, and, moreover, has listened to the musical services of the Greek, Roman, and Lutheran churches. Very many of his remarks will meet with common acceptance; others, however, will excite protest. With regard to hymns, every thoughtful worshipper will agree "that words and music that do not come up to a high standard of excellence are unworthy to be used in divine service." Mr. Daniel's opinion on congregations participating in the rendering of the church service will,

however, meet with less general approval. To him "the choral service seems unsatisfactory . . . silence is not praise, and listening to singing, and thinking how beautiful it is, is not prayer." The choral communion he "cannot away with," and he bluntly denies that music can increase the solemnity of this service, although he admits there is rubrical authority for singing the "Creed, Ter Sanctus, and Gloria in Excelsis." Other statements are still more open to question, as that "Ave Marias are often sung" in some of our Protestant churches. His attitude towards Gregorian melodies may be gathered from the following: "Their great age is an insufficient reason for preferring these feeble beginnings of Church music to the tunes of modern music, and affirming them to be the best music for use in public worship." All organists may read with profit the remarks on the responsibilities and requirements of their office; and all clergymen, especially those whose parishes are in the country, will find food for thought in the chapters on "Women and boys in church choirs," although Mr. Danieſ takes a somewhat narrow view in his objections to the employment of boys as chorists. He totally ignores the salutary moral influence thus brought to bear on thousands of boys, and seems to be ignorant of the excellence of the singing of our little lads in the majority of our churches. The respective duties of the clergyman and the organist are admirably defined; and, as coming from one of themselves, it may be hoped that the former will be duly impressed with the truth of the statement that "in almost every case clergymen, by troubling themselves about the music, defeat their own purposes. Unquestionably they would ensure having good music by securing the services of good and reliable organists, and then leaving the choir and the direction of the music in their hands."

Novello's School Music. [Novello, Ewer and Co.]

The fact that the title we have given to the present brief review should be possible speaks much for the advance in musical education as regards young people. Very recently we noticed a considerable quantity of music intended specially, if not exclusively, for school purposes; but more is to hand, showing clearly a distinct demand. Mr. Hamilton Clarke provides the vocal scores of two juvenile operettas, "Pepin, the Pippin" (words by Mr. Joseph Despicht), and "The Missing Duke" (words and music both by Mr. Hamilton Clarke). It need scarcely be said that the music in both works is at once bright, piquant, and simple, for the composer possesses the rare secret of being able to write without elaboration and yet with effect. The vocal scores of the cantatas have Staff and Tonic Sol-fa notations, and musicians who have the conduct of juvenile classes will find it well worth their while to make acquaintance with "Pepin, the Pippin," and "The Missing Duke." A similar composition is "Red Riding-Hood's Reception," also described as an operetta, with libretto by Edward Oxenford and music by Thomas Facer. This will employ a number of young people of both sexes, and elaborate stage directions are given. The music is full of tune and artistic touches, though certainly not too difficult for juvenile performers. Books 48 and 49 of "Novello's Two-Part School Songs" contain together a dozen compositions and transcriptions by various writers, including Handel, Schumann, Rubinstein, Abt, Pinsuti, Myles B. Foster, and Battison Haynes. Books 50 and 51 each consists of half-a-dozen bright and, as to the words, humorous songs for schoolboys, verses and music by the Rev. W. J. Foxell. Differing from these is a book of twenty-five "Songs for the Little Ones," by W. W. Pearson, intended for nursery and infant school. They are mainly elementary and tuneful settings of time-honoured nursery rhymes. Book 5 of "Part-Songs for Treble Voices," edited by Mrs. Carey Brock and Miss A. Sidebotham, is meant for children of somewhat larger growth, its contents being five compositions and arrangements in two and three parts. With the exception of the last two books, the whole of the above are printed in both the accepted notations.

The Miller and his Wife. Song. Words by R. S. Hichens. Music by J. M. Capel. [Robert Cocks and Co.]

A MERRY little song, with which a vocalist with a sense of humour might make a good effect at a ballad concert.

Scots Minstrelsie. A National Monument of Scottish Song. Edited and arranged by John Greig. With original coloured illustrations by J. Michael Brown. Vols. 4, 5, 6. [Edinburgh: T. C. and E. C. Jack.]

ABOUT a year ago we dealt with the claims of this interesting collection as exemplified in the first three volumes. The completion of the work shows that the praise we were then able to give to half is deserved equally by the whole. The number of beautiful Scottish melodies is so great that Mr. Greig has found it easy to maintain in the later volumes the level of interest and beauty established in the earlier ones; and, for the rest, his accompaniments have been modelled on the plan laid down from the first, and the historical, biographical, and critical notes are as full of information as could reasonably be expected in a work intended for popular use rather than for reference or antiquarian study. Vol. 6 contains a glossary and a general index, both of which bear evidence of thought and care.

Original Compositions for the Organ. Nos. 223-227.

[Novello, Ewer and Co.]

In the first of these pieces we have an Intermezzo in D minor, by C. Charlton Palmer, marked *Andante quasi allegretto*, but rather sad and plaintive in character, with scarcely varying rhythm of two quavers in the second and fourth beats of every bar, 4-4 time. But the effect is not monotonous, and the writing is at once musically and easy. No. 224 is a Grand March by Hamilton Clarke, bright in character, melodious, and easy to play. The other compositions are by Mr. E. Bossi, and consist of an Andante con moto, an "Aspiration," and a "Grand Chœur," being Op. 97, Nos. 1, 2, and 3. The first is a piquant and melodious movement, discursive and rather elaborate, but not difficult as regards the work for the pedals. The close is exquisitely peaceful. The next curiously named piece is an Allegretto in A flat, and resembles the former in two respects, in that it has an agitated middle section and comes to a very quiet ending. The Grand Chœur may possibly recall the well-known work with the same title by M. Guilmant, the key, D major, and the time measure, 3-4, being identical. It opens and concludes in grandiose fashion with full chords, and towards the middle there are some effective *fugato* passages, but the whole cannot be regarded as difficult.

Cremona. An Account of the Italian Violin Makers and their Instruments. By Friedrich Niederheilmann. Translated from the original, with Notes and an Appendix, by W. H. Quarrell, M.A. [Robert Cocks and Co.]

THIS little volume contains a large amount of valuable information. Within the space of less than a hundred pages it deals with the origin of the violin; the six schools of violin making—Brescia, Cremona, Naples, Florence, Venice, and the Tyrol; the development and perfection of violin making and the old Italian varnish; discusses labels, deceptions, forgeries and other subjects of interest to lovers of instruments played with a bow; gives an account of the collector, Luigi Tarisio, who did so much to make known the now famous Italian makers of violins, and whose enthusiasm was so great that it is said of him, "When once he had sold a masterpiece he never lost sight of it, and only waited for a favourable opportunity to get it once more into his possession"; and furnishes an exhaustive list of names of the Italian violin makers (with characteristics of their works), and of minor makers, manufacturers of lutes, &c.

Nearer, my God, to Thee. Sacred Song. Music by Thomas Adams.

Angel Voices. Song. Words by Hubi Newcombe. Music by Clement Locknane.

[Novello, Ewer and Co.]

THE first of these is furnished with a pianoforte and *ad libitum* violin accompaniment, and is an unpretentious but effective setting of the well-known hymn.

The second is a more conventional addition to what is commonly regarded as appropriate for Sundays at home, but is melodious and grateful to sing. Both songs are suitable to a mezzo-soprano or a baritone voice.

Mazurka Fantastique en la. Pour Violoncelle et Piano. Par Leo Stern.

Studies in the Style of the Great Masters. For the Pianoforte. By J. H. Bonawitz.

[Robert Cocks and Co.]

MR. STERN has written a melodious and bright Mazurka for the instrument which he plays so well. It is well adapted for performance in the concert-room, but its difficulties are not great, and those that may exist for the executant are justified by their effectiveness.

The Studies are remarkably clever imitations of the styles of four great masters, who shall be nameless here as in the music, the idea evidently being to induce the student to find out by analysis of the originals the composers suggested. The little pieces are short and musically interesting, and are specially welcome as conducive to the cultivation of versatility, a quality of which the ordinary pianist is in most cases deficient.

Song of the Nubian Girl. Words by Moore. Music by J. Jacques Haakman.

Come back, dear Love. Song. Words by Herbert Eldcroft. Music by Alfred J. Dye.
[Charles Woolhouse.]

THE setting of Moore's well-known lines is delightfully unconventional, and happily reflects the spirit of the poem. Its vocal compass is contained in the octave from E to E.

The second song is a tuneful love song, the passion being, however, interfered with by over-repetition of some of the lines.

The Nameless Lassie. Words by James Ballantine. Music by Alexander Mackenzie, Arranged by his son, A. C. Mackenzie. [Robert Cocks and Co.]

SIR ALEXANDER MACKENZIE comes of a musical family. His grandfather and father were violin players, and the latter published Scotch airs for violin, also songs. The arrangement of his father's music must have been to the son a labour of love. The character of the song is thoroughly Scotch, and both melody and accompaniment have the charm of simplicity.

Barcarolle; Nymphean; Recollection. By Ernest H. Smith. [Charles Woolhouse.]

THESE are three simply written, tuneful pianoforte pieces, suitable to young players or those of moderate executive ability.

Chaminade Melodies. Chant et Piano. [Joseph Williams.]

THESE are twelve in number, of which No. 8 is a "Chant d'Amour" and No. 12 an "Aubade." Both songs are furnished with French and English words, the original by Ed. Guinand, and the translation by Clifton Bingham, and both are excellent specimens of the refined modern French song. They are best suited to tenor vocalists.

Russian Romance; Ninon; Minuet; Pioneer, Mazurka Fantastica; Gavotte Moderne. For the Pianoforte. By Ulric Nadje. [Charles Woolhouse.]

THESE pieces combine effectiveness with moderate difficulty in a manner that will doubtless ensure their welcome in many homes where the love of music is great and the executive ability small.

Octavo Anthems, Nos. 465-471. [Novello, Ewer and Co.]

THE title-pages of the first and second of these may to some give surprise. They are Nos. 1 and 2 of "Six Two-part Anthems for Ladies' or Boys' Voices," by Myles B. Foster. The use of the female voice in the Church of England is not yet common, but the thin end of the wedge has been inserted, and the barrier of custom and prejudice will, in all probability, soon break down. The present simple compositions are "The night is far spent" and "There were Shepherds," both being written in a musicianly style, and thoroughly modern in expression and general feeling. In continuation of this series we have "Is it nothing to you?"

for Lent or Good Friday; "Why seek ye the living?" "It ye then be risen with Christ," and "Eye hath not seen." These are all what may be termed seasonable anthems—that is to say, most suitable for special occasions in the Church's year—and should be very warmly welcomed in places where adult male voices are not available. No. 471 is "Be ye therefore followers of God," by Alfred S. Baker, a four-part anthem, without solo parts, smoothly written in a church-like style, and in A flat, a key that was, of course, not available when organs were tuned according to the mean-tone system.

Sketches. Eight Short Pieces for the Pianoforte. By Walter Wesché. Part I. [Robert Cocks and Co.]

THIS first part contains only four numbers, and after the fashion set by Schumann, and so faithfully followed by modern composers, each one has a superscription. The general title of the work answers thoroughly to the character of the music, which is fresh, pleasing, and, moreover, modern in spirit.

Toccata. Pour le Piano. Par L. Palmieri.
[Robert Cocks and Co.]

THIS is a pretty little piece; not difficult, though requiring a neat finger and a light touch. The incessant semiquavers divided between the two hands, and some of which have to be accentuated in order to bring out the graceful melody, make of this Toccata an excellent piece for teaching purposes.

FOREIGN NOTES.

AIX-LA-CHAPELLE.—On December 21 a new two-act opera, "Cherubina," by the young composer, Leo Blech, was produced at the Town Theatre, and well received.—A tremendous programme was that of the third Subscription Concert—nothing less than Beethoven's Ninth Symphony and "Missa Solemnis"! Herr Schwickerath conducted.

BAYREUTH.—It has now been definitely decided that there will be no Wagner performances this year at the Festspielhaus. Some weeks will, during next summer, however, be devoted to rehearsals for next year's revival of the "Ring of the Nibelung."—Miss Marie Brema, of London, is at present studying the part of *Brünnhilde* with Madame Wagner.—The municipal authorities have declined to acquire the Wagner Museum of Herr Oesterlein, of Vienna. This very valuable and all but complete collection of Wagneriana, which surely should be preserved in Germany, may now, very likely, be sold to an American bidder.

BERLIN.—During the year 1894 forty-nine works were performed at the Royal Opera, of which nine were in one act and four in two acts. Wagner heads the list as regards the number of performances, his operas having been given on sixty-seven evenings; Humperdinck is an easy second with forty performances of his "Hänsel und Gretel," within the short space of three and a half months. Hummel's "Mara" was given twenty-three times, Mascagni's "Cavalleria" twenty-seven times, Leoncavallo's "Pagliacci" and "I Medici" each twenty-two times, Verdi's "Falstaff" nineteen times, Smetana's "Sold Bride" and Weber's "Freischütz" each twelve times. Of Gounod's "Faust" (called "Margarethe" in Germany) nine performances were given, of Bizet's "Carmen" seven, Rossini's "Barber" six, Mozart's "Zauberflöte" seven, "Don Giovanni" five, "Figaro" four, Meyerbeer's "Prophet" five and his "Africaine" three.—On the 11th and 22nd ult. the Philharmonic Choir, under Herr Siegfried Ochs, gave two performances of Berlioz's "Requiem." The work was given in exact accordance with the composer's intentions—five orchestras, fifteen drums, &c.—and, according to Dr. Otto Lessmann, in an all but ideal manner. The choir especially distinguished itself by a superbly finished performance of its task, Dr. Lessmann awarding it what he considers the highest praise, by expressing a doubt whether any of the famous English Festival Choirs could surpass Herr Ochs's singers.

BRESLAU.—M. Massenet's works are becoming increasingly popular in Germany. His "Herodiade" was performed here for the first time on December 25, and very favourably received.

BRUSSELS.—At the Théâtre de la Monnaie a new opera in three acts and six tableaux, entitled "L'Enfance de Roland," written and composed by M. Emile Mathieu, was produced on the 15th ult. The libretto is considered weak and the drama faulty in construction, but the music is praised almost without reserve. The part of the young hero was taken by a new singer, Madame Bellina, a Russian, who made a highly favourable impression, and is hailed as a coming star of considerable magnitude. The work was well received.

BUDA PESTH.—Wagner's "Meistersinger," which had not been heard here or seven years, was revived on the 5th ult. The glorious work did not hit the taste of the public in previous years, but the warm welcome given to it on this occasion seems to indicate that Buda Pesth music-lovers have at last become sensible to the matchless beauties of the unique score. Herr Arthur Nikisch had taken enormous pains over the rehearsals, and the performance was, consequently, an admirable one.

CHEMNITZ.—Professor Carl Reinecke's comic opera "Der Gouverneur von Tours" was performed, for the first time, at the Town Theatre, on December 23, and very favourably received.

DANZIG.—The local Gesangverein, conducted by Herr Georg Schumann, scored an emphatic success with its recent first performance of M. Edgar Tincl's Oratorio "Franciskus." Herr Paul Kalisch, of Berlin, sang the title rôle. The striking work seems to be as uniformly successful in German Concert-rooms as Herr Humperdinck's "Hänsel und Gretel" in the theatres.

DRESDEN.—At the third Symphony Concert of the Royal Court Orchestra, under Generalmusikdirektor Schuch, a Symphony by the late French composer, César Franck, was performed for the first time in Germany. The work, which is in three movements (the *Scherzo* being wanting), created a deep impression, and according to the distinguished critic, Ludwig Hartmann, it is in nearly every respect a masterpiece. Franck's polyphony especially is said to be marvellous and almost worthy of Bach.—Mr. Percy Sherwood, an English musician residing here, recently played a Pianoforte Concerto of his own composition at a Philharmonisches Populäres Künstler Concert, and achieved a great success. He was twice recalled and enthusiastically applauded. He also played solos by Rubinstein, Mendelssohn, and Raff, and, in addition, an encore piece. Mr. Sherwood is a Professor at the Dresden Conservatoire and the Conductor of an important Choral Society—the Neustädter Chorgesang-Verein.

DÜSSELDORF.—An essentially "modern" programme was that of the fourth Concert of the "Städtische Musikverein," under its able Conductor, Herr Julius Buth. It included Eugen d'Albert's prelude to his opera "Der Rubin" and his second Pianoforte Concerto (played by Madame d'Albert-Carreño), Richard Strauss's "Italian" Symphony and E. Humperdinck's choral ballad, "The Luck of Edenhall."—"Jüngstes Gericht" (The Last Judgment) is the title of a new symphonic poem for orchestra by a local musician, Herr H. Willesen, which was produced here, on December 23, with what some of the papers describe as a "sensational success."—Liszt's "Saint Elizabeth" has lately been given twice at the Town Theatre as an opera, and with complete success.

FRANKFORT-ON-MAINE.—M. Massenet's "Werther" was performed here for the first time on the 10th ult., and well received.

GOTHA.—E. Tinel's Oratorio "Franciskus" was performed here recently for the first time, under the direction of Professor Tietz, and made a great impression. The performance, with Herr Emil Pinks, of Leipzig, in the title rôle, was an extremely good one.

GHEENT.—The director of the local Conservatoire, M. Adolphe Samuel—a composer of whom next to nothing is known in England, though he is in his seventy-second year—recently produced a new "Symphonie mystique," with choruses, before an invited audience. It bears the title "Christus," and is divided into five parts, which are respectively called "Nazareth et Bethlehem," "Le désert

de Judas," "Les scènes de l'apostolat," "La Passion," and "L'hosanna final" (Advenit regnum Dei). The strange work made a deep impression, and was at once accepted by Professor Willner, of Cologne, for performance in that town. Not the least peculiar thing in connection with this Symphony is the fact that its author is a Jew.

HAMBURG.—On the 2nd ult. M. Massenet's realistic opera "La Navarraise" was performed for the first time at the Town Theatre, without, however, creating any particular sensation.—Herr Eugen d'Albert must surely have come to the conclusion at which many men of genius have arrived before him—viz., that the public may be safely "written down an ass." This is what happened to him: He had arranged to give a Concert here, on the 10th ult., in aid of the funds which are being collected for the erection of a monument to the late Hans von Bülow. The day arrived, but it was found that the public had subscribed in such ridiculously small numbers that the projected Concert had to be abandoned. Such a slight to an artist who, in Germany, enjoys the reputation of the greatest living pianist, is bad enough, especially considering the object which he had in view; but it seems positively insulting when we hear that about the same time this self-same "art-loving" public was attracted in enormous numbers to half-a-dozen Concerts given by the little pianoforte prodigy, Raoul Koczalsky! It was enough to make the redoubtable Hans rise from his ashes and deliver himself of one of his biting sarcasms at the expense of the Hamburg public, which he worked so hard, and evidently with so little success, to educate.

LEIPZIG.—Johannes Brahms was the hero of the last week in January. On the 27th ult. he played his two new Clarinet Sonatas with the famous clarinetist, Herr Mühlfeld, from Meiningen; on the 29th the superb Bohemian Quartet (Herren Hoffman, Suk, Nedbal, and Wihan) gave a Brahms evening, with the assistance of Herr Eugen d'Albert as pianist; finally, at the fifteenth Subscription Concert, in the New Gewandhaus, on the 31st, the master conducted his two Pianoforte Concertos played by Herr d'Albert, and his "Academic" Festival Overture. Lucky Leipzigers!

LILLE.—A new three-act opera, by M. Emil Ratez, the Director of the local Conservatoire, and entitled "Lydéric," was produced here, on the 10th ult., with much success. The work is written on the strictest Wagnerian lines—musical declamation in the vocal parts, the "endless melody" and plenty of Leitmotiven in the orchestra.

MAGDEBURG.—On December 25 a new one-act opera, "Astrella," by a local musician, Herr Grunewald, was produced here with complete success. The libretto is founded on Prosper Mérimée's novel "Colomba," and its author, Herr Tannenhof, has succeeded in concocting an effective, logically developed little drama, to which the composer has written effective, though not strikingly original music. On the same evening Herr Kaskel's one-act "Hochzeitsmorgen" was given here for the first time, without, however, meeting with much favour.

MANNHEIM.—The opera "Die Hexe" (The Witch), by the Danish composer, August Enna, was, on December 23, played here for the first time and well received.

MARSEILLES.—At a Concert given by the "Association Artistique," on December 23, the final scene of Act 1 and the Charfreitagsszauber from Act 3 of Wagner's "Parsifal" were given for the first time in France (outside Paris), before an audience of 2,500, and made a profound impression.

MAYENCE.—At the sixth Symphony Concert Spohr's all but unknown Double Symphony for two orchestras, "Irisches und Göttliches im Menschenleben" (The Worldly and the Divine in human life), was performed here for the first time. The peculiar work has only three movements, which are respectively entitled "Kinderwelt" (child life), "Zeit der Leidenschaften" (the time of the passions), and "Endlicher Sieg des Göttlichen" (final victory of the Divine). At the same Concert Miss Marie Brema, of London, created much enthusiasm by her superb singing of the final scene from Wagner's "Götterdämmerung."

MEININGEN.—The choral societies of Hildburghausen, Sonneberg, Saalfeld, Salzungen, and Meiningen intend holding a three days' Musical Festival here in September

February 1. 1895.

INTROIT.

Composed by F. KÆNIG.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.) ; also in New York.

ORGAN.
♩ = 72.

Andante religioso.

SOPRANO.
O Sav - ing Vic - tim, O Sav - ing Vic - tim, op - 'ning wide The

ALTO.
O Sav - ing Vic - tim, O Sav - ing Vic - tim, op - 'ning wide The

TENOR.
O Sav - ing Vic - tim, O Sav - ing Vic - tim, op - 'ning wide The

BASS.
O Sav - ing Vic - tim, O Sav - ing Vic - tim, op - 'ning wide The

Piano
The piano accompaniment is written for the right and left hands. It features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often using chords and moving lines. The tempo is marked 'And.te' (Andante).

gate of heaven to man be - low, Our foes press

gate of heaven to man be - low, Our foes press on

gate of heaven to man be - low, Our foes press on

gate of heaven to man be - low, Our foes press on . . .

p *mf*

on from ev-'ry side, from ev-'ry side, . .

from ev-'ry side, . . from ev-'ry side, . .

from ev-'ry side, . . from ev-'ry side, . .

from ev-'ry side, . . from ev-'ry side, . . our foes press on, Thine aid sup -

Thine aid sup- ply, . . . Thine aid sup- ply, Thy strength be -

Thine aid sup- ply, Thine aid sup- ply, Thy strength be -

Thine aid sup- ply, . . . Thine aid sup- ply, Thy strength be -

ply, . . . Thine aid . . . sup- ply, Thy strength be -

p

- stow. All praise and thanks, all praise and thanks to Thee as -
 - stow. All praise and thanks, all praise and thanks to Thee as -
 - stow. All praise and thanks, all praise and thanks to Thee as -
 - stow. All praise and thanks
 - stow. All praise and thanks, all praise and thanks to Thee as -

- cend, to Thee as - cend For ev - er - more, blest One in

- cend, to Thee as - cend For ev - er - more, blest One in

- cend, to Thee as - cend For ev - er - more, blest One in

cres. to Thee as - cend, to Thee, For ev - er - more, blest . . One in

VERSE OR SEMI-CHORUS. *espress.*

Three; O grant us life, . . life . . that shall not end, O grant us

Three; O grant us life, . . life . . that shall not end, O grant us

Three; O grant us life, . . life . . that shall not end, O grant us

Three; O grant us life, . . life . . that shall not end, O grant us

mf dim. p

life . . In our true na - tive land, O grant us life that shall not end.

life . . In our true na - tive land,

life . . In our true na - tive land,

life . . In our true na - tive land,

3

FULL.

p 0 Sav-ing Vic - tim, 0 Sav-ing Vic - tim,

p 0 Sav-ing Vic - tim, 0 Sav-ing Vic - tim,

p 0 Sav-ing Vic - tim, 0 Sav-ing Vic - tim,

FULL.

p In our true native land with Thee. 0 Sav-ing Vic - tim, 0 Sav-ing Vic - tim,

op - 'ning wide The gate of heaven to man be - low, Thine aid . .

op - 'ning wide The gate of heaven to man be - low, Thine aid . .

op - 'ning wide The gate of heaven to man be - low, Thine aid . .

op - 'ning wide The gate of heaven to man be - low, Thine aid . .

p sup - ply, . . . Thy strength be - stow . .

p sup - ply, . . . Thy strength be - stow . .

aid sup - ply Thy strength be - stow . .

aid sup - ply, Thy strength be - stow . .

mf

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Con spirito.

SOPRANO. *mf* Who is Syl - via? who is Syl - via? what is she? That all our swains com -

ALTO. *mf* Who is Syl - via? who is Syl - via? what is she? That all our swains com -

TENOR. *mf* Who is Syl - via? who is Syl - via? what is she? That all our swains com -

BASS. *mf* Who is Syl - via? what is she? That all our swains com -

PIANO. *mf* *♩ = 116.* *(ad lib.)*

dim.

- mend her? Who is Syl - via? what is she? . . . That all our swains com-mend her?

dim.

- mend her? Who is Syl - via? what is she? That all, that all our swains commend her?

dim.

- mend her? Who is Syl - via? what is she? . . . That all our swains com - mend her, that .

dim.

- mend her? Who . . . is Syl - via? That all our swains com - mend her?

f *dim.* *pp*

Strict time.
pp Ho - ly, fair, and wise . . is . . she, . . . Ho - ly, fair, and wise,
 Ho - ly, fair, . . and wise is she, Ho - ly, fair, and
 all our swains com - mend her, com -
pp Ho - ly, fair, and wise is she; Ho - ly, fair, . . and
Strict time.

cres. wise is she; . . The heav'ns . . . such grace did lend her,
cres. wise is she; The heav'ns, the heav'ns . .
cres. - mend her? The hea - - vens such grace, . . . such grace did
cres. wise is she; . . The heav'ns such grace, the heav'ns . .
cres.

p dolce. That she might . . be, might . . be, that she might ad - mir - ed be. . .
dim. such grace did lend her, That she might ad - mir - ed be. . .
pp lend her, such . . grace, . . That she might ad - mir - ed be. . .
dim. such grace did lend her, That she might ad - mir - ed be. . .
p *dim.*

Is she

Is she kind as she is fair?.. For beau-ty lives with kind-ness, Is she

Is she kind as she is fair?.. For beau-ty lives with kind-ness,

Is she kind as she.. is fair?

kind as she is fair? For beauty lives with kind-ness: Love,

kind as she is fair?.. For beau-ty lives with kind-ness: Love.. doth to.. her

with kind-ness: Love.. doth to.. her

is she kind as she.. is fair? Love doth to her

love,

To..

eyes.. re-pair, To.. help him of his

eyes.. re-pair, To.. help him of his blind-

eyes re-pair, To help him of his blind-ness, to help, to

help him of his blind - - - ness, his blind - ness, his blind - ness, his
blind - ness, his blind - - - ness, to help him of his blind - - - ness, his blind - -
help, to help him of his blind - - - ness, his blind - -

blind - ness; And be - ing helped, in - hab - its there. . . .
- ness, And be - ing helped, in - hab - its there, . . . in - hab - its there. . . .
- ness, And be - ing helped, in - hab - its there, . . . in - hab - its there. . . .
- ness, And be - ing helped, in - hab - its there. . . .

Risolut.
Then to Syl - via, then to Syl - via let us sing, That Syl - via is ex - cel - ling; Then to
Then to Syl - via, then to Syl - via let us sing, That Syl - via is ex - cel - ling; Then to
Then to Syl - via, then to Syl - via let us sing, That Syl - via is ex - cel - ling; Then to
Then to Syl - via let us sing, That Syl - via is ex - cel - ling;
f Risolut.

Syl - via let us sing, . . . That Syl - via is ex - cel - ling;

Syl - via let us sing, . . . That Syl - via is ex - cel - ling;

Syl - via let us sing, . . . That Syl - via is ex - cel - ling; That .

Let . . . us sing, That Syl - via is ex - cel - ling;

She ex - cels each mor - tal thing, . . . she ex -

She ex - cels . . . each mor - tal thing, she ex -

Syl - via is . . . ex - cel -

She ex - cels each mor - tal thing, she ex -

cels . . . each . . . mor - tal thing . . . Up - on . . .

cels each mor - tal thing Up - on,

ling, ex - cel - ling; Up - on . . . the dull . . .

cels . . . each mor - tal thing . . . Up - on . . . the

the dull . . earth dwell - ing; . . To her let . . us,
 up - on . . the dull earth
 earth, . . up - on . . the dull . . earth dwell - .
 dull earth, up - on . . the dull earth

p *doce.*

let . . us, . . to her let us gar - - lands bring.
 dwell - - ing; To her let us gar - - lands bring.
 - ing; . . To her let us gar - lands bring.
 dwell - - ing; To her let us gar - - lands bring.

rall. *pp*

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To be continued.

next. Beethoven's "Missa Solemnis" and Brahms's German "Requiem" will be performed, and Professor Joseph Joachim, with his quartet party, and Eugen d'Albert have been invited to take part. Generalmusikdirektor Steinbach is to conduct the Festival, which will be under the protectorate of Duke Georg.

MILAN.—The Scala Theatre opened its new season, on December 26, with M. Reyer's opera "Sigurd," which, however, was by no means a success.

MOSCOW.—The Imperial Russian Musical Society, conducted by Professor Vafonoff, gave a Rubinstein "In Memoriam" Concert on December 15. The programme opened with the Funeral March from Beethoven's "Eroica" Symphony, and included various compositions by the deceased master. The audience numbered several thousands, and the receipts, amounting to about 5,000 roubles, will be added to a fund which is being collected for the purpose of erecting a monument in St. Petersburg to the composer of the "Ocean" Symphony.

NAPLES.—Signor Luigi Romaniello recently gave a Concert, at which several new works from his pen were produced with much success. They included a Symphony in D, a symphonic poem, "Il Corsaro" (after Byron's "The Corsair"), and a Pianoforte Concerto, played by the composer.

NUREMBERG.—M. Massenet's opera "La Navarraise" was performed here, for the first time, on the 1st ult., under the direction of Kapellmeister Prill, and very favourably received. The German title of the work is "Das Mädchen aus Navarra."

PARIS.—M. Théodore Gouvy has been elected a Member of the Academy of Fine Arts, in the place of the late Anton Rubinstein.—Bach's B minor Mass was performed, on the 6th ult., by the Société des Concerts, under M. Taffanel. The colossal work was not heard in France till 1891, since which date the performances of works by the great cantor have been steadily increasing in number in Paris.—Considerable indignation has been caused by the news that the contract between Herr Felix Mottl and the directors of the Gaité Theatre, in accordance with which the famous conductor was to direct a number of performances of Berlioz's operas, has been cancelled in the most unceremonious manner, because the Grand Opéra has expressed an intention to produce one of the great master's works—which it is to be has not transpired.—At the sixty-fifth Concert given by the Société de Musique d'Ensemble, directed by M. René Lenormand, Sir Alexander Mackenzie's Scotch Rhapsody (Op. 21) was performed in an arrangement for two pianofortes (eight hands) and strings.

PRAGUE.—A new opera, "Donna Anna," by E. N. von Rezniček, was produced at the German Landestheater, on December 16, and achieved a great success.—On the 1st ult. Humperdinck's "Hänsel und Gretel" was given for the first time at the same theatre and most favourably received.

ROUEN.—"Calendal," a new four-act opera, by M. Henri Maréchal, was recently produced at the Théâtre des Arts, and very favourably received.

ST. PETERSBURG.—It is reported that amongst the papers of the late Anton Rubinstein a sealed packet has been found, bearing the words "Cantatas" to be opened on the day of Jubilee of the St. Petersburg Conservatoire.

STRASBURG.—Wagner's "Götterdämmerung" has been added to the *répertoire* of the local Town Theatre. It was given for the first time on December 23.

THE HAGUE.—"La Navarraise," M. Massenet's latest and most decided success in opera, was enthusiastically received on its recent first performance here. This result was no doubt in a great measure due to the very fine rendering of the work.

TILSIT.—"Das Turnier zu Kronstein," a new romantic opera, by Herr Kraft-Lortzing, was recently produced here with considerable success.

VIENNA.—On the 6th ult. Berlioz's dramatic Symphony "Romeo and Juliet" was performed in its entirety under Hans Richter. Incredible as it may appear, the work had not been heard in Vienna without cuts since 1846!—At a recent Concert given by Eduard Strauss with his famous orchestra, his brother, the lately *feted* Johann Strauss, conducted the first performance of his newest

composition, the Waltz which he wrote for the well-known German illustrated paper, *Die Gartenlaube*. The reception of the piece was enthusiastic in the extreme, and the whole set of Waltzes had to be repeated. Brahms, Goldmark, and Brüll, the three foremost Viennese composers of the day, were amongst the audience, and no doubt appreciated the Waltz King's delicious strains as fully as any dance-loving "fesche Wienerin."—Humperdinck's "Hänsel und Gretel" has at last reached this town. It was given, for the first time, at the Court Opera, on December 18, in presence of the fortunate composer, and had quite an exceptionally enthusiastic reception.—"Der Probekuss" (The Sample Kiss), Herr Millöcker's latest comic opera, was produced at the Theater an der Wien, on December 22, and adjudged one of this clever composer's best efforts. Its success was complete.

WESEL.—At a recent Concert given here, under the direction of Kapellmeister Weyler, three new works by Karl Pottgiesser, a talented Munich composer, were brought to a first and very successful hearing. They were two Ballades for male chorus, baritone solo, and orchestra, and entitled respectively "Die Vätergruft" and "Das Schloss am Meere," and a setting for baritone solo, chorus, orchestra, and organ of the thirteenth chapter of St. Paul's Epistle to the Corinthians.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The musical lull which usually follows what may be described as the first half of our musical season—namely, the annual Christmas "Messiah" Concerts, that come as near the festive date as possible—was broken, on December 22, by the inauguration of a short season of grand opera, in the Ulster Hall, by the Valentine Smith Opera Company, which visits us yearly at this time, and may now be looked on as more or less of an institution. The operas performed were, with one exception ("Cavalleria Rusticana"), the same as last year—to wit, "Bohemian Girl," "Maritana," "Il Trovatore," "King for a Day," and "Fra Diavolo," in which Mr. Valentine Smith, Mr. W. Franklin, and Miss Sinico, with other lesser lights, sustained the principal parts. On the 14th ult. Mr. Lawrence Walker gave the second of his series of Classical Concerts, in the Ulster Minor Hall, assisted by Mr. Theodore Werner (solo violinist) from Dublin and Miss McKissack of this city. The attendance was very good. On the same evening Mr. Wm. Ludwig, with his Concert-party, gave a Ballad and Operatic (costume) Concert in St. Mary's Hall. The soloists were Miss Chrystal Duncan, Miss Emily Rasey, and Mr. Edwin Rennie, with, of course, Mr. W. Ludwig; and Miss Florence Ludwig as accompanist. On the 18th and 19th ult. Madame Fanny Moody, with Mr. Charles Manners, Miss Lily Moody, Mr. John Child, Mr. W. Dever, and Miss Gordon Nunn (violin), gave operatic Recitals in costume, in the Ulster Hall. The programmes included Gounod's "Philemon and Baucis" and the Garden Scene from "Faust."

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Christmas season is generally a dull one here in musical respects, and our record of the past two months certainly shows no exception to the rule. A Concert given by the Amateur Orchestral Society (Conductor, Mr. Halford), on the Saturday evening preceding Christmas, was miserably supported—as was perhaps to be expected here. A good performance it was, however, of Mendelssohn's "Hymn of Praise," &c. Perhaps the most important production was that of Mr. Hamish MacCunn's new opera "Jeanie Deans," which was given during the "six night" stay of the Royal Carl Rosa Opera Company, very soon after the first performance of the work at Edinburgh. The opera was well received—as it indeed deserved to be—and very appreciatively discussed by our local critics, but it would be insincere to say that it "bit" very deeply; this, perhaps, owing mainly to the peculiar reserve, if not positive frigidity, which always characterises the Birmingham public in face

of new productions. The usual "Messiah" performance, by the Festival Choral Society, took place on Boxing Day, on which occasion the Town Hall was filled to its utmost seating capacity. This yearly performance of the great English Oratorio brings, as upon a pious pilgrimage, a large number of honest country souls to our city; and it would not be exaggerating the fact to say that the majority of these worshippers of Handel, though they may not boast of very wide musical attainments, know at least every note of "The Messiah" by heart.

During the past half-year some exceedingly interesting Organ Recitals have been given by the City Organist, Mr. Perkins, upon the fine instrument under his charge at the Town Hall. Well-known organists from outside, too—such *virtuosi*, for instance, as M. Guilman and Dr. Peace—have also appeared. Under the conditions laid down by the municipal authorities, who (a little late in the day) now have agreed to comply with Mr. Perkins's reasonable demand for a yearly subvention, the performances given by Mr. Perkins himself have been mostly gratuitous. His programmes have been throughout well selected—a happy hitting of that difficult "medium" between the too "popular" and the too classic.

A very interesting programme, of the "mixed" order, was that of a Concert given, toward the close of the past year, by Miss May Berry, at the Masonic Hall. In the same hall a very popular and successful Concert was given on December 11, when that very clever performer upon the banjo, Mr. Cammeyer, and certain *confrères*—to the number of twenty and more (all banjists or mandolinists)—re-appeared. Mr. Percy Stranders—one of the Professors at the Institute School of Music—has been giving a series of high-class Pianoforte Recitals. His technique is of the advanced type, and altogether he may be considered one of our best performers; he requires, however, to exercise a little more self-restraint and a little more respect for the composer's text. The Saturday Afternoon Concerts of the Society of Artists (painters) have been thronged throughout the season. Mr. Oscar Pollack (director) has found it impossible to satisfy the shoals of "artists," amateur and professional, eager for an opportunity to exhibit (gratuitously) their talents—an interesting "sign of the times." A well-staged amateur performance of Sullivan-Gilbert's "Ruddigore" (under Mr. Priestley's direction) has amused again the holiday folk at the annual re-union of members of the Midland Institute. Mr. Paderewski gave a Recital on the 21st ult.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THERE has been much more music in Bristol since Christmas than is usually the case at this period of the year, but little of it has been of first-class importance. A Concert at Bedminster Town Hall, on December 28, calls for remark from the fact that Miss Clara Butt and Miss Maggie Purvis (a companion of hers at the Royal College of Music) were among the vocalists.

The lack of adequate support accorded the really excellent orchestral band (directed by Mr. Theo Carrington), which gave several Concerts in the handsome Pump Room of the Clifton Spa, has led to the discontinuance of these performances. Concerts still take place once a week, but the attendances have not always been adequate. The band of the Scots Guards was engaged, on the 5th ult., to give a couple of performances, at both of which there was a crowded audience. The venture proving so successful, the band of the 1st Life Guards was brought down on the 12th ult., and again a large assemblage gathered to hear the playing of the visitors. The Bristol Sullivan Quintet sang at the Concert on the 19th ult. Seemingly there is much in a name and in variety; otherwise it is a mystery why folk should flock in crowds to listen to performances of military bands and neglect to support a good home-chosen orchestra, which, it was hoped, might be permanently established at the Spa.

A series of Promenade Concerts, by the Scarlet Hungarian Band, which commenced on the 11th ult., is to be continued at the Victoria Rooms until the end of the present month.

The singing of several choruses and the beautiful Evening Hymn from Sullivan's "Golden Legend" were noteworthy features in the Concert at Totterdown Baptist Church, on the 9th ult.

Mr. Carl Armbruster lectured on "The Wagner Festival performances at Bayreuth," in the Hall of the Merchant Venturers' Technical College, on the 16th ult.

The third annual Concert of the Clifton Amateur Orchestral Society took place at the Spa on the 17th ult. About seventy members, under the direction of Mr. E. Pavey, were united in the performance of Schubert's Unfinished Symphony, Mendelssohn's "Athalie" Overture, Edward German's Incidental Music to "Henry VIII.," Suppé's "Dichter und Bauer" Overture, and some smaller pieces. The playing of the amateurs was very creditable and showed that their studies are well directed. Madame Jessie Strathearn, Miss B. Grant, and Mr. F. Rose contributed songs.

The Downend Choral Society, a flourishing young organisation, gave a Concert, on the 21st ult., when Niels Gade's "The Erl-King's Daughter" was brought forward and interpreted with pleasing results, the solos being taken by Miss Florence Folwell, Mrs. Harold Bernard, and Mr. W. Ernest Young. In the second part of the scheme were the part-songs "Break, break" (Macfarren), "The Victor's Return" (Mendelssohn), and "The Lullaby of Life" (Leslie), and Eaton Fanning's glee "The Song of the Vikings." Songs were added by Mrs. Bernard, Miss Folwell, and Miss Hodge, and violin and violoncello solos were played by Mr. Harold Bernard and Mr. Percy Lewis respectively. The performance of two Dances for orchestra, from the skilful and scholarly pen of Edward German, was a feature of the Concert. Mr. Harold Bernard was the Conductor.

The Concert of the Bristol Madrigal Society, the chief event of the month, took place on the 24th ult., too late for detailed notice here.

MUSIC IN DUNDEE.

(FROM OUR OWN CORRESPONDENT.)

THE second of Messrs. Paterson's Orchestral Concerts was given, on December 20, by the Scottish Orchestra, under the conductorship of Mr. Henschel. The performances were excellent throughout, and it is to be hoped that the Concert-givers will be enabled, through liberal support, to renew the series each year. The programme included Beethoven's Overture "King Stephen," Dvorák's new Symphony "From the New World," selections from Grieg's "Peer Gynt" Suite, and MacCunn's Orchestral Ballad "The Ship o' the Fiend." The Symphony, with its quaint themes and masterly orchestration, made a most favourable impression. Mrs. Henschel was the vocalist and gave a most delightful rendering of Handel's "Lusinghe più care," Mignon's song, "Connais-tu le pays," by Ambroise Thomas, and Henschel's "Spring."

An interesting Recital was given, on December 18, by Dr. Peace, of Glasgow, on the new electric organ in the Gilfillan Memorial Hall. Mr. Hope-Jones gave a short and popular explanation of the instrument.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THERE has been a lull in musical matters in Norwich and the district during Christmastide, but signs are plentiful of brisk business in the immediate future.

The most important event has been the fourth Concert of the Norwich Orchestral Union, given in St. Andrew's Hall, on the 10th ult., when Handel's cantata "Alexander's Feast" formed the chief attraction. Taking into consideration the juvenility of the Society and the inexperience of many of its members, perhaps a less ambitious choice would have been wise; but, in spite of failings here and there, the execution of the work reflected credit on all concerned—a result due, in a great measure, to the continual and unceasing

work of the Conductor, Mr. Ernest Harcourt. "Alexander's Feast" has not been heard in Norwich since 1868, so that it came as a novelty to the present generation. The quartet of principal vocalists comprised Miss Louise Burns, Mr. Hubert L. Fulkerson, Miss M. Gazeley, and Mr. J. J. Manning, the two latter being residents in Norwich. With one exception the choruses were sung with precision, and the band (led by Mr. Walter Johnson) faced the difficulties before it with courage; but in the accompaniments to several of the songs it was over-weighted. Mr. H. D. Flowers did useful "filling in" work on the organ. In the second part of the programme songs were sung by Miss Burns and Mr. Fulkerson. In addition to the Overture to "Masaniello," which was well played, the band was heard in an Orchestral Romance, composed by Mr. E. Harcourt several years since, but never given in public before. This is a musical representation of the four Seasons, the violoncello being frequently used as a solo instrument. Without giving a technical description of the work, it may be sufficient to say that it shows evidence of considerable constructive ability; but the band failed to bring out the various points lucidly. Mr. George Clarke was highly successful on the solo instrument. The Romance was very favourably received. The Concert closed with Fanning's spirited chorus "The Vikings."

The Popular Organ Recitals, held in St. Andrew's Hall on Saturday evenings during the winter months, under the superintendence of Dr. Bunnett, the City Organist, have been largely patronised this season. That held on the Saturday before Christmas Day was interspersed with carols selected from the three sets issued by Dr. Bunnett, and others, sung by a voluntary choir. The series for the New Year commenced on the 12th ult., when Miss Serpell and the Cathedral Precentor were the vocalists, and Master Green, an extraordinary juvenile violinist, residing at Yarmouth, contributed violin solos.

The Norfolk and Norwich School of Music, Limited, has been duly incorporated as a non-profit sharing company, with a capital of £1,000, divided into £1 shares. The first directors are Dr. Bates, Dr. Bunnett, Mr. A. R. Chamberlin, Mr. C. R. Gilman, Mr. H. P. Gould, Dr. H. Hill, Mr. Kingston Rudd, and Mr. George White, with Mr. W. Heaver as Secretary. Suitable studios have been engaged, and the School will commence operations early in March.

An Organ Recital was given in St. Stephen's Church, on the 18th ult., by Mr. Walterhain, interspersed with anthems sung by the Church Choir. Mr. F. W. B. Noverre contributed two violin solos.

The Diss Choral Society gave a performance of Handel's "Messiah," in the Corn Hall, on the 10th ult. The band and chorus consists almost entirely of local residents, but the former had the advantage of being led by Mr. Henry Morley, a member of the Richter Orchestra. The principal vocalists were Miss Edith Montgomery, Miss Vera Galbraith, Mr. C. J. Butler, and Mr. Robert Grice. With Mr. A. Hemstock at the organ and Mr. T. M. Pullen as Conductor a capital performance can be recorded.

At the Concert given by the Harleston Musical Society, on the 10th ult., Gade's cantata "The Erl-King's Daughter" filled the first half of the programme. A small band and chorus rendered a good account of the choruses and accompaniments. The soloists were Miss Hartcup, Miss M. Tilney, and Mr. F. Daines (Norwich Cathedral); and Mr. R. H. Chignell conducted.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

It cannot be said that the "Young Scotland" school is inactive, or that it is denied opportunities of bringing compositions before the public, when in two consecutive numbers of THE MUSICAL TIMES it is our duty to notice such important works as Hamish MacCunn's opera "Jeanie Deans," the cantata "The Kelpie," by Learmont Drysdale, and the shorter ballad, "Sir Patrick Spens," by W. Augustus Barratt. "The Kelpie" is a ballad written by Dr. Charles Mackay on an old Scottish

legend of the familiar "Spectre's Bride" genus, although in several important details the Scottish version differs from those of Germany, Bohemia, and other countries. Dr. Mackay's poem has been slightly altered in order to allow of the dramatic cantata treatment; and Mr. Drysdale in his score has enlisted the services of soprano and tenor soloists, chorus, and full orchestra. The work opens with a very effective paraphrase of the "Walkürenritt," and in the course of the cantata we have repeated proof of Mr. Drysdale's familiarity with such works as the "Flying Dutchman" (very appropriately drawn on for the gruesome tale of the sea), "Tristan," and others. There are nine choruses, all well wrought out, and effectively written for the voices. The best are: (No. 1), "He mounted his steed"; (No. 10), "He lifted her"; and (No. 15), "They dug a grave." The solo parts are less convincing, and the love duet, which ought to have been the emotional climax of the work, is singularly ineffective. It is in the orchestral writing undoubtedly that Mr. Drysdale has been most successful, and he shows throughout the composition greater freedom and variety than he had hitherto attained. There is also a fullness of effect, which, however, too frequently and too continuously runs riot in exuberance. A composer cannot always be at his best, however; and after a reference to reminiscent themes, want of spontaneity in the solo music, and orchestration which is sometimes almost overwhelming, there are many points to be selected for high praise, particularly in the choral writing. The cantata ought to become a favourite with large and capable societies.

Mr. Barratt's ballad is of modest dimensions. It is what the young composer naively calls an old work, as it was written some two or three years ago. The well known poem is subjected to very familiar treatment; a few bars' orchestral introduction and an almost continuous narrative committed to the chorus, broken only twice by the baritone solo for a few bars, and by an interlude, which, after a short and effective description of the sinking of *Sir Patrick's* good ship, gradually leads the mind to the picture of the desolate halls of Dunfermline town. The work is instinct with life and abounds with graphic touches; we may single out the King's mission "To Norway o'er the faem," *Sir Patrick Spens's* first short solo, the sinking of the ship, and the last chorus, "O lang may the ladies sit," for a special word of praise; but undoubtedly the pleasantest feature about the work is its genuineness, the singleness of its artistic aim, and the promise it holds out of better things from the young student, who is still at work in the classes of the Royal College of Music.

Mr. Paderewski gave the third Concert of his provincial tour in Edinburgh on Monday evening, the 14th ult., when the Music Hall was filled by an enthusiastic crowd eager to hear the great pianist. The programme included Weber's A flat Sonata, Schumann's "Etudes Symphoniques," pieces by Mendelssohn and Paderewski, as well as a representative selection from the works of Chopin and Liszt. Enthusiasm grew and spread as the Recital showed ever new proof of Paderewski's power and wide sympathy; and at the end of the performance he received such an ovation as is granted to very few artists in this cold degree of latitude.

On the 21st ult. a Wagner programme at Messrs. Paterson's series of Orchestral Concerts attracted an audience which found even all the available standing-room too inadequate for it. Besides the well-worn and inevitable, however indispensable and welcome, "Tristan Vorspiel" and "Walkürenritt," the programme included a selection from "Parsifal," the "Siegfried Idyll," and the "Waldweben" and "Trauermarsch" from the Trilogy; and never has Mr. Henschel's success in his work among us been more strikingly shown than in the performances he secured.

On the 19th ult. an audience, nearly as large and as enthusiastic, was drawn to the third "Saturday Popular" by the promise of the C minor Symphony (*Andante* and *Finale* superbly played), "Land of the Mountain and the Flood" and "Merry Wives" Overtures, Max Bruch's "Scotch" Fantasia for violin and orchestra (in which Mr. Sons was very successful), and songs (*Senta's* Ballade and some of Brahms's German "Volkslieder") carefully sung by Miss Fillinger.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

GOSSIP of a more or less wild complexion is rife as to the future of the Scottish Orchestra Company. As has already been noted in this journal, the attendance at both the classical and popular Concerts has been very far from what it ought to be; it seems, indeed, as if a remarkable apathy towards the scheme had set in. Much money has already been lost, and it is quite futile to imagine that the shareholders will continue to bear the brunt of the battle very much longer. Certain, moreover, it is that what is known as the Guarantee Fund cannot again be raised to any appreciable extent, should it be even thought of, against next season's operations. At the hour of writing, nothing whatever has been fixed regarding a successor to Mr. Henschel. The salary attached to the office will be so ample—whether or not it is maintained at its present figure—that a really good man should be found without a great deal of difficulty. Just at present, then, it seems to be more to the purpose to discover some means whereby the tangible interest of the musical public can be thoroughly aroused.

A brief record of last month's local doings will suffice. These began with the time-honoured New Year's morning performance of "The Messiah," when an enormous audience welcomed the Glasgow Choral Union on its appearance in Handel's work. The Concert, it should be mentioned, was one of a series given by our premier Choral Society on its own account, and in accordance with arrangements made with the Choral and Orchestral Union. The band of the Scottish Orchestra Company played the accompaniments, Mr. Bery was at the organ, and Mr. Joseph Bradley conducted admirably. Madame Belle Cole, Miss Antoinette Trebelli, Mr. Andrew Black, and Mr. Braxton Smith were the soloists. At the evening Concert Mr. Henschel resumed the *bâton*, when Mr. Black again sang, and the Scottish Orchestra interpreted a familiar programme. On the following Saturday the band was at the City Hall, under the auspices of the Abstinists' Union; and on the 8th ult. it returned to its own special habitation in the West-end of the city, when Brahms's F major Symphony was given with but indifferent success. The programme also contained Scharwenka's Pianoforte Concerto in B flat minor—played by Madame Augarde—and Mendelssohn's "Hebrides" Overture. On the 12th ult. Beethoven's C minor Symphony had another welcome hearing, and at the ninth Classical Concert (15th ult.) Gounod's "Gallia" and Verdi's "Requiem" formed the programme of the evening. The chorus was that of the Glasgow Choral Union, the Scottish Orchestra again lent its valuable aid, Mr. Bradley conducted, and the solos were assigned to Miss Marie Fillunger, Madame Emily Squire, Mr. Iver McKay, and Mr. Daniel Price. But once more—and the tale is truly a melancholy one—the "house" was a sorry sight—rows upon rows of empty benches. The third Chamber Concert of the series took place on the 17th ult.—a veritable clarinet night, inasmuch as Brahms's Quintet in B minor (Op. 115) and Mozart's fine old-world Quintet in A were the leading features in the programme. An orchestra of ninety-five performers was announced for the evening of the 22nd ult., when the programme was entirely Wagnerian.

At Mr. Paderewski's Recital, on the 16th ult., the great Polish pianist was heard in Beethoven's Sonata (Op. 111) and in selections from Chopin, Schumann, and Liszt.

The banquet to Mr. August Manns, on the evening of the 21st ult., was attended by a large and representative company anxious to honour the veteran Sydenham *chef*. In the unavoidable absence of the Lord Provost of Glasgow, the chair was taken by Brigadier-General Sir Donald Matheson, K.C.B., who during the evening presented Mr. Manns with a handsomely mounted conductor's *bâton*, subscribed for by the Musical Festival Executive Committee. An address was also presented by Mr. Julius Seligmann on behalf of the Glasgow Society of Musicians. An admirable programme of music had been devised for the occasion, and the presence of a large number of ladies contributed to the picturesque appearance of the tables.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

OPERA has been to the front throughout the past month, and while the various performances of the Royal Carl Rosa Opera Company have been the best possible within their own limits, it is to be regretted that the support of the public has not been of equal all-round generosity. The features of the season have been the revival of Mozart's operetta "Bastien and Bastienne," and the production of Hamish MacCunn's "Jeanie Deans" and Tasca's "Santa Lucia," and last, but best of all, Humperdinck's "Hänsel and Gretel." The first-named little work is naturally more of a curiosity than anything else, but contains much charming music, which is doubly interesting because of its shadowing forth some of the later glories of the Salzburg musician. The opera by the Scotch writer has met with a cordial reception, the initial hearing being given under the *bâton* of the composer, and the venture of giving to such a young writer so important a commission was fully justified. Of the Italian work, it may be briefly and fairly said that it belongs to a school now very much in the ascendant, and of which Mascagni's "Cavalleria Rusticana" stands as a prototype. Thus three distinct nationalities of art have been represented, but for the last-named novelty we must go back again to the German Fatherland, and anything more delightful than the fairy story as told in Humperdinck's music it would be difficult to imagine. For the rest, a goodly list of old favourites in the way of operas, ranging in style from Balfe's "Bohemian Girl" to Wagner's "Tannhäuser," has gone to fill the weekly bills of the season, and presumably all tastes have thus been pleased. The present conductors of the company are Messrs. Claude Jacquinet, Leo Feld, and G. Slapofski; and the band and chorus have been fully equal to the requirements of the area of the Royal Court Theatre.

Distinction has been lent to the regular Organ Recitals at St. George's Hall by the presence of M. Alexandre Guilment at the famous instrument. The wisdom of the recent action of the Liverpool Corporation in abandoning a system of monopoly has by now been made fully apparent, and, in addition to the distinguished French performer named, a large number of organists of undoubtedly high attainments have been kept on the *rota*. Further in this direction, excellent Recitals have been given at various churches, especially by Mr. Branscombe at St. Margaret's, by Mr. Grimshaw at Renshaw Street, and by Mr. Stammers at St. Agnes's. The most important movement in sacred music has, however, been a performance of Mendelssohn's "Hymn of Praise," with orchestra, at Sefton Park Church, under Mr. T. Hague Kinsey.

Two Philharmonic Concerts have been given, on the 8th and 22nd ult. respectively. At the former the Haydn *répertoire* was drawn upon for the Symphony, and the other orchestral pieces were Mackenzie's "Britannia" Overture, Smetana's "Vysehrad," and the March from Massenet's "Scènes pittoresques." Sir Charles Hallé's descent from the rostrum to the clavier is always acceptable, and his playing of Grieg's A minor Concerto proved a welcome contribution to the often over-developed pianoforte playing of the present day. For the second Concert of the month Tchaikovsky's E minor Symphony—the "Pathétique"—was announced, together with Boieldieu's "Jean de Paris" and Weber's "Jubel" Overtures.

The second Concert of the Schiever Quartet took place on the 26th ult., at the Art Club, and, as at the preceding performance, outside help was enlisted in the person of Miss Mary Hillhouse, a most artistic vocalist. But naturally the chief interest of such occasions gathers round the chamber music, and the latest effort of Messrs. Schiever, Akeroyd, Courvoisier, and Fuchs worthily carried forward those excellent traditions which they have made their own.

The Sunday Society inaugurated the music of the second half of the present session on the 20th ult., in St. George's Hall, when the orchestra, conducted as usual by Mr. Argent, was augmented to eighty performers for a Wagner programme. The latter included songs by Miss Minnie Hunt and Mr. W. Paul, of the Royal Carl Rosa Opera Company.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE most important musical event of the first month of the year was the production, by Sir Charles Hallé, of the "Samson and Delilah" of Saint-Saëns, with such adequacy of preparation as afforded sufficient opportunity of arriving at an estimate of the purely musical qualities of the opera, apart from such dramatic effect as might be derived from scenic representation. Being the one choral novelty of the season, evidently Mr. Wilson had spared no trouble in the drilling of his forces; and, probably, he would have been glad had the demands upon the choir been in every respect greater. Carefully putting aside all expectation excited by its title, it is clear that the author desired to give a higher tone to his work than the exigencies of the theatre demand, or readily permit. In the first scene there are evidences of an ambition to employ the choir, both contrapuntally and dramatically, as a real force, and not as forming the mere framework of the picture. But here, as in all the Israelitish music, and even in much of that assigned to the Chief Priest of Dagon (Mr. Santley), there is a want of individuality and of contrasted character, so that the entrance of the Philistine Maidens, with their freshly tuneful little three-part song, brings a sense of relief. The interest of the work lies not only centred, but absorbed in the two chief characters, and far more completely in the temptress than in the very easily tempted hero. In portraying the Philistine Woman (Madame Sandon)—bent upon the destruction of the champion of the Israelites—and the weakness of her victim the composer was more within the limit of his powers than in depicting *Samson* (Mr. Lloyd) in his stronger and better mind. Most of the music assigned to *Delilah* is flowing, natural, tuneful, and of somewhat voluptuous character: whereas what may be called the religious strains of the Hebrews have always an artificial character. Especially is this noticeable in portions of the opening movement, wherein the strophes suggest the processional hymn of a Parisian church, with its pseudo-plain-song, accompanied by a few brass instruments. But much of the second act is really charming. It opens with a beautifully scored song, "To-night, seeking hither your presence," where *Delilah* declares her expectancy of her recreant lover and her vengeful purpose; and, after her long dialogue with the High Priest of Dagon, closes with the powerful, if somewhat spun-out, duet which leads up to the ruin of *Samson*. After that the interest subsides. The remainder of the tale is familiar, and the music scarcely rises to its depicting. In the third act the blind *Samson* bewails his fate. The interior of the Temple of Dagon is supposed to be displayed, and the orgies of the worshippers commence with a setting for the full choir of the two stanzas of the Spring part-song of the first act, leading to a weak Bacchanalian dance to which castanets, cymbals, and triangles strive to give character, and to the closing scene of destruction. Throughout the opera the instrumentation and colouring are of the now familiar style of the composer, often rich and sensuous, sometimes really powerful; but occasionally weak, as though more involved in laboriously working out themes scarcely worthy of elaboration than in honestly contributing to the general effect.

Of the other Concerts of Sir Charles Hallé's series, I must record the performance (December 27) of the *Symphonie Pathétique* of Tchaikowsky, with its skilfully constructed *Allegro con grazia* in 5-8 rhythm, and many interesting points, but prevailing lugubriousness; the bright and, in construction, masterly Overture "Britannia," of Sir A. C. Mackenzie; the orchestral Fantasia "España," of Chabrier (a welcome relief from the "Peer Gynt" and "Sigurd Jorsalfar" selections with which we are too conversant); the sympathetic rendering of Beethoven's Concerto in C, by which Sir Charles recalled the enjoyable days of calm, classical, finished pianoforte playing; an admirable performance of the great "Eroica" Symphony; the enthusiastic reception of Lady Hallé after her indisposition; and the first appearance at these Concerts of a young local aspirant—Miss Pauline Sant Angelo—who has played at the Gentlemen's Concerts also with success and

with promise of maturer power. Of the performance of "Elijah," on the 24th ult., nothing need be said.

At the Gentlemen's Hall we have had, besides one of the Subscription series of entertainments—at which Miss Sant Angelo played and Mr. Alfred Jordan sang pleasantly, and Miss Clara Butt excited the hope that, with such magnificent endowment of voice, she may not rest satisfied with any except the very highest place among our native artists—the second of the Chamber Concerts of Mr. Willy Hess, when Smetana's Quartet "Aus meinem Leben" was given for the first time here; and, in addition to the playing of some selections from Brahms and Chopin by Miss Fanny Davies, we enjoyed the reading by the Concert-giver of the "Legende" (Op. 17) of Wieniawski and the Mazurka in G of Zarzysky.

The Paderewski Recital, at the Free Trade Hall, was extremely successful, artistically as well as pecuniarily; and the receipts must almost have equalled those of Rubinstein's farewell appearance.

Mr. Pyne has resumed the Organ Recitals at the Town Hall, Mr. Lane undertakes a Mascagni night with his Philharmonic Choir, and Mr. Cross continues his popular Concerts at the Young Men's Christian Association.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THERE is absolutely nothing of any interest to record in connection with music in this locality during the past month—not even a Christmas performance of "The Messiah." There was a time—and that not so long ago—when amateurs were heard to complain of the too frequent performances of Handel's familiar master-work at this season of the year; but, alas! times are changed, and certainly not for the better, as regards music in this district. These remarks apply principally to Newcastle-on-Tyne, as the centre of musical activity in the Northern counties. It is quite a rare thing now to hear a work of any pretension for voices and orchestra in Newcastle, and such performances as may be given can only rank as of second-rate importance. This is not as it should be, and it is to be hoped that so unsatisfactory a state of affairs will cease to exist before another musical season dawns.

Arrangements for the forthcoming performance of Dr. Joseph Parry's dramatic Oratorio "Saul of Tarsus," by the Newcastle Harmonic Society, are in a forward state.

But the principal event of the present month in Newcastle will be the performance, on the 26th inst., of Sullivan's "Golden Legend," by the Gateshead Choral Society. The fact that so popular a work as "The Golden Legend" has never yet been heard in Newcastle is a striking proof of the lamentable state of affairs, musically, here.

The Newcastle Chamber Music Society announced its sixty-third Concert for Tuesday, the 29th ult. The artists were Mr. Willy Hess (first violin), Mr. C. Rawdon Briggs (second violin), Mr. Speelman (viola), Señor Pezze (violin-cello), Mdlle. Marie Fillunger (vocalist), and Mr. J. M. Preston (pianoforte). The programme included Mozart's Quartet in C (No. 6), the *Andante* and Variations from Schubert's posthumous Quartet in D minor, and Beethoven's Quartet in C minor (Op. 18, No. 4).

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic Choir gave a miscellaneous Concert on the 10th ult., under the direction of Mr. Marshall-Ward. Its own contributions to the programme were Dr. Hiles's "Hushed in Death," Wolstenholme's "Sleep, my Dearest," Meyerbeer's "Ave Maria" (from "Dinorah"), Bishop's "Blow, gentle Gales," and the Market Chorus from "Masaniello." All these were most excellently sung, especially Wolstenholme's delightful part-song, which gave full scope for the *pianissimo* effects so well attained by this choir, and Bishop's glee, in which the finished phrasing was most marked. The solo vocalists were Miss Marguerite Hoare, Mr. Charles Chiley, and Mr. Bantock Pierpoint, whose selections were marked by excellent taste. The two

gentlemen gave, with excellent dramatic perception, the duet in the first act of "Faust." A stirring song, "The Cavalier," composed by Mr. Marshall-Ward, was sung by Mr. Chilley and deservedly encored; and Stephens's new song, "Hey for the Fishing Fleet" (words by Miss Marshall-Ward), was given with full effect by Mr. Bantock Pierpoint. Mr. Harold Henry contributed two interesting violin solos—the *Andante* from Hans Sitt's Concerto and Hubay's "Czardas."

At Mr. Allen's second Classical Concert the artists were Mr. Willy Hess, Mr. Rawdon Briggs, Mr. Speelman, Mr. Whitehouse, and Mr. P. Ludwig; Miss Cantelo officiating at the pianoforte. Mr. Whitehouse, whose fine playing ensured him a welcome, gave us Saint-Saëns's "Le Cygne" and "Allegro Appassionata" (a fortunate departure from the beaten track). Mr. Willy Hess, too, was very happy in having selected the *Adagio* from Spohr's eleventh Violin Concerto, in which his finished technique and fine tone had full scope. Dvorák's Quintet in A (Op. 81) and Schubert's Quintet in C (Op. 163), with a portion of Beethoven's "Serenade" Trio, completed the programme.

The D'Oyly Carte combination has fulfilled a six nights' engagement at the Grand Theatre in a round of Gilbert and Sullivan operas, with something like its usual success.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE "Robertson" Concert, in aid of St. Paul's Church, drew a crowded audience, in the Burslem Town Hall, on the 2nd ult. The Rev. N. C. Robertson, Mr. W. Sherratt, Miss Robertson, Mr. Jack Robertson, Mr. Stuart Varcoe (violin), and Mr. Barlow (euphonium) supplied the programme.

For the fourth Meakin Popular Concert, on the 8th ult., the admirable band of the Royal Artillery was the attraction. Under the direction of Sergeant-Major Walker, a long and varied programme was carried out most successfully. Miss Florence Shee was the vocalist. The audience, as usual, was thoroughly interested in the programme, giving unstinted praise to the performers. Considerable discussion has taken place in local musical circles concerning the effect of these Concerts upon the musical education of the district. Many contend that opportunity should be given to the local artists at these Concerts; but, on the other hand, it is pointed out that the founder never intended to allow the Concerts to become experimental, but to bring high-class performances within the reach of the people. The unqualified success of the Concerts is undoubtedly due to the judicious selection of principals by the hon. secretary (Mr. G. Barlow).

The Victoria Hall, on the occasion of the St. John's Schools Annual Concert, was well filled, and the performance reflected great credit upon Mr. Walmsley, the capable Conductor.

All the local choral organisations have resumed rehearsals after the brief vacation.

The North Staffordshire Philharmonic Society (under Dr. Swinnerton Heap) has an early performance of "Elijah" in view; the Hanley Glee and Madrigal (Mr. Garner), "The Revenge"; while Burslem Tonic Sol-fa Choir (now under the *bâton* of Mr. T. Hulme, J.P., C.C.) will prepare a miscellaneous programme.

At the quarterly meeting of the North Staffordshire Tonic Sol-fa Committee, the arrangements for the usual examinations were made and the report of the former examination received and adopted.

Miss Mary Richardson, prior to a Concert tour in Scotland, gave an Evening Concert at Silverdale, being assisted by a strong list of local performers.

The Concert of the 17th ult., by Miss Edith Hooley's Orchestra and the Hill Top Choir, at the Burslem Town Hall, attracted a crowded audience. In addition to instrumental pieces and part-songs, under the direction of Mr. T. Hulme, J.P., C.C., a few solos were rendered. Miss Tertia Bennett's singing calls for special mention. Messrs. F. C. Bennett and Wood accompanied.

The Pianoforte Recital of Mr. Paderevski, on the 29th, closed the musical programme for the month.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE last weeks of 1894 were, as usual in this county, and especially in the West Riding, given up almost entirely to performances of Handel's "Messiah." Of these it may suffice to consider a few of the most conspicuous. Among the chief choral societies of the West Riding are those of Leeds, Bradford, Huddersfield, and Halifax. All these gave "The Messiah" during the week before Christmas, and it is satisfactory to note that in each case some advance was shown. The improvement was not in the excellence of the chorus singing, for West Riding chorus singers have long ranked high in their interpretation of Handel's music, but rather in matters of detail connected principally with the band. In this respect there was room for improvement, for a slovenly tradition had crept in that called loudly for reform. A year ago the Leeds Philharmonic Society led the way by the adoption of Franz's scholarly edition of the Handel-Mozart score. The result was so favourable that it was used again this year, and with excellent effect. Indeed, it is doubtful whether a more generally satisfactory performance of the orchestral part of the Oratorio has ever been given in Yorkshire. The soloists were Miss Maggie Davies, Miss Sarah Berry (who sang with just the right amount of expression and no more), Mr. Edward Lloyd, and Mr. David Bispham. Mr. Bispham, who made his first appearance in Leeds, sang most artistically, his rendering of the frequently omitted air, "Thou art gone up on high," deserving particular mention. Mr. Alfred Broughton conducted. Franz's version was this year adopted by the Dewsbury Choral Society, which had not given "The Messiah" since Mr. George H. Hirst became Conductor. The performance indicated in many details the care and intelligence taken in preparing the Oratorio, and though some of the Conductor's *tempi* were not in accordance with tradition, they always had some sound reason to recommend them. The soloists were Madame Clara Leighton, Miss Berry, Mr. Blagbro, and Mr. W. Thornton, a thoroughly efficient quartet. The Huddersfield Society's performance demands a high place on account of the excellence of the choral singing; indeed, it is difficult to imagine Handel's choruses sung with greater weight and breadth. The orchestra, on the other hand, was below the average, and the trumpet *obbligato* was quite unworthy of the occasion. Though the usual version was adopted, there was an improvement noticeable in several matters of detail, showing that the Conductor, Mr. J. Bowling, is alive to the necessity of giving Handel's masterpiece in a less slipshod fashion than has hitherto been the custom. Miss Maggie Davies, Miss Eleanor Rees, and Messrs. W. Green and D. Hughes were the soloists. The Halifax performance was one of all-round excellence, and showed the same tendency towards greater finish in the instrumental details that has been noticed with regard to the other societies. Mr. W. H. Garland conducted and the principals were Miss Regina Atwater, Miss M. Hooton, Mr. Braxton Smith, and Mr. Norman Salmond. Of "The Messiah" performances we are considering, that of the Bradford Old Choral Society was the only one that showed little or no advance from corrupt traditions. Still, it was a good performance, the chorus being fresh and bright. Its chief claim to distinction was the individual reading of the bass solos by Mr. Frangon Davies, whose performance was full of points of interest. Miss Emily Squire, Miss Berry, and Mr. E. Branscombe were the other soloists. Here, as at Dewsbury and Halifax, Mr. Tomlinson was the principal trumpet, and played the *obbligato* to "The trumpet shall sound" with rare precision and beauty of tone. Mr. Hartwell Robertshaw was the Conductor.

At Bradford the Subscription Concerts were resumed on the 11th ult. Dr. J. C. Bridge's "Chester" Symphony was the most prominent thing in the programme. Though improved by the removal of the weakest of the six movements, the March, it tends to lengthiness. Still, it is a clever and interesting work, showing a pleasing gift of melody and marked ingenuity of treatment. Weber's Concertstück was played with charming grace and ease by Miss Pauline Sant Angelo, and Grieg's "Sigurd

Jorsalfar" Suite, capially played by Sir Charles Hallé's band, formed a notable feature of the programme. Madame Ella Russell was the vocalist. At Leeds, the Messrs. Haddock gave one of their "Musical Evenings" on the 15th ult. A Trombone Quartet, consisting of Messrs. Colton, Davis, Eatherley, and Booth, were, from the comparative novelty of such a combination, the sensation of the evening. Miss Ada Wright, the pianist, made her first appearance in Leeds and played pieces by Chopin, Chaminade, and Moszkowski in a thoroughly musicianly and refined style. On the same date one of the Huddersfield Subscription Concerts took place. A programme of Chamber Music included Beethoven's Quartet in G (Op. 18, No. 2) and Dvorák's Pianoforte Quintet (Op. 81), in which Messrs. Hess, C. R. Briggs, Speelman, and Fuchs took part, with Mrs. E. Haley as pianist. Mr. Edward Lloyd was the vocalist. On December to the Scarborough Instrumental Society gave a highly interesting Concert, including several unfamiliar works. Miss Alderson-Smith, an exceptionally able amateur violoncellist, played Max Bruch's Canzona for violoncello and orchestra (Op. 55), and Mr. W. H. Cass played Beethoven's well-known Romance in G for violin. Miss J. Langford was the vocalist and Mr. F. de G. English the Conductor. On the 16th ult. Mr. S. Oppenheim gave a Pianoforte Recital at Leeds. A long selection of pieces, from Beethoven to Liszt, including a Scherzo by Brahms and a Ballade by Reinecke, proved the player to be possessed of exceptional execution, and only lacking in tenderness to be an artist of the first rank.

The Mirfield Choral Society, on December 21, gave Handel's "Joshua," very successfully. The soloists were Mrs. James Wilson, Madame S. Cragg, Messrs. Child, Driffield, and Barnes. Mr. Clark Ainley conducted. Under Mr. W. Squire, the Ripon Choral Society gave "The Messiah," on December 26, with Miss Beecroft, Miss Bingley, and Messrs. Parratt and Knowles as principals. On New Year's Day the Keighley Musical Union gave a Concert, of which Cowen's "Rose Maiden" was the most important feature. Though without an orchestra the performance was not ineffective, and Miss Ada Lee, Miss D. W. Jackson, and Messrs. Blagbro and Browning formed an efficient quartet of principals. Mr. Arthur Burnley conducted.

On the 18th ult. the newly-formed Harrogate Musical Society gave its first Concert. Haydn's "Creation" was the work chosen for performance. The principals were Miss Alice Holman, Mr. Wills Page, and Mr. W. Thornton. The chorus was good and the orchestra quite as efficient as might fairly be expected.

At the last meeting of the Leeds Festival General Committee it was settled that the Festival should take place on October 2 to 5, and a list of principal choral works was agreed to. These were Mass in D (Beethoven), "The Messiah" (Handel), "Walpurgis Night" (Mendelssohn), "Stabat Mater" (Dvorák), "Flying Dutchman" selection (Wagner), "My Spirit was in Heaviness" (Bach), "In exitu Israel" (Wesley). It was stated that Sir Arthur Sullivan, to whom, as Conductor, the list had been submitted, had expressed his approval, with the exception of Dvorák's "Stabat Mater," to the suitability of which he expressed some doubt. It would be interesting to know on what grounds this doubt was expressed, as it might have been thought that the "Stabat Mater," which first brought the Bohemian composer into prominence in this country, and still in the opinion of many remains his masterpiece, was eminently suited for any Festival programme. As "The Messiah" has not been given at a Leeds Festival since 1874, the most revolutionary musician could not object to its introduction, while the pre-eminence of West Riding choruses in Handelian music makes one look forward to a phenomenal performance.

MUSIC IN WILTS AND HANTS.

(FROM OUR OWN CORRESPONDENT.)

A CONCERT given in the County Hall, on the 16th ult., by the Countess of Radnor, is, so far as Salisbury is concerned, the only event of interest to record here. A small orchestra of strings played some pieces of a light character,

and songs were sung by Lady Radnor, Lord Folkestone, and Madame de Fonblanque-Campbell. Miss Emily Shinner gave two violin solos. The proceeds of the Concert were devoted to the funds of the Early Closing Association in this city.

At Marlborough Mr. Bambridge's Carol Concerts have become annual events, and that which took place in the Town Hall, on the 4th ult., was one of the most interesting yet given. The programme included several new carols as well as one or two old favourites, all of which were admirably sung by a well-trained choir of fifty voices, amongst the most popular being Sir Joseph Barnby's exquisite settings of "The Virgin is hushing her Baby to rest" and "Darkness fell on the weary earth," and Dr. Bridge's "Sweeter than songs of summer." The Concert was pleasantly varied by sacred songs sung by Mrs. Peyton, Mr. Stuart Higges, and Mr. Leader; and Miss G. Corbens played Mackenzie's "Benedictus" as a violin solo. Mr. W. S. Bambridge conducted.

On the 3rd ult. an Organ Recital was given in the Abbey Church, Romsey, by Mr. R. Sharpe, of St. Mary's, Southampton, assisted by Mr. H. Winslow Hall as vocalist. The object of the Recital, which was well attended, was to raise funds for necessary repairs to the organ. The Romsey Musical Society, conducted by Mr. Moss, gave a Concert in the Town Hall, on the 15th ult. Mendelssohn's Psalm, "As the hart pants," was the chief feature of the first part of the programme, the usual miscellaneous selection composing the second part. The band and chorus, which had been carefully drilled by the honorary conductor, numbered about fifty performers, and the solo vocalists were Madame Eva Scorey and Mr. Sidney Kendall. Miss F. E. Moss, a young lady of decided talent, was the principal violinist.

At Andover, Mr. Arthur Bennett's Concert, which took place in the Town Hall, on the 15th ult., afforded an opportunity of hearing some excellent performances upon the violoncello and pianoforte by Mr. Prosper Burnett and Mr. Christopher Young respectively, the latter, a pupil of Mr. Dannreuther, being a player of quite exceptional ability. The vocalists engaged were Miss Kate Thomas, Miss Nellie Edwards, and Mrs. Rogers.

At the Garrison Chapel, Netley, a special musical Service was held on Thursday, the 3rd ult. The "Christmas music" from "The Messiah" was well rendered by the choir, augmented for the occasion by a number of ladies and gentlemen of the neighbourhood, Mrs. Williams presiding efficiently at the organ. One or two carols and a chorus from Mozart's Twelfth Mass were also excellently sung, and the "service" was altogether an interesting and impressive one.

On December 31 Afternoon and Evening Concerts were given by Mr. J. G. Luard, in the Town Hall, Ryde. The choirboys of the Parish Church, of which Mr. Luard is organist, sang some part-songs very creditably and performed Haydn's Toy Symphony apparently as well to their own delight as to that of the audience. Mrs. Colenutt was the vocalist, and Mr. Du Domaine played some excellent violin solos.

The Southampton Philharmonic Society, under the conductorship of Mr. H. M. Pike, re-assembled for practice on the 21st ult., Haydn's "Creation" being the work selected for performance at the next Concert.

The third of a series of Chamber Concerts was given in the Town Hall, Chippenham, on the 14th ult., under the direction of Mr. Brotherhood. The programme was an excellent one, and included Schubert's Octet in F (Op. 166) for two violins, viola, violoncello, bass, clarinet, horn, and bassoon, and Haydn's String Quartet in D (Op. 64, No. 5). Miss E. Shuttleworth played a pianoforte solo by Rubinstein, and Miss F. M. Brotherhood gave a good rendering of the *Allegro* from Mendelssohn's Violin Concerto in E minor (Op. 64). Mr. A. Wetten was the vocalist.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

ON December 20, in the Church of Zion and St. Timothy, three works were given by the Church Choral

Society, in a way that was a source of much congratulation to the enthusiastic director, Mr. Richard Henry Warren. "The Cradle of Christ," by Dr. Bridge, was first sung, and its presentation on this occasion gave the desired opportunity of hearing a new English work under the most favourable auspices possible. Its part-writing and chorus effects were the most pleasing, though the entire work seemed a good, easily comprehensible setting of the text. Mozart's "Requiem" followed as the second number. The daily press offered numerous criticisms of Mr. Warren's *tempi* in this selection; but we are inclined to favour what was the result of ripe deliberation on his part. The church is exceedingly resonant, and the Mozart music contains many rapid voice passages, which would have suffered both in dignity and in clearness under a more rapid beat. Liszt's 13th Psalm proved a successful climactic ending to the programme. In this, Mr. McKenzie Gordon, the tenor soloist, made a particularly favourable impression, singing in good voice and in excellent style. The work of both chorus and orchestra was also a decided credit to the occasion. The other soloists were Mrs. Schilling, Miss Alice Mandelick, and Dr. Carl Martin, all of them well chosen and all of them successful in their parts.

In the same week the Musical Art Society, under Mr. Frank Damrosch, gave the first Concert of its second season. The programme was mainly made up of old motets appropriate to Christmastide, by such composers as Palestrina, Nanini, Vittoria, Calvisius, and Cornelius. Mr. Frank Damrosch has too often demonstrated his ability as a conductor of choral works to tempt us to add words of praise here. His Society of solo voices is, perhaps, less choice in its make-up than it was a year ago, though, for that very reason, all the more credit is due to him that no falling-off in the quality of its work was perceptible.

Undoubtedly the event that has attracted the most attention thus far this season was the production of the first two acts of Mr. Walter Damrosch's new opera, "The Scarlet Letter," by the Symphony and Oratorio Societies, on the 5th ult., the composer himself conducting. The tributes paid Mr. Damrosch on this occasion by chorus, orchestra, and audience were overwhelming in their enthusiasm, and the applause was answered by a graceful speech from him.

The musical treatment of the opera book is as strictly after the lines of Richard Wagner as could be possible without becoming open to the charge of plagiarism, and the orchestration is so beautiful, to the smallest detail, as to be a complete surprise to all American musicians. The chorus-writing is on so grand a scale as to suggest serious doubts as to its practicability for the stage, but with the Oratorio Society the *ensemble* effects were little short of superb. The melodic and solo portions were of such character as to frequently make the discriminating subscribers to the Symphony Society demand repetitions—an unusual state of affairs in the circle of the conservative *habitués* of the Symphony Concerts.

The programme of this Concert was as follows:—Part I., Symphony 3, in E flat (Mozart). Part II., "The Scarlet Letter" (Walter Damrosch), opera in three acts, the dramatic poem by George Parsons Lathrop (new, first time)—a. The First Act, entire; b. "Scene in the Forest," from Act Second; *Hester*, Lillian Nordica (by kind permission of Messrs. Abbey and Grau); *Arthur*, Wm. H. Rieger; *Chillingworth*, Giuseppe Campanari (by kind permission of Messrs. Abbey and Grau); *Wilson*, Ericsson F. Bushnell; *Governor*, Conrad Behrens; *Brackett*, James F. Thomson; Puritans, the Oratorio Society chorus of 400. Among the soloists, Madame Nordica and Mr. Giuseppe Campanari clearly out-classed their associates, and were of no small assistance to Mr. Damrosch in obtaining the marked success attending the production of "The Scarlet Letter."

"The Messiah" was given three times in Christmas week by the Oratorio Society, and repeated again in the following week. The choruses were sung as well as they usually are at these Christmas performances in the matter of technical delivery, but better than they usually are in the matter of *tempo*. There has always before been a tendency to rush the choruses, with the resulting sacrifice

of breadth to brilliancy. No such criticism could be offered this year, nor did the additional dignity in *tempo* cause any lack of the old-time brilliancy and spirit. The soloists were Mesdames Nordica (soprano), Carlotta Desvignes (contralto), Messrs. David G. Henderson (tenor), and Watkin Mills (bass).

MUSIC IN MONTREAL.

(FROM OUR OWN CORRESPONDENT.)

ON December 21 the Philharmonic Society gave its eleventh performance of Handel's "Messiah" in the Windsor Hall, which was crowded to the doors. Their Excellencies the Governor-General and the Countess of Aberdeen were present.

The Society's chorus this season numbers 290 members, and their intimate acquaintance with the great choruses was shown by the confidence and precision with which they were sung.

The soprano and contralto soloists were Montreal ladies, Miss Ella Walker, of the Royal College of Music, London, being the soprano, and Miss Maud Burdette, the contralto. Both ladies acquitted themselves with distinction. Mr. W. H. Rieger and Mr. Clarke sang the tenor and bass solos most artistically; Mr. E. N. Lafricain, of Boston, was the trumpet soloist. The orchestra was local and, though not very strong in numbers, accompanied very acceptably.

At the next Concert, on the 19th inst., Haydn's "Creation" will be given. This work, which bids fair to rival "The Messiah" in popularity with the Montreal public, is now an annual event.

The Philharmonic Society's Annual Festival takes place on April 2, 3, and 4, when Mendelssohn's "Elijah," Wagner's "Flying Dutchman," and Saint-Saëns's "Samson and Delilah" will be performed. There will also be one *Matinée* of miscellaneous numbers for orchestra and soloists. English readers will be interested to learn that Mr. Watkin Mills, who is now singing in the large cities of the States with great success, will sing the title rôle of "Elijah."

A new and very important phase in Montreal music is the formation of a Symphony Orchestra, under the direction of Professor Couture. The orchestra consists of some forty-five musicians, gathered principally from the various theatres. As the players are engaged at night, the Symphony Concerts have to be given in the afternoon, but this does not deter the public, who are enjoying the really excellent music in very large numbers. The improvement in music and in musical taste in Montreal during the past few years affords great gratification to those who have worked so hard to bring about such excellent results.

THE Society of Women Journalists held its second meeting at the Society of Arts' Room, on the 18th ult., when a paper, "On Musical Criticism," was read by Mr. Sidney R. Thompson. He sketched, with considerable acumen and humour, the essential qualifications, natural and acquired, of a good critic, laying it down that wide technical knowledge, catholic sympathies, emotional susceptibility, and literary skill were the chief of these. It was also necessary that the critic's moods should not bias his judgment, and that he should have strength of mind enough to bestow praise on his enemies or blame on his friends when, as often happened, they deserved it. Mr. Thompson also contrasted the requirements of criticism intended respectively for daily, weekly, and monthly, and for technical and untechnical papers, and touched upon the strain, mental and physical, which a conscientious London musical critic was bound to bear. Mr. Thompson contended that the best criticism would be a judicious combination of the methods of the old, or "authoritative," and the new, or "impressionist," schools. The "old" critic may at times have made too much of the grammar of music, but the new critic was often entirely ignorant of it. Literary skill and emotional susceptibility did not absolve him from the necessity of knowing "the difference between a trio and a concerto." Mr. W. H. Pollock was in the chair, and a large number of well-known journalists and critics were present. The discussion was, however, very brief.

DR. E. H. TURPIN, the Warden of Trinity College, presented, on the 16th ult., the diplomas and certificates gained at the forty-third half-yearly higher examinations. Ten candidates were successful in obtaining the Association of the Institution: The Misses Baker, E. A. Durnford, G. R. Howatson, A. L. Mixer, B. H. Rennie, K. E. Yeoman; Messrs. P. S. Hallett, J. S. Maskery, J. H. Smethurst, and William Titterton. Three passed as Licentiates: the Misses Kate Fairbridge and Eliza Hammond and Mr. C. W. Bowdler. The Pianoforte Accompaniment prize was won by Miss M. Phillips; and the Maybrick prize for ballad singing was awarded to Miss H. V. Ambrose. Only one certificated organist was announced, Mr. M. P. Balme. Mr. B. E. Dudley took honours in the harmony test. In his usual address to the students, Dr. Turpin said that the candidates who had presented themselves for the examinations had been more numerous than on any previous occasion, and about fifty per cent. of these had passed. He advised all to make a thorough study of harmony and counterpoint, both of which were as necessary now when we had to find a path through the intricacies of modern music as they were 140 years ago.

SIR ALEXANDER MACKENZIE, President of the Royal College of Organists, distributed, on the 11th ult., the Diplomas of Fellowship to the nine successful candidates out of the 103 who presented themselves at the recent examinations held at this Institution. The following were the recipients:—R. O. Beachcroft, W. C. Bliss, W. B. Brookes, L. A. Cane, J. H. England, C. W. Fisher, P. Harmon, A. E. Hull, L. H. Keay, J. C. Long, F. Shaw, W. L. P. Twining. The following received from Professor Bridge, on the 18th ult., the Diploma of Associate-ship:—W. Abbott, W. Adams, M. Andrews, W. H. Bell, Miss A. G. Bennett, C. J. Brennan, H. Brookes, A. Carr, N. Christie, M. E. Cooke, H. J. R. Covey, J. H. Cowan, Miss A. Einhauser, Miss F. Gabriel, B. K. Gillon, H. S. Gorst, W. Grocock, T. Halsall, E. G. Hartley, F. Holloway, H. Humm, W. H. Ibberson, A. Ingham, A. B. Ingham, W. F. Kingdon, H. Lunn, Miss C. M. Lyde, A. Mann, A. J. Naish, D. Parkes, G. T. Patman, A. N. Price, N. G. Richards, C. Ridgway, J. F. Semple, W. Slater, E. N. Taylor, H. Thompson.

An impressive performance of the first two parts of Bach's Christmas Oratorio was given, on the 6th ult., in St. Mary Abbots, Kensington. The principal solos were sung by Mrs. Hutchinson and Miss Hilda Wilson, both ladies doing justice to the fine music. The choruses were effectively rendered by the choir, the varying sentiments of the text being intelligently expressed and the tone admirably shaded. Mr. Henry Bird, who presided at the organ with his usual skill, was assisted by an efficient orchestra, and Mr. L. S. Higham conducted. There was a crowded congregation which was invited to take part in the singing of the chorales. It was somewhat surprising, however, to receive an intimation that the previous rendering of this work last year resulted in a deficit of over £20, and that unless the offertory on this occasion defrayed this year's expenses these performances would be discontinued. We trust the warning had the desired effect of awakening some doing parishioners to a sense of their responsibilities.

DR. C. J. FROST has been appointed head of the music section of the Goldsmiths' Company's Technical and Recreative Institute at New Cross. As during last year the number of entries for musical instruction amounted to 1,650, the importance and responsibilities of the position are obvious, and the Goldsmith's Company may be congratulated on having accepted the services of so able and experienced a musician. A series of Organ Recitals will be given by Dr. Frost, on Thursdays, at the Institute. Each Recital will be devoted to composers of one of the following nationalities: German, French, English, Italian, Belgian, and Scandinavian.

MISS ALICE BLOGG secured a full audience at her *Matinée*, or, strictly speaking, Chamber Concert, in the Salle Erard on Saturday afternoon, the 12th ult. A feature of the programme was Beethoven's seldom-heard Trio in B flat for pianoforte, violin, and clarinet (Op. 11), in which the Concert-giver was assisted by Miss Fanny Woolf and Mr. Sydney Brooks. Miss Alice Blogg is a

pianist of considerable ability, as was proved by her rendering of minor pieces by Bach, Scarlatti, Schubert, Chopin, and Liszt, but she did not essay any work of large magnitude.

THE series of Dramatic Recitals by Mr. Charles Fry, postponed from the autumn, will take place, at St. Martin's Hall, during the present month. Selections from "Macbeth," with new incidental music, including a setting, for the first time, of Shakespeare's words of the Witches, by Clement Locknane, will be given, on the 5th inst.; from "Romeo and Juliet," with new music by Berthold Tours, on the 12th; and from "The Merchant of Venice," with Sir Arthur Sullivan's music, on the 19th. Mr. Fry will again have the co-operation of Miss Olive Kennett in this series.

THE following were the successful candidates at the recent examinations in Music at the University of London. B.Mus.: First Division—Percy Rodney Rideout; Second Division, Florence G. E. Higgins and Frederick G. Russell. Intermediate: First Division, Jonathan Charlesworth and Bruce Kingsley Gillon; Second Division, Augusta M. R. Dobson. Intermediate D.Mus.: First Division, Thomas Ely; Second Division, William H. V. Pearce. Examiners: Professor J. F. Bridge, Dr. C. Hubert Parry, Professor J. H. Poynting, and Professor J. J. Thomson.

A NEW cantata, entitled "The Song of the Nativity," written by Miss Gauntlett, and composed by Mr. W. S. Vinning, was produced, on the 11th ult., at St. Peter's, Bayswater. The first part of the work is suitable for the Advent season, and the whole for that of Christmas. The music is extremely melodious, and well within the capabilities of ordinary church choirs. It was effectively sung on this occasion by the St. Peter's Choir, the composer presiding at the organ with skill and artistic judgment.

MR. WILLIAM MAKEPEACE, Lay Clerk of Rochester Cathedral, is the recipient of a handsome oak cabinet and a purse of gold from his friends and fellow-choristers, in commemoration of his fifty years' service in this Cathedral. Mr. Makepeace, when schoolmaster of the Choir Schools, numbered among his pupils Professor Bridge, and others taught by him were Dr. Bridge (of Chester), Dr. Armes (of Durham), the late Joseph Maas, and Dr. Crow (of Ripon).

THE "Creation" was given at Christ Church, Westminster Bridge Road, on the 9th ult. The soloists were Miss Edith Luke, Mr. Edwin Bryant, and Mr. W. P. Richards, the choruses being rendered by the church choir, augmented for the occasion. The organ accompaniments were played by Mr. F. N. Abernethy, and the work was conducted by Mr. J. R. Griffiths.

MR. R. A. NORTHCOTT, the Organist and Choirmaster of the Swiss Church, gave an excellent Organ Recital on New Year's Day, when his programme was made up of pieces by Spark, Lemaire, and Barnby, and a Festival March especially composed by himself for the Christmas Festival. The latter, which was well played, contains three pretty motives.

A SUCCESSFUL performance of "The Messiah" was given, on the 19th ult., in the Public Hall, West Norwood, by the Norwood and District Choral Society, under the able Conductorship of Mr. Lawrence Fryer. The soloists were Madame Barton, Madame Barter, Mr. John Probert, and Mr. Musgrove Tufnail, who did full justice to their respective parts.

THE first prize in the pianoforte division of the International Musical Competition, recently held at Brussels, has been awarded to Mr. R. Orlando Morgan for a Pianoforte Sonata in D minor. Mr. Morgan, who was formerly a student at the Guildhall School of Music, also gained a diploma for a chorus for mixed voices with organ accompaniment.

A MOST interesting and artistic series of Organ Recitals has been given on Sunday afternoons during the past month at St. Anne's, Soho, by Mr. E. H. Thorne, whose masterly performances of Bach's organ music have attracted attention on many former occasions. Two of the programmes were entirely devoted to the works of this master.

At the Musical Association, on the 7th ult., Mr. Alfred Rhodes read a paper entitled "The Curiosities of the Keyboard and Staff." Mr. W. H. Cummings (who occupied the chair), Mr. Southgate, and Mr. Arthur Trickett took part in the subsequent discussion.

THE Eugène Oudin Memorial Concert will take place, under the direction of Mr. N. Vert, at St. James's Hall, on the 23th inst. The proceeds of the Concert are to be invested and held in trust for the benefit of the three young children of the late Mr. Oudin.

At the Saturday Evening Concert held at the People's Palace, on the 26th ult., the entire programme of music was supplied by the professional students of Trinity College, London, under the direction of Professor Bradbury Turner.

MR. DANIEL MAYER has made arrangements with Mr. Arthur Nikisch to conduct four Orchestral Concerts, at the Queen's Hall, in June and July next. The reputation of Mr. Nikisch as a Conductor was chiefly gained during his direction of the Symphony Orchestra at Boston.

THE organ at the Chapel Royal, Hampton Court Palace, which was originally built by Schreider, the builder of the Westminster Abbey organ, has recently been renovated by Messrs. Hill.

COUNTY COUNCILLOR S. ROBINSON, of Nottingham, has offered a money prize of £5 to be competed for in July by the students of the Guildhall School of Music.

MR. E. H. LEMARE is giving a series of Organ Recitals, with vocal music, on Saturday afternoons, at 5 p.m., at Holy Trinity Church, Sloane Square.

OBITUARY.

WE regret to have to announce the following deaths:—

RUDOLF FÖRSTER, composer of dances and other light and popular pieces, at Schöneberg, near Berlin, on December 23, aged thirty-four.

RUDOLF FRANK, professor of the bassoon at the National Conservatoire of Music, and a member of the opera orchestra at Buda Pesth, where he died on the 7th ult., aged forty-six.

KARL FRITSCH (alias Herzmansky), a member of the Vienna Court Orchestra, and Conductor of the Vöslauer Kur-Orchestra, on December 29, at Vienna, aged forty-three.

GUSTAVE LELONG, an excellent violinist, a pupil of the Paris Conservatoire, and for some years Conductor of the Association Artistique of Angers, died at Bordeaux, on December 24.

EDUARD THIELE, formerly Court Kapellmeister at Dessau, where he died, on the 10th ult., aged eighty-two.

GUSTAV WAGNER, formerly director of the Roumanian Conservatoire at Jassy, died recently at Lauban.

HANNS VON ZOIS, whose full name was Freiherr Zois von Edelstein, a composer of songs and operettas, died, on December 4, at Vienna, aged thirty-three.

JOHN H. AMERS, one of the best known bandmasters in the North of England, formerly of the Yeomanry Cavalry. He died on the 10th ult., at Newcastle-on-Tyne, aged fifty-three.

RICHARD WELTERLING, Court Musikdirektor at Detmold, where he died on December 23.

CARL STILLER, for many years organist of St. Peter's Church, Leipzig, where he died on December 27, aged fifty-seven.

CARL TELLE, formerly, for thirty years, "Ballet master" at the Vienna Court Opera. He composed over twenty ballets, some of which were very successful. He died at Klosterneuburg, on the 5th ult., aged sixty-eight.

WILHELM WIENER, the well known violinist, died on the 6th ult., at 21, Sutherland Terrace, Bayswater, aged fifty-six. He was born in Prague, where he learnt the violin from Mildner and harmony from Tomaschek, at the Conservatoire. At the age of sixteen he left for Brussels, and afterwards became a pupil of Molique. He came to London and joined Jullien's orchestra, in which he played second violin. He was leader of the principal Concerts in Bath, and later on, in recent years, he always occupied a similar post at the many Orchestral Concerts given by Señor Sarasate. He was also frequently heard at Messrs.

Chappell's Popular Concerts. In 1870 he started a series of Chamber Concerts of modern music, in conjunction with Messrs. Willem Coenen, Zerbini, and Daubert, at which many of Brahms's finest works were performed for the first time in England; amongst them were the String Sextet (Op. 18), on April 22, 1870; the great Piano-forte Quintet (Op. 34), on April 21, 1871; and the Trio in B minor (Op. 8). Besides these, numerous other works by Svendsen, Rubinstein, Rheinberger, Bargiel, Gernsheim—all of them hardly known in this country at that time, were produced of the four artists who thus did yeomen's service in the cause of modern art in those days, Mr. Coenen alone remains. He was for several years second violin in the late John Ella's Musical Union, and he also shared with Mr. L. Straus the first desk at the Philharmonic Concerts. He published several interesting and useful violin pieces, some of them being used at our schools of music for examination purposes, and he also left a number of works in MS. Mr. Wiener possessed a most valuable Strad, one of the finest specimens of Stradivarius's old age, it being dated 1732 de Anni 82. In 1877 he was married to Miss Kathleen Ryan, and he had two children.

BENJAMIN GODARD, the gifted French composer, died at Cannes, on the 10th ult., aged forty-five, after a long illness. He studied harmony at the Conservatoire, under Reber, and the violin under Henri Vieuxtemps. He accompanied the latter on two tours through Germany, which accounts, no doubt, to a certain extent, for his sympathies with German music, and more especially with Schumann, whose influence some of his earliest works betrayed. In 1865 he published a Violin Sonata, which was followed by a number of other pieces of chamber music, such as a Trio, a String Quartet, &c. In 1878 Godard, bracketed with Théodore Dubois, carried off the prize at the competition instituted by the municipality of Paris. The work which gained the distinction was "Le Tasse" (Tasso), a dramatic Symphony with soli and choruses, in some respects his best work. Amongst his other compositions are a Symphonie Orientale, a Symphonie Gothique, a Symphonie Légendaire, the well-known Concerto Romantique for violin, the operas "Pedro de Zalaméa," "Jocelyn," "Dante," "Les Guelphes," "Ruy Blas," and, finally, "La Vivandière," upon which he was engaged at the time of his death, and which is announced for production at the Paris Opéra Comique. In England, Godard was principally known by his Violin Concerto and some charming pianoforte pieces.

EDWARD SOLOMON, the well-known composer of comic opera, died on the 22nd ult., of typhoid fever. Mr. Solomon, who was almost entirely self-taught, made his first success with "Billie Taylor," which was produced in 1880. This was followed by "Claude Duval," 1881; "Lord Bateman," 1882; "The Vicar of Bray," 1882, and revived at the Savoy Theatre two years ago; "Paul and Virginia," 1883; and "Pocahontas," 1885. One of his most amusing works was the music written for Mr. Burnand's version of "Pickwick." Mr. Solomon has left several finished works in MS., as well as another comic opera, which was barely begun, and which Mr. Hamilton Clarke has undertaken to complete. He was only about forty years old.

THOMAS ANDREWS, the proprietor or the well-known pianoforte and music warehouse in Guildford, died at his residence, Westgate House, High Street, on the 15th ult., aged fifty-seven. The deceased, who was an excellent musician, at the age of twenty-four became organist of St. Mary's Church—a post which he retained till his last illness. He was also for many years conductor of several choral and orchestral societies in his district, and one of the local examiners for the Associated Board of the Royal Academy of Music and Royal College of Music.

JOHN GEORGE CALLCOTT, who died at his residence at Teddington, on the 7th ult., was born in 1821. He was successively organist of Eaton Episcopal Chapel, Eaton Square; St. Stephen's, Westminster (twenty-seven years); and the Parish Church, Teddington, Old and New (fourteen years)—which latter post he held at the time of his death. He was accompanist to Henry Leslie's Choir from 1854 to 1882, for which choir he wrote several excellent part-songs. During his early career he wrote some very successful dance music, produced at Jullien's Concerts,

and some well-written pianoforte pieces and arrangements. Later he produced several cantatas, such as "The Golden Harvest," "Hallowe'en," &c., besides church music, a large quantity of which still remains in MS. He was an excellent pianist and splendid accompanist, and in the latter capacity went on a lengthened tour with Christine Nilsson. He had the honour of giving lessons to Alboni, the great contralto, during her stay in this country, at the time of the Franco-German War. As a man, he was respected by all who knew him, and was a kind friend and most genial companion. He was interred at Kensal Green Cemetery, on the 11th ult.

CORRESPONDENCE.

BACH'S "BAUERN" (OR "PEASANTS'") CANTATA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I was extremely gratified to see in your notice of the interesting Bach Concert recently given by Mr. Dolmetsch how highly you spoke of the charming music of the above cantata. The opinion thus expressed is only an amplification of what was said of it in a review in THE MUSICAL TIMES ten years ago. Referring to the opening aria the writer then remarked, amongst other things, that "the soprano solo, 'There is nought on earth so fair,' is so striking that we cannot but wonder that we never hear it in the concert-room." From the enclosed extracts it will be seen that the "Peasants" (or "Bauern") cantata, together with its companion, "Coffee" cantata, was first produced in the English dress provided for it by myself, at the Bow and Bromley Institute, under the able conductorship of Mr. W. G. McNaught, so long ago as the autumn of 1879. The *Athenæum* of November 1 of that year, in noticing the performance of the two cantatas, said: "Some of the airs in the 'Coffee' cantata are very fine, the last soprano song, 'Ah! to-day,' being remarkable for its extremely modern character. Even more interesting was the 'Peasants' cantata. The number of popular melodies to be found in this work is surprising; among the most striking may be mentioned the introductory chorus, 'God bless our noble lord'; the song, 'There is nought on earth so fair'; the bass airs, 'Fifty dollars all in drink' and 'Now let us be joyful and laugh,' and the final chorus." Something complimentary was also said of my pianoforte arrangement of the works, and the article concluded thus: "The musical public owe thanks to the managers of the Bow and Bromley Institute, as well as to Mr. McNaught, for an opportunity of making the acquaintance of Bach under an entirely new aspect."

Permit me to add that both works were afterwards published, adapted to English words, translated (with one or two exceptions) from the original German text.—Yours faithfully,

SAMUEL REAY.

The Song School, Newark,

January 10, 1895.

[With Mr. Reay's letter came a copy of his edition of the work, which is published by Messrs. Weekes and Co.—Ed. M. T.]

TALL v. SHORT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the course of a casual conversation with a musical friend the other day, he incidentally remarked that the late Sir Robert Stewart had noticed that the majority of eminent musicians were little men—or, at any rate, men below medium height. I at once proceeded to mentally catalogue all the best musicians I had seen, and to—as far as possible—ascertain what were the heights of those great musicians who have departed. The result has been, so far, to confirm in a remarkable degree Sir Robert Stewart's opinion, though in many cases I have been unable to find any data bearing on the subject at all. I gather, however, that Bach, Mozart, Haydn, Gluck, Beethoven, and possibly Handel were all below the medium height; whilst Spohr, Mendelssohn, Rossini, and Meyerbeer did not exceed it.

Information is, however, very difficult to obtain, having any authoritative value or certainty. If any of your readers

are in possession of statistics bearing out these statements, or the reverse, I for one, of those musicians who are neither tall nor short, should value immensely such interesting information as you, Mr. Editor, might, with your courtesy, allow to appear.—Yours truly,

J. WARRINER.

Denmark Hill, S.E.,
January 15, 1895.

TO CORRESPONDENTS.

. Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

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J. J. F. (Warrington), INQUIRER, and others.—Mr. Macdonald Smith may be addressed at Messrs. Steinway and Sons.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDARE.—The Choral Union held its twenty-second annual Oratorio Festival, on Christmas and Boxing Day, in the Temperance Hall. Sullivan's "Golden Legend" was admirably performed on the first day, and a miscellaneous Concert was given on the day following. The principal vocalists were Mrs. Mary Davies, Miss Ceinwen Jones, Mr. Ben Davies, and Mr. David Hughes—all of whom, with the exception of Miss Jones, also sang at the second performance, when instrumental solos were given by Miss Jones (harpist), Mr. W. L. Barrett, and Mr. A. Smith. An excellent orchestra was led by Mr. T. Carrington, Mr. R. Howells acted as accompanist, and Mr. W. J. Evans conducted in an able manner.

BANGOR.—An interesting Carol Service took place at the Cathedral on December 27, and on New Year's Eve Dr. Bridge's "The Cradle of Christ" was given, under Mr. Westlake Morgan's *bâton*, Mr. Hugh G. Brereton being at the organ. Mr. D. R. Ellis conducted an orchestral service at Horeb Chapel on December 31.

BRIDGWATER.—The Choral Society, conducted by Mr. J. A. Basker, gave an effective performance of "The Messiah," on the 3rd ult., in the Hall. The soloists were Miss E. Scorey, Miss Rees, Mr. S. Harper, and Mr. Roxburgh. The accompaniments were played by a small orchestra, led by Mr. T. Carrington.

CHELTENHAM.—Mr. George H. Fox gave the monthly popular Organ Recital, on the 9th ult., in Highbury Congregational Church. Mr. Fox played a well-varied programme, and was assisted by Mr. J. H. Pollard as vocalist.

CHERTSEY.—On the 14th ult. a special Service was held at the Parish Church, when the Christmas music from "The Messiah" was sung by the church choir, assisted by the members of Mr. Monk's Musical Union; and the soloists were Mrs. Monk, Miss Parr, Miss Wetton, Mr. A. Starkey, and Mr. D. Humphreys. Mr. Monk (Organist of the Church), who presided at the organ, was effectively assisted by a small orchestra.

DURBAN (SOUTH AFRICA).—The opening of the fine new organ erected in the town by Messrs. Brindley and Foster was celebrated by an excellent performance of "The Messiah," on December 20, by the Choral and Orchestral Union, under the conductorship of Mr. F. Crane. The soloists were Miss M. Stefani, Mrs. Lucas, Miss Hunter,

Mr. G. C. Macfarlane, the Rev. A. K. D. Edwards, and Mr. Otto Siedle. The choir numbered about 200 vocalists, and a small orchestra presided Mr. A. H. Day, who presided with skill at the new instrument.

EMSWORTH.—The Choral Society gave its eighteenth annual Concert on the 7th ult., in the Town Hall. The principal work performed was Hamish MacCunn's cantata "Bonny Kilmeny," the solos being sung by Miss M. Blessley, Mr. C. Hunnybun, and Mr. S. Kelly. The choruses were effectively sung, and the orchestra ably led by Mr. C. E. St. Quintin Bond. Mr. W. Packham conducted.

HAWICK.—The fifteenth performance of "The Messiah," under the conductorship of Mr. W. F. Wilson, was given, on December 27, in Wilton Church, by a chorus and orchestra of 150 performers. The principal artists were Madame Smith, Mrs. J. Yellowlees, Mr. T. H. Gledhill, and Mr. J. Tullock. Mr. Daly led the orchestra and Mr. C. Bradley presided at the organ.

HEATON NORRIS.—The Christ Church Choral Society, conducted by Mr. A. C. Seddon, gave a successful Concert, on the 13th ult., in the Schoolroom. The programme contained Gade's cantata "The Erl-King's Daughter," the solos in which were sung by Miss Amie St. John, Miss Barker, and Mr. R. Hoyle; and a miscellaneous selection in which the Conductor played one of Liszt's Hungarian Rhapsodies, and songs were contributed by Miss E. Shepherd and Mr. Bradshaw. Mr. F. Woodward was the accompanist.

LANCASTER.—On Wednesday, the 16th ult., the Choral Society gave a very successful Concert in the Palatine Hall. The programme consisted of Cowen's old English Idyll, "St. John's Eve," and a miscellaneous selection. The principal vocalists were Madame Bertha Moore, Miss Jennie Langford, Mr. Iver McKay, and Mr. A. Percival. The band and chorus numbered 150 performers. Mr. W. J. Whitehead was leader, Mr. J. Slater presided at the pianoforte, and Mr. J. W. Aldous conducted.

LEYTONSTONE.—The Choral Society began its thirteenth season, at the Elliott Rooms, on the 14th ult. The programme consisted of a selection of part-songs and madrigals, by Morley, Beale, Macfarlane, and other eminent composers, and Mendelssohn's "Hear my Prayer," the solo part of which was sung by Miss Alice Motterway. The Rodriguez Instrumental Trio, consisting of Miss M. V. Rodriguez (violin), Miss A. Einhauser (viola), and Miss C. V. Rodriguez (pianoforte), played selections from Lachner and Wieniawski, and Mr. Sadleur Brown contributed songs by Piatti and Sullivan. Miss M. Beckwith was the accompanist, and Mr. J. W. Ulyett the conductor. —The new organ in St. John's Church has been utilised for a series of Organ Recitals during the last month by the following gentlemen: Mr. G. B. Gilbert, Mr. Henry Riding, Mr. H. F. Ellingford, and Mr. Owen Mead.

MELBOURNE (AUSTRALIA).—Mr. Ernest Wood's Organ Recitals in the Cathedral, at the close of last year, proved attractive to a large number of music-lovers, who apparently much enjoyed the excellent interpretations given of admirable programmes.

MONTROSE.—The Choral Union gave a performance of "The Messiah," on December 26, in the Parish Church. The soprano and contralto solos were sung by two local ladies, the tenor and bass being respectively Mr. J. Shakespeare Robinson and Mr. G. Glencorse. Mr. Hartley was at the organ and Mr. Walter Mitchell conducted.

NORTHAMPTON.—The Choral Society gave an effective performance of "The Messiah," in the Corn Exchange, on December 28, when the soloists were Miss Marjorie Eaton, Miss Mary Tunnicliffe, Mr. John Bartlett, and Mr. Robert Grice. The band was ably led by Mr. A. W. Warren, and Mr. Brook Sampson conducted.

PLYMOUTH.—Mr. J. Pardew's annual Chamber Concert took place, on the 12th ult., in the Assembly Rooms. An excellent programme, which included Dvorák's Sextet in A (Op. 48) and Mozart's Clarinet Quintet, was admirably rendered by the Concert-giver, Mr. Wingate, Mr. F.

Gardner, Mr. R. Ball, Miss E. Smith, Mr. F. Winterbottom, and Mr. Dalwood, the last-named being the clarinetist. Miss E. Smith's violoncello solos were much enjoyed, as were also the vocal contributions of Miss Maud Brenton and Mr. M. Martin.

PORT ELIZABETH.—The Philharmonic Society, conducted by Mr. Waltham Baker, gave an excellent performance of Haydn's "Creation," on December 1, before a large audience, in the Town Hall. The solos were sung by Mrs. G. Baker, Mr. Steven, Mr. F. Cook, and Mr. Georgehegan, and the instrumental portion of the work was effectively interpreted by the orchestra, led by Mr. P. Quartermann.

ST. ALBAN'S.—An excellent performance of Haydn's "Creation," by the Oratorio Society, took place on the 17th ult., in the Town Hall, under the able direction of Mr. W. H. Speer. The soloists were Madame Jones, Mr. Fell, and Mr. Kempton, and the instrumental portion of the work was effectively played by an efficient orchestra, led by Mr. W. F. Winckworth.

ST. AUSTELL.—Haydn's "Creation" was sung at a Festival Service held in the Parish Church, on the 17th ult. The soloists were Mrs. Mason, Mr. J. Dean Trotter, and Mr. S. J. Bishop. Mr. F. J. Mountford was the organist, and Mr. J. Griffin conducted.

SEAL (KENT).—An agreeable Concert was given during last month by the Ladies' Choral Society, conducted by Mr. A. Youens. Part-songs by Mendelssohn, Rubinstein, and other composers were effectively sung, and were pleasantly varied by vocal solos by Miss G. Martin, Mr. F. St. John, and Mr. A. Osman; and by clarinet and flute pieces respectively played by Mr. G. Cripps and Mr. T. Batten. A small orchestra lent effective aid, and Mrs. Palmer and Mr. Youens played the pianoforte accompaniments.

TOTNES.—Miss Annie S. Holman, a local violinist, gave a successful Concert on the 8th ult. She was assisted by Miss Edith Rodda, Mr. Humphrey Jones, and Mr. Fred. Dison, vocalists; and Messrs. R. Ball, Prosper Burnett, and G. L. Loam, instrumentalists. The programme included the *Minuetto* and *Allegro* from Rheinberger's Quartet in E flat and Jadassohn's Trio in C minor, and Miss Holman, among other violin solos, gave an excellent interpretation of Vieuxtemps's Fantasia Appassionata.

WREXHAM.—On the 6th ult. the Christmas portion of "The Messiah" and the "Hallelujah" Chorus were sung at St. Mark's Church, under the conductorship of Mr. C. Morton Bailey, with Mr. Walter Williams at the organ. Mrs. Algernon Johnson sang "O Thou that tellest," and other solos were rendered by the boys of the choir, Mr. Williams, and Mr. J. H. Aldred. A new setting of the Magnificat and Nunc dimittis, by Mr. Bailey, was also performed.

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| 5. Through the ivory gate | Julian Sturgis. |
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1895.

HANDEL AND MUFFAT.

IN last month's *MUSICAL TIMES* I mentioned the publication, by the German Handel Society, of Gottlieb Muffat's "*Componimenti Musicali*," this being one of the Supplements in which the Society's editor, Dr. Chrysander, sets forth the sources from which Handel drew many of the ideas embodied in his works. I now propose to lay before the reader data sufficient for a clear perception of the nature and extent of Handel's obligations to his Viennese contemporary, premising that Dr. Chrysander has made the task easy by supplying the "chapter and verse" in which necessary examples may be found.

As a beginning, the following passage from the learned and painstaking editor's preface may usefully be quoted: "This musical work formed a mine of suggestions for Handel, and is especially noteworthy from the fact that it furnishes examples of the various ways in which he employed the ideas of his predecessors, as traceable in his works. The similarity between Muffat's Hornpipe (p. 98) and Handel's Hornpipe (Twelve Grand Concertos) is so distant that we might be sceptical about imitation were it not that in three other passages of these Twelve Grand Concertos the same Hornpipe is employed by Handel. And while the Minuet on p. 60 is scarcely recognisable in Handel's Minuet at the end of the fifth Concerto, as well as at the end of the Overture to the "*Ode on St. Cecilia's Day*," the motives of the Fantaisie on p. 40, as well as that on p. 76, and the Adagio on p. 123, might be regarded only as suggesting Handel's own music. But, on the other hand, the main ideas of other pieces are adopted by Handel almost without alteration, although they sometimes, through a totally new treatment, attain to the grandest development." After giving cases in proof, Dr. Chrysander continues: "Again, other pieces have been so transformed as to elude recognition, and Muffat is found to be their author only after a laborious hunt."

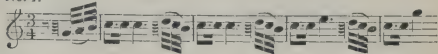
We have thus three distinct categories: first, merely suggestions taken from Muffat by Handel; second, leading ideas, adopted with very little alteration, if any; third, models freely treated to the end of developments embodying perfectly new forms. Later on, we shall meet with examples of each.

It will be convenient now to consider the use made of Muffat by Handel in the "*Ode on*

St. Cecilia's Day," taking the cases in the order of mention by Dr. Chrysander.

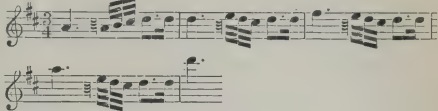
On pp. 8 and 9 of Muffat is a Courante beginning thus:—

No. 1.

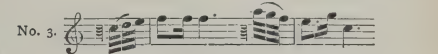


If the foregoing be compared with the opening bars in the first movement of the Overture to the Ode—

No. 2.



there can hardly be difficulty in recognising Handel's indebtedness. But this is not the only resemblance. Elsewhere in Muffat's Courante the subjoined passage occurs—



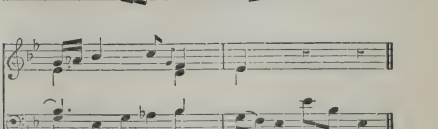
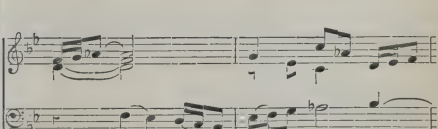
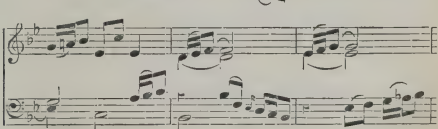
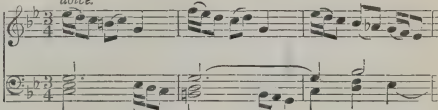
and in Handel—



The opening movement of the fifth Grand Concerto shows like use of material borrowed from the Courante.

Pages 12 and 13 of Muffat contain an Air from which I extract the part essential to the present consideration—

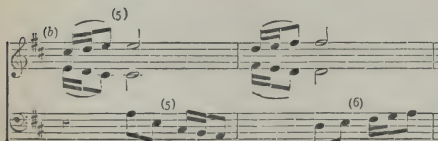
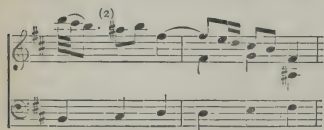
No. 5. *dolce.*



Handel took a decided fancy to the thematic ideas above shown, and made them the basis

of his air, "The soft complaining flute" ("St. Cecilia's Day"), wherein may be seen a fine example of Dr. Chrysander's third category—that in which the borrowed materials are treated as germs for large and striking development. The following is taken from the orchestral prelude to the air—

No. 6. (a) (8, 9)



Comparison shows that, in this case, Handel picked a bar here and a bar there and arranged them in a different order from that of Muffat. The figures above the bars in the last quotation indicate where they are to be found in the harpsichord piece. What Handel made of the few passages here borrowed by elaboration, by additions, and by changing the mode from major to minor, every amateur knows.

On p. 21 of the "Componimenti" is a "Final," with the following as its leading theme—

No. 7.



Handelian readers will at once recognise this as the chief orchestral subject in the magnificent chorus "From Harmony." The transference is almost exact—

No. 8.



There is a second orchestral subject, which attends the words "The diapason closing full in man," but this, as far as our present knowledge goes, is Handel's own. To what noble use the Saxon master put his borrowed theme! so glorifying it by association with one of his most impressive numbers as almost to atone for an act which, whatever the code of morals prevailing a century and a half ago, we now regard as larceny.

For another case, I turn to a "Fantaisie" on p. 48 of Muffat—a little piece of only eighteen bars, which thus begins—

No. 9. Grave.



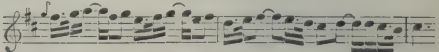
I take this instance because it is one of those mentioned by Dr. Chrysander as having furnished Handel with no more than a suggestion. In the organ air of the Ode, "But oh! what art can teach," we find the same idea of a more or less sustained note in each bar, accompanied by chords on the second and third beats—



It is easily conceivable, the idea being a common one, that in this case Handel owes Muffat nothing.

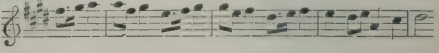
Indebtedness is, however, very apparent in connection with the "St. Cecilia" March. Muffat has an Allemande (p. 50) wherein the subjoined phrase occurs—

No. 11.



Handel could not resist the attraction of this, and we find in the March—

No. 12.



Almost as plain a case of borrowing appears in the Minuet closing the Overture to Handel's Ode. Muffat has a Minuet in D major, beginning as under—

No. 13.



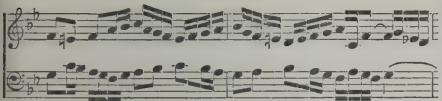
Compare the foregoing with the corresponding section in Handel, and the inference that the first inspired the second can hardly be resisted—

No. 14.



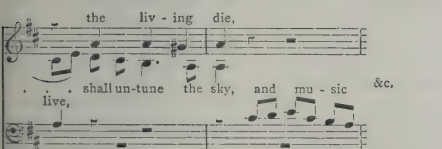
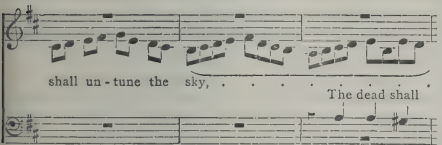
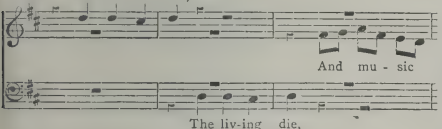
The next example conspicuously shows the perfect frankness with which Handel could appropriate a theme and the magnificent use to which he could put it; lifting a humble, earth-born thought into the very heaven of heavens. In Muffat (p. 78) is a "Fuga a quattro," from which I take the subject and first answer—

No. 15. *Spiritoso*.



The least-informed reader exclaims, "Why that is the principal theme in the final chorus, 'The dead shall live,' of 'St. Cecilia's Day'! So, indeed, it is. Handel lifted it, scarcely changing a note, into his majestic peroration, where we find the opening bars as below—

No. 16. The dead shall live,

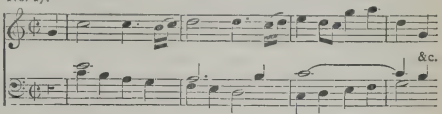


Muffat's fugue is thirty-six bars long; Handel goes on through 152 bars. How he goes it is hardly necessary to say, and it would be quite superfluous to claim as among his grandest ideas the truly Handelian outburst on the

words, "The trumpet shall be heard on high." But the whole chorus is a masterpiece, such as, I make bold to believe, the Viennese clavichnist, in his most exalted moments, could never have conceived.

Passing from the "Ode on St. Cecilia's Day," and seeking evidence elsewhere of the Saxon composer's rule to pasture beside all waters, wherever the grass was succulent and the streams sweet, I find in Muffat ("Rigaudon," p. 14) material taken by Handel for the March in "Joshua." It will instantly be recognised—

No. 17.



The famous March in "Judas Maccabæus" is not less indebted to Muffat, as the following extract from an "Air" (p. 139) clearly shows—

No. 18. *Vivace*.



As a closing example, I take from a "Fantaisie" (Muffat, p. 122) as below—

No. 19. *Vivace*.



Here is the germ of the *Allegro* in the Overture to "Samson," where Handel develops it in the most masterly and effective way.

On the general question of Handel's appropriations, and especially as to the ethical side of it, we are very much in the dark. He who takes the property of another is a thief, but there are thieves and thieves, those whose offence "is rank and smells to Heaven," others whose crime is venial. In Handel's case it is necessary, for a right decision, to know what

was the usage of his time in the matter of musical borrowing; especially whether, under any circumstances, that procedure was regarded as void of offence; and if so, under what circumstances. The painful experience of Bononcini proves that society would not tolerate a man who, having laid hands upon another composer's work, sought to pass it as his own. Bononcini did this and could not again hold up his head in England. The fact shows the existence of a powerful public opinion and strong feeling against attempts to mislead. Why, then, if Handel robbed after the manner of Bononcini, did he not suffer in like fashion? It may be said that the German was too great a man; but the Italian was a great man also, and, what is more to the purpose, had powerful partisans in this country. Yet nothing could save him, and nothing would have saved Handel, especially with "Society" in opposition, had he offended like his rival. It is reasonable to assume, therefore, that something differentiated the cases of the two men. What was it? On the one hand, it may be replied, "Bononcini was found out and Handel was not." Let us look for a moment at that statement. The musical world of Europe in the early decades of the eighteenth century was a very small one, and the connoisseurs, amateurs and professionals, who composed it were a select body. Its members, unlike those of later times, were not overwhelmed with claims upon attention. Comparatively little was done in music and that little we may fairly take as known at least to the more active and curious spirits connected with every centre of European art. In asking the reader to grant so much, I make no unreasonable demand. How, then, could Handel, the most active and conspicuous musician of his day, as compared with whom Bach lived in obscurity—how could he, with his bold appropriations from the works of other men, escape discovery? My own belief is that his practice was very well known, and that he himself made no secret of it whatever. There are no quotation marks in music or Handel might have used them; but the probability is that the limited cognoscenti of the day did not need their help, knowing as much as Handel about Stradella, Ebers, Muffat, and the rest. It is only by considerations like these—considerations which suggest Handel's innocence of any purpose to defraud and imply the existence of a tolerant public opinion in such a case—that we can account for his immunity as contrasted with the prompt and heavy punishment of Bononcini. On the point of toleration, it may be assumed that the musical world by no means ignored the splendid use made by Handel of borrowed ideas, and that the exigencies of his arduous struggle to sustain himself against an unscrupulous and powerful opposition were not overlooked. Be this as it may, there was in England, for more than a generation, the

curious spectacle of a great composer, working in the full blaze of fame and under the observation of many eyes, some of them not too friendly, he all the time borrowing right and left, without the reprehension of the public and, for anything we know to the contrary, without a word of complaint from the living masters whom he laid under contribution. If this phenomenon can be explained in any other way than that above indicated I shall be interested to learn the process.

JOSEPH BENNETT.

OLD ENGLISH FINGERING.

WHEN turning, the other day, over the old books of MS. lute music that have long rested from active service in the University Library of Cambridge, the writer came across an interesting bit of harpsichord tablature, which may possibly prove to be of service in determining the fingering for the scale, as practised by the English in old times upon keyboard instruments.

To all conversant in the slightest degree with old music, it is known how intricate, how full of rapid scale passages and of ornament was the old virginal music of the past—of (say) the later sixteenth and the early seventeenth centuries. It is known, also, that at that time the art of keyboard music had reached a high state of development in England, that many eminent masters were engaged in composition for it, and that their compositions were so artful and elaborate in character that Dr. Burney, at the end of the last century, declared that it would hardly be possible to find a master in Europe then who would undertake, after a month's practice, to perform some of these old pieces.

Now, perhaps because we never can believe that our forefathers ever did anything—not better than, but equal to ourselves, these old virginal MSS. continue to excite our surprise. We stumble over their notes as we try them, proficient as we are in pianoforte music; we wonder how the old masters played them, how they instructed those royal and noble maidens who were their pupils in the art of playing such catchy intricacies upon the virginal. To be sure, they approached their point of proficiency by a totally different method from ours. Yet whatever stray light we are able to snatch from early printed work or MS. as to the nature of those methods, only magnifies our wonder. How could they compass difficulties by methods seemingly most difficult in themselves?

It is only lately that the old modes of performance have been at all looked into. The masters who practised them, indeed, held them secret, the secret being divulged in return for payment of instruction, as was the way with most other arts and trades. An instruction book

for the harpsichord was not printed until a full century after all the Elizabethan masters of the virginal had been dead, and their "school" of composition had become practically extinct. Only an odd, scamped Arabic figure here and there over the notes (and even these, we fear, sometimes may have been added by a later scribe!) suggest to us how the hand was disposed of old for the execution of the piece.

Of course, the old German method has been known with more certainty. For doughty old Ammerbach, who published instructions for all keyboard instruments (organ, virginal, clavicord, gravicembalo, &c.) in 1571, expressly laid down rules for the scale. These practically excluded the use of the thumb and little finger, no doubt because of their shortness; for it had not seemingly been discovered that the shortness of the thumb, which permits of its passage *under* the long digits, is the grand factor of smooth and fast scale performance. Ammerbach's scale is very well known, but for convenience is repeated here. It runs thus—using, as he does, the figure 1 for the index finger of both hands, and the cipher for the thumb: Right hand—1, 2, 1, 2, &c., to the top, where it finishes 1, 2, 3; and returns, 3, 2, 1, 2, 1, to the bottom. The left hand runs, 3, 2, 1, 0, 3, 2, 1, 0, &c., to the top, where it finishes 3, 2, 1; and returns, 1, 2, 1, 2, 1, to the bottom. This curious way of climbing the scale on the keyboard by two fingers only must, I imagine, have emanated from the older lute playing, to which it is better suited. Man is vastly imitative; he learns a new form of instrument by applying to it the methods of an older one. As he had fingered his ancient open strings, so he would finger at first his new wooden or ivory keys. It required not only genius to discover the use of the short thumb (useless on open strings) upon the keyboard, but a revolutionary spirit to throw open the door of development that hinged upon its very shortness. Without that revolution our modern pianism certainly had not been.

The German method was therefore roughly known. But in some minds there has crept a curiosity as to whether the English composers fingered and performed their pieces in the same way. They undoubtedly (we may surely venture to say in consideration of the MS. tomes of virginal music we fortunately still possess) developed the art more freely than did men of other nations. Did they pursue this (seemingly) handicapped mode of execution? Did they discard their best finger-friend and renounce their thumb?

The subject, which becomes of interest as soon as the fine old virginal music is scanned, has never, so far, been thoroughly examined. A recent writer drew attention to it in a valuable article on "Fingering," which appeared in THE MUSICAL TIMES not long ago. In this he showed that the English had originally used the figures 1, 2, 3, 4, 5 to express the digits, and not +, 1, 2,

3, 4, as is generally supposed, which is but a late fashion borrowed from the Germans; and in citing the evidence of the "Choice Collection of Ayres for the Harpsichord or Spinett," published in 1700, for the fingering of the scale, he called attention to the extraordinary fact that here the fingers of the left hand are numbered the reverse way to our own—that is to say, the little finger is called 1 and the thumb 5; both hands, therefore, in this method of fingering, counting from left to right, 1, 2, 3, 4, 5.

However, in that edition of Purcell's "Choice Lessons for the Harpsichord or Spinett," which was engraved on copper for Mrs. Purcell in 1699 (and of which a copy exists in the Durham Cathedral Library), there is not only a fingered scale to be seen, but the numbering of the left hand fingers is precisely the same as the later instance above-quoted. This fact was known to the writer of the article "Fingering" in Grove's Dictionary, who quotes Purcell's method of fingering the scale. But the question of the numbering used for the fingers is only touched upon at the close of the article, when describing the German change from their old style, +, 1, 2, 3, 4, to the Italian mode, 1, 2, 3, 4, 5, about the time of Bach, when he says (presupposing the English mode as +, 1, 2, 3, 4): "The same (Italian) method came into partial use in England for a short time." "Purcell also adopted it in his 'Choice Collection' quoted above, but with the bewildering modification that whereas in the right hand the thumb was numbered 1, in the left hand the little finger was called the first and the thumb the fifth."

Thus the matter of English fingering has stood in a state of surmise and surprise, and may perhaps so stand for some time longer. Meanwhile, let us examine such evidence as to the English rule of the scale and the style of numbering as is furnished by some interesting bits of old MSS. in Cambridge. These push the matter farther back in date, and, indeed, suggest an entirely new view of old English left hand fingering.

The first record of English scale practice in print stands, I believe, in Purcell's book. The fingering runs, quoting the numbers there used—Right hand: 1, 2, 3, 4, 3, 4, 3, 4, &c., to the top, when it finishes 3, 4, 5; returning, 5, 4, 3, 2, 3, 2, &c., finishing 3, 2, 1. Left hand: 1, 2, 3, 4, 3, 4, 3, 4, &c., to the top, 3, 4, 5; returning, 5, 4, 3, 2, 3, 2, 3, 2, &c., to finish 3, 2, 1.

Now, as will be seen, this is not quite Ammerbach's fingering, for the main digits of the right hand in play are, in the German method, the first and second long fingers ascending; in the English, the second and third, and there is a similar difference in the descent. But both climb and descend the scale practically by means of two fingers only, and while the German permits a strange leaning to the use of the thumb in the left hand, the later

English version restricts that use severely to the turning-point of the scale, while permitting it equally, at that turning-point, to both right and left hands. We may remind the reader that this strange hop-scotch method of playing scales would not have, upon the old instruments, the objection that would accrue to it on the modern pianoforte; for as these instruments, by their structure, were incapable of sustaining sound, beyond the second that the wire was struck or plucked, there was no need for the performer to sustain his touch; the fingers might start from the keys and dance over them like bees about already honey-robbed flowers, without any injury to the sound. The question is: was Purcell's scale the accredited English scale?

We now come to the evidence of our manuscript. This Cambridge University MS. is numbered Dd. iv., 22. It consists of a book of lute tunes, mostly in dance measures—*almains*, *courants*, and the like, which are signed by such names as Robert Johnson, John Dowland, Richard Allison, Daniel Bachelor—all of them eminent lute performers and composers of the late sixteenth and early seventeenth centuries. The library catalogue describes the MS., which is bound up with a very similar one, as "A small folio, about 1620." This may be possibly slightly pre-dated.* But, from the character of the book and of the music, it cannot be much later; and the only question is, whether the page here quoted has been written in subsequently or not. This may be so, yet no latitude would bring it outside the seventeenth century, I think, or reduce its value as evidence of old scale practice.

It is the last page of music in the book, is written in the old virginal or spinet notation on two staves of six lines each, with F, C, and G clefs written above one another. After a rehearsal of the old names of the notes of the scale—the "Gamut," as it was called—follows this "Preludium":



It will be seen that the fingering here—3, 4, 3, 4 in ascent, and 3, 2, 3, 2 in descent—is Purcell's, or the English scale, and not Ammerbach's, or the German scale; though, as

it is probably of earlier date than Purcell's, the thumb is not admitted for the start. Unfortunately, the corresponding passage for the left hand is not fingered at all; and I have noticed this neglect of the left hand in a slightly fingered MS. specimen of notation that exists in the British Museum.

But what fingering there is for the left hand touches a most interesting point, and may prove that neither the order of left hand fingering given in the 1700 "Choice Collection," nor in the Purcell that preceded it, was an anomaly or eccentricity of the moment, but simply the genuine old English method that had not yet died out. For it is clear that when this MS. example was written, the numbering of the left hand fingers began with the little finger as 1, and that the thumb was 5, as the chords of the left hand show.

This new point, I think, may be substantiated from the Fitzwilliam Virginal Book, which lies, as everyone knows, in the Museum at Cambridge. This splendid collection of virginal music is now pronounced to have been probably copied out in the third decade of the seventeenth century. It can scarcely be earlier, from several indications to be found in its pages. But whatever the date of its copying, there is no ambiguity about the date of the compositions themselves. The lives of many of the earlier masters who wrote them shine clear in the light of fame, and the careful copyist has often inscribed the date at which the particular piece was written, as William Byrd, 1590; Philips, 1580; Tallis, 1562, &c.

Now I have found just a few marks of fingering in this MS., which were most clearly done by the original copyist's fine pen. Indeed, in one place the finger-figure comes between the note and its adjacent sharp, and, therefore, could not have been added later. It is interesting to notice that the majority of these few examples occur in Dr. Bull's compositions, because in one fine British Museum MS., wholly devoted to his keyboard music, there are also just a few examples of fingering too. We must suppose, therefore, that this fingering is the celebrated master's own; for if it had been due to the copyist he would have added more, or more indiscriminately.

To go now into particulars of this fingering: The examples given are the only ones—except two small marks—that have been gleaned in a glance through the thousands of bars which that close-packed MS. of 418 pages shows. Some puzzling discrepancies or faults appear, but a close copy has been made, so that the reader may judge of the rendering for himself:—



* I am sure this is the case with another MS., which contains a composition (amongst many others) of Charles Coleman's, and yet has been called "latter end of sixteenth, or early part of seventeenth century."

The image contains musical notation for twelve numbered examples. Each example is written on a single staff. Examples 2 through 11 are in treble clef, while Example 12 is in bass clef. The notation includes various musical symbols such as notes, rests, and fingerings (numbers 1-5). Some examples include the instruction '&c.' at the end. Example 3a is a separate short piece in treble clef. The examples demonstrate different techniques of fingerings and scale passages.

No. 1 is from a "Galiarda" of Dr. Bull's, on p. 35. It proves that there is, as Solomon said, "nothing new under the sun"; and that when the great pianist, Hans von Bülow, pronounced the importance of a figure that is repeated in composition being taken invariably by the same fingers, he had probably no idea that an old Englishman had discovered it before him and had practised it at the close of the sixteenth century. By the light of our English scale knowledge we conjecture this passage to start with the fingers 3, 4, 3, 4, and the notes marked with an asterisk to be likewise achieved by a similar hop over. This was too simple a rule for Dr. Bull to inscribe.

No. 2 is from a piece strangely inscribed "Praludium. El. Kidermister." It shows that

the advantage of change of finger on repeated notes was fully understood and practised of old, and that the thumb and little finger were used for extended passages. Indeed, the reserve about the thumb is here broken down; it is frankly numbered.

In No. 3, taken, like all the remaining examples but one, from the "Pavana" of Dr. Bull, on pp. 63 and 64 (No. 34), it is not so; for though it is quite clear that the thumb must be used for the lowest notes of the two chords in arpeggio, it is not marked. In 3a the arpeggio is executed with a skipping, closed hand.

No. 4 looks staggering at several points, but doubtless the finger 4 should be followed by the 3, as usual; the upper bound E, if seized by finger 3, would present a bit of descending scale; but the master, to save the thumb falling on the lowest note, gives 4 instead of the usual 3, as the skip over. The following 2 is only explicable on the supposition that the upper note is again attacked by finger 3.

No. 5 has its reasons self-evident. It shows not only the composer's adhesion to the repeating figure theory, but the way in which the virginal performer's hand was wont to skip about the keys. The next example, as well as the short ones following, are most interesting as showing fingering for the left hand; and they are in general only intelligible on the supposition that 1 stands for the little finger and 5 for the thumb. In No. 7 the B flat is taken by our (in latter-day parlance) first finger, here numbered 4. Example 8 is a quiet, scholarly bit of imitation, carried out in fingering too. In No. 9 the thumb clearly passes under the first finger on B flat to reach A.

No. 10 is extracted from one of Bull's fine structural passages of bass accompaniment. Its close imitation causes one to think that the copyist wrote 5 for 3 in the third bar. No. 11 appears, whether from error or not, quite inexplicable.

In No. 12, too, taken from Giles Farnabie's "The K. Hunt," p. 98, the quantity of fives in the left hand, though clearly meant each time for the thumb, is slightly bewildering. Doubtless, however, there is light under them could we get the clue. For, from the evidence only of these suggestive fragments of old handwriting in Cambridge, we surmise that Purcell's "bewildering modification" was not his own idea or a modification at all, but apparently an old English classical method; and that the scale practice of our forefathers, though allied to the German, was national and idiosyncratic too.

M. L. A.

FROM MY STUDY.

THE career of "Jenny Lind" is so well known, and was so fully discussed, not long since, in connection with her biography, that a sketch of it in this place would hardly interest the reader. I shall do better, perhaps, to seek

fresh material—fresh, certainly, to the present generation—in the pages of that merry, yet veracious chronicler, Mr. Punch. I take down, therefore, his volume for 1847, and find, under date May 15, a notice of the Swedish nightingale's *début*. Talk of enthusiasm when a professionally mordant pen writes as follows concerning a new singer: "To say too much is impossible; to say half-enough is more impossible still; and to flatter is the most impossible of all, for we might as well send for a pot of paint in order to paint the lily, or cover a

cannot tell again an extinct and now dusty old story; enough that Mr. Bunn asserted a claim upon Jenny Lind's services and threatened legal proceedings for breach of contract. Poor Bunn was the favourite butt of Mr. Punch, for some reason or other, and the arch-jester at once set his poetic young man to work in relation to the other poet's claim. The result was a parody on "The Battle of Hohenlinden," beginning—

On Lind, when Drury's sun was low
And bootless was the wild beast show,
The lessee counted for a flow
Of rhino to the treasury.

The bard tells how Jenny refused
"to sing at the menagerie" (there
had been a wild beast exhibition
at the "Lane"); also how—

Bunn in a flaming frenzy flew,
And speedily the goose-quill drew
With which he was accustomed to
Write such a deal of poetry.

Jenny, willing to meet him half-
way, offered £2,000 for a return of
the contract; but he would have
his bond—obstinacy which pro-
voked Mr. Punch's young man to
exclaim—

And now his action let him bring,
And try how much the law will wring
From her, to do the handsome thing,
Who had proposed so readily.

He now drops into history—

The Swedish Nightingale to cage
He fail'd; she sought a fitting stage,
And left him to digest his rage,
And seek his legal remedy.

Then shook the House, with plaudits risen
When Jenny's opening note was given,
The sweetest songstress under heaven
Forth bursting into melody.

But fainter the applause shall grow,
At waning Drury's wild beast show,
And feebler still shall be the flow
Of rhino to the treasury.

The opera triumphs! Lumley brave,
Thy bacon thou shalt more than save;
Wave, London, all thy kerchiefs wave,
And cheer with all thy chivalry.

Mr. Punch further represents
Mr. Bunn as inditing reproachful
verses to the faithless Jenny:

Why wilt thou not in Drury Lane
Let thy first notes be heard?
Impatient England waits thy strain,
My nightingale, my bird.
Are all the contracts thou hast made
False—hollow as the wind?
'Tis madness to be thus betrayed,
My faithless Jenny Lind.

The hollow drum may wear a mask
Of parchment pale and thin,
But is there not, I fain would ask,
A deep-toned voice within?
So thou mayst smother for awhile
The anguish of thy mind,
But there'll be groans beneath thy smile,
My faithless Jenny Lind.

Thy talents I would fain requite,
Though Lumley gives thee more;
They say thy salary is, per night,
One six six thirteen four thy strain,
But, discord to thy mind,
Whispers will come, from Drury Lane,
Of faithless Jenny Lind.



sovereign with a layer of Dutch metal, as endeavour to paint Jenny Lind's splendid achievements in their appropriate colours. . . . To those who cannot go repeatedly to Her Majesty's Theatre, we fear we ought to say, 'Go not at all'; for, once brought under the influence of the Swedish magnet, resistance will be impossible.

A little Jenny is a dangerous thing;
Hear oft, or taste not the Linderian spring."

With the appearance which Mr. Punch hailed so exuberantly was connected, in an unhappy sort of way, the late Mr. Alfred Bunn, at that time manager of Drury Lane Theatre. I

Jenny Lind went on tour, with Balfe as accompanist, at the close of her first season, whereupon Mr. Punch again expressed his feelings in song :

Adieu! Adieu! my Jenny Lind,
Farewell those eyes of blue!
Poor Judy sighs, Punch weeps him blind,
And howls dog Toby too.
Yon Star, that sings right up to C,
We follow in her flight;
Farewell awhile to Balfe and thee—
My Jenny Lind, good night.

* * * *

And now I'm in the pit alone,
With Lind no more to see—
But why should I for Jenny groan,
Who p'rhaps don't care for me?
Perchance, my verses may be vain;
For, cheered by stranger hands,
Jenny may ne'er come back again,
But stay in foreign lands.

With thee, my Lind, I'd gladly go
Athwart the foaming brine,
Nor care how hard the wind may blow,
To hear those airs of thine.
Farewell those locks, whose gentle waves
Adorn that brow so bright;
Farewell those crochets and those staves,
My Jenny Lind, good night.

After so much enthusiasm, Mr. Punch thought it due to his impartiality to print something on the other side, and instructed his "Fast Man"—a typical snob of the period—to write accordingly. Accordingly the "Fast Man" wrote:—

"We have had enough of Jenny Lind. She don't suit us; that's a fact. Her singing may be good, but it's severe. It may please your high-art men. They may like to hear *Susannah's* part in 'Figaro' sung according to the score; we don't. We would rather not hear 'Figaro' at all; but if we must listen to such dreary stuff, let us have it made as lively as we can. It wants embellishment to make it go down. We like the meretricious ornaments."

Further, as to the diva's acting, the "Fast Man" wrote:—

"We may like a quiet style of sister, but we admire an actress who comes out, and is jolly. Jenny Lind does the gentle, and the interesting, and the angelic. So do young people in a consumption. We call that sort of thing spoony. Then Jenny Lind is said to be such a good girl. What has that to do with the merits of a singer or an actress? . . . Jenny Lind may be a good girl, but good girls, like good boys, are often slow."

In the spring of 1849, Jenny Lind then numbering the Bishop of Norwich among her friends, it was doubtful whether she would appear on the operatic stage. She did, however, and the public were frantic with desire to witness her performances. Mr. Punch's parodist, imitating Byron's description of the Waterloo Ball, thus sang the battle at the doors:

Within a little niche of that throng'd hall
Sate Lumley's money-taker; he did hear
That union of sounds, the shriek, the squall,
Which fell with noise familiar on his ear;
And then he smiled when a clenched hand drew near
With a half-guinea, which he knew full well
Required a check the barriers to clear:—
A privilege which he alone could sell,
And many, to be foremost, struggling, gasping fell.

Ah! then and there was hurrying to and fro,
And gathering shawls, or fragments of a dress;
And skirts all torn, which, but an hour ago,
Might well be called the pink of tidiness.
And there were sudden parings, in the press,
Of ladies from their *beaux*, and opera ties
Were rudely torn asunder—more or less;
No longer fit to meet fastidious eyes,
Which on so grand a night are sure to criticise.

Mr. Punch was much concerned about his favourite's growing aversion from the stage, and he gave her, from time to time, a bit of his mind thereant. Moreover, he is vehemently suspected of having procured a German gentleman of very shadowy aspect, named Wolfgang Amadeus Mozart, to summon her before Mr. Hardwick, the respected magistrate, for assaulting and ill-treating Zaubrerflöte, one of his children, by taking pieces out of the body of the said child and exhibiting them in public. Jenny was attended at the police court by the Swedish Ambassador, half-a-dozen Bishops, and many pattern people from Exeter Hall. Herr Mozart, having stated his complaint, called, as witnesses, Mr. Morning Post, who swore that many of the fragments "fell lifelessly and inoperatively on the ear"; Mr. Morning Herald, who deposed that "the music was much enfeebled"; and Mr. Morning Chronicle, who declared defendant's "talisman had lost its influence." Called upon for her defence, Jenny was about to speak when the B-h-p of N-r-ich advised her to sing. Jenny sang, and "the worthy magistrate sank back in his chair—the police officers embraced one another—the whole Court were entranced and dissolved—and, taking advantage of the moment, the aforesaid B-h-p led Jenny to his carriage and drove from the office in triumph."

I have plucked these lively utterances out of the dead past with the greater readiness because they show, eloquently enough in their way, what absorbing interest centred in the Swedish singer during her brief operatic career amongst us. The portrait which accompanies these remarks represents Jenny Lind as *Amina*, and is a reproduction of a contemporary print.

There are many still living who can recall the massive form and ponderous voice of Luigi Lablache, a London favourite less than half-a-century ago. But to the majority of readers he is merely a name, connected with a few traditions of the extinct opera-house in the Haymarket. This great artist was born at Naples, December 6, 1794, educated at a Conservatory there, and received lessons in singing from Valesi. It is said that he was a negligent student, caring little for music, and by no means a wholesome influence among his fellows. Aptitude, however, asserted itself on an occasion at which he undertook to fill the post of a sick contra-bassist. Lablache had never touched a double-bass, but in three days he sufficiently mastered the instrument to acquit himself with credit. As soon as his possession of a magnificent bass voice declared itself, the young man, like many young men in the present

day, became impatient of study. Five times he stole away from the Conservatory to fulfil engagements in the smaller theatres, and thus was the cause of a royal decree forbidding managers to employ singers who were still pupils. When released, in 1812, Lablache appeared at the St. Carlo, and entered upon a career which proved one long success. He came to London in 1835, and found no difficulty in winning English suffrages. Later, he became a special favourite of Queen Victoria, to whom, it is said, he gave lessons in singing, besides frequently taking a part in the private musical doings of the Court. Early in the "fifties"

Obliging correspondents have sent additional examples of the musical epitaph. From Friern Barnet, Mr. Robert Sterband forwards a curious inscription still extant in Minster Church, Boscastle, Cornwall. The persons referred to are William Cotton (*obit* 1656) and his wife:

Forty-nine yeares they liued man and wife,
And, what's more rare, thus many without strife.
Shee first departing, hee a few weeks tryed
To liue without her, could not, and so dyed.
Both in theire wedlockes great sabbatick rest
To be, where theeres no wedlock, ever blest,
And having here a jubily begun
Theyr taken hence that it may nere be don.

3 diatrite. 8 diapason. 5 diapente.

In perfect concord may they still agree
Whose very numbers teach them harmonie.

$\frac{3}{5}$
 $\frac{5}{8}$

Mr. Sterband adds: "The latter portion, which relates to a family of three sons and five daughters, is the most interesting from a musical point of view—especially as regards the use of the term 'diatrite.' No mention of this is to be found in Grove's Dictionary." Nor does "diatrite" occur in the dictionaries of Rousseau and Busby. It is absent also from Stainer and Barrett's "Dictionary of Musical Terms"; from Moore's voluminous "Cyclopædia of Music," and from the still more copious Cyclopædia, published in 1888, by Scribner. The word, however, is no less legitimate than "diapente." Cordial acknowledgments are due to Mr. Sterband for so singular an example.

My friend, Mr. Stephen S. Stratton, has kindly sent me two other specimens, received by him from a correspondent in the North of England. The first is to be found in the beautiful "Galilee" of Durham Cathedral:

John Brimleis body here doth ly,
Who praysed God with hand and voice
By musickes heavenlie harmonie
Dull myndes he maid in God rejoice
His soul into the heavnes is lyft
To prayse Him still that gave the gyft.
Obit Ao. Dni. 1576, Octo. 13.

the famous bass began to think of retirement and rest, to which end he bought a property at Maisons-Lafitte. But Lablache was not destined to enjoy it long. In 1856 his health became unsatisfactory and sad forebodings filled his mind, so that, when the Russian Emperor sent him a gold medal, with the Order of St. Andrew, the desponding artist exclaimed, "That will serve to decorate my coffin." The waters of Kissengen and his native air were tried, but to no purpose; and on January 23, 1858, after receiving the last sacraments from an old colleague who had left the stage for the Church, Lablache passed away. He died in Naples, but was buried at Maisons-Lafitte.

The second epitaph is found on a stone inserted in the South wall of St. Mary the Less, South Bailey (Durham?):

Here Lieth ye Body of Mr.
William Greggs Late Organist
Of ye Cathedral Church at
Durham who died ye 15th day

of October 1710 in ye 48 year
of his Age was Son of Jo.
Greggs, gent, of York, a
Sufferer for K. C. I.

Mr. Stratton writes that he has never met with the names of those musicians in any book. I have also searched for them in vain. Perhaps some resident in Durham may be able to throw light upon this darkness.

A correspondent writes: "I have been waiting, hoping you could tell me something of the musical (vocal) abilities and career of Sophie Cruvelli." My friend will not have to

wait much longer. That artist has some interest for me as entering into my early musical recollections. I saw her play *Fidelio* just before she suddenly and unceremoniously ran away from Her Majesty's Theatre. X.

THE *prima donna* in fiction is no novelty. She plays an honourable part in two of the very best musical novels in existence—George Sand's "Consuelo" and Mrs. Cornish's "Alceste." She now re-appears in "The Minor Chord," by J. Mitchell Chapple (Chatto and Windus), in the person of Madame Helvina, *née* Minza Maxwell, who is altogether a momentous and sensational individual. She was cradled in music, and awoke every morning to the sound of the "Maiden's Prayer" or Schumann's "Jolly Farmer"; for "father never left home in the morning without mother playing them." The mother, "bless her heart! was so magnetic"; and the young Minza appeared in public as a violinist and vocalist at a Recital organized by the magnetic parent when Minza was only ten. Her great effort was an aria from "Il Trovatore," with regard to which we read the following luminous passage: "The first note I shaded with a full robust chest tone, soft and sustained, which I have always loved since, and which is considered one of my greatest powers as a singer." Soon after, she began her "starring tour" in a church. "The first number was 'Pull for the shore,' from the Gospel Hymns. I sang the verses and the chorus joined, and when the curtains were pulled aside a real boat was wheeled across the stage on bedstead castors, with ropes. This was a modern realism that pleased. It was dramatic and a surprise." Ultimately, Minza grew beautiful, married a husband who went mad from overwork, and finally blossomed out into a full-blown *prima donna*. We have not space to chronicle one tithe of the delicious musical absurdities in which this novel abounds. One passage describes how, at a crisis of her career, she detected a minor chord in a chorus of railway whistles. She captivates the heart of an English Viscount, Lord Hamper; sings with brilliant success at Bayreuth; purchases a street piano-organ as a relief to Wagner's music; and finally resolves to decide the question of marrying again by the conclusion of a new song. "'If its last chord trembles with the plaintive minor, my life must continue as it is; if it resounds with the hope and buoyancy of the major, I will do as you ask me, and marry you.' 'Glory be to the chord!' he exclaimed enthusiastically, embracing me passionately. 'But, remember, I said, drawing myself away, 'I am superstitious, and I am in earnest. If that last chord is a minor, my life must continue as it is—I will never marry.' 'But it won't be, Helvy. It's a major blooming with orange blossoms, you bet!' he said confidently." We must let our readers discover the sequel for themselves, promising them a rich feast of exquisite ineptitudes in the perusal of this astonishing romance.

WHAT a pity it is, now the church organ is in many ways so greatly improved and playing on it so much facilitated by pneumatic and electrical appliances, that so little is done by the designer for the external appearance of the instrument. A plain deal case supporting a range of pipes, held in their places by a rude iron band or frame, is often considered sufficient for an important organ. This consideration was impressed on the hearers of a Lecture given by Mr. Hill, the well-known organ builder, at the

"Workers' Guild," Clifford's Inn, on the 1st ult., when the beauty of the old cases was dwelt upon, not only by the lecturer himself, but by subsequent speakers—notably several prominent members of the architectural profession. The removal of organs from screens and western galleries was regretted, and the destruction of many well known and handsome cases generally deplored. The organs of the fourteenth and fifteenth centuries appear not only to have been carefully preserved as valuable musical instruments, but cherished as lovely things. Architecturally designed to suit their positions, and suitably decorated, they were an added beauty to every ecclesiastical edifice. The organ, now, is pushed away, for choir purposes, into some corner of the chancel (rarely built for it), and too often is neither considered acoustically nor architecturally; while as to decoration, some paint—generally a crude and unsympathetic blue powdered with gold stars or *fleurs de lys*—is frequently thought to be all-sufficient. Where now are the beautifully painted winged doors that adorned while they protected the old mediæval organs? Surely the demon of cheapness has not swept them away for ever into the bourne of the unnecessary. Useful and beautiful, they should be revived, if only for the credit of Music's sister arts.

A PROSPECTUS has reached us from the committee recently formed in Dublin and representing the National Literary Society, the Gaelic League, and the musical profession in Ireland, with a view to organising a National Musical Festival to be held at an early date in Dublin, under the Irish name of "Feis." The aims of the movement are fourfold, and are defined as follows: "1. To give the public an opportunity of hearing Irish music rendered in the best possible manner—every effort being made to interpret the old tunes or melodies in strict accordance with the traditional manner of performance. 2. To encourage the publication of Irish airs, now preserved in manuscript collections, and to secure the notation of such musical fragments as may still be heard in various parts of the country, but which have hitherto baffled the efforts made to record them by collectors. 3. In accordance with the expressed wish of the members of the Gaelic League, to render many of the items in the Irish language. 4. To offer such inducements as would give a stimulus to the rise of a New Irish School of Composers, who, by their works, may prove that it is possible for Irish musicians to be as truly National in their art as Dvorák or Grieg have been." It is proposed to call a public meeting shortly, at which the arrangements for the holding of the "Feis" shall be discussed. Meantime, Professor Stanford, who has rendered such invaluable service in popularising the ancient melodies of his country, has promised his hearty co-operation, and in view of the many distinguished Irish men and women who adorn the ranks of the musical profession, there is, at least, strong presumptive evidence that the movement will be vigorously taken up and carried to a prosperous issue.

THE sudden insanity of a New York musician, who assaulted a ticket collector on the elevated railway, was attributed by the Press to his "musical studies." This has set the *New York Times* speculating on what those studies may have been. "Is he a fiddler?" asks the ingenious writer. "Then, mayhap, he lost his reason trying to find a soul in a seven dollar violin, purchased in a pawnshop. Or he may have sat up too late studying Herr Krehbiel's translation

of Courvoisier's 'Technics.' Or, perchance, he ran across a concerto for violin and bagpipes, by Max Vogrich. Or it may be that he went mad from playing the Kreutzer Sonata with Karl Klindworth. But perhaps he is a pianist. In that case madness may have followed an attempt to play all Beethoven's sonatas at a single sitting. Or he may have gone crazy on a combination of Chopin and Würzburger Hofbrau. Or he may have had to accompany Scaldi. Or perhaps he had written a concerto. There is nothing so fatal as writing a concerto." Several of these explanations, *mutatis mutandis*, might hold good on this side of the water; but many others will readily suggest themselves to persons desirous of establishing a connection between insanity and musical studies. For example, one would never be surprised to hear of a musician having lost his reason in the attempt to understand the mixed metaphors of the *Latterday Pooh Pooh*, or to reconcile the conflicting statements of the *Pellmellikoff Gazetzkys*.

BEAUTY may fade, seasons may fly, but statistics, the modern poet tells us, will never die. Their only drawback is their general futility. What earthly purpose can be served by informing people that a postman who has gone his rounds daily for forty years has in effect journeyed round the world seventeen and a half times, or that the number of flies killed in a London restaurant during one hot summer would, if the carcasses were laid out in a straight line, reach from the Land's End to John o' Groats? One of these statistical time-wasters, and a Wagnerian to boot, has gravely published the number of bars contained in each act of each one of Wagner's operas—a howling wilderness of figures. Now had he wished to employ his time to some purpose he would have compiled a list which would have been curious and instructive. Let some one with the requisite time and patience at command take a thousand bars of common time, say, from representative works by Mozart, Beethoven, Wagner, and any one else you like; let him figure out how many distinct changes of key there are in each, and how many changes of harmony; also how much of each (calculating by crotchets) is tonic harmony, dominant harmony, and so forth; how many common chords, dominant sevenths, diminished sevenths, and so on. The result would give a rather striking comparison between old and new musical methods. We offer this valuable suggestion free gratis to statisticians in want of an object upon which to expend their unhappy powers.

OUR esteemed collaborator, Mr. J. S. Shedlock, has been hard at work for some time on a "History of the Pianoforte Sonata," which will shortly be published by Messrs. Methven and Co. In it will, of course, be traced the evolution of this most important instrumental form; the development of the Pianoforte Sonata of the present day from the *Clavier Sonate* of the seventeenth century being kept well in view. The first portion will deal chiefly with Kuhnau, Emmanuel Bach, and Scarlatti; but the works of Corelli and, perhaps, still earlier composers, who most certainly prepared the way for these men, will not be forgotten. The next epoch is, of course, that of Haydn and Mozart; but we are glad to know that Mr. Shedlock proposes to deal with many other writers of Sonatas during the eighteenth century whose names are but little known except to serious students. These composers made many interesting experiments with regard to the contents and grouping

of movements—experiments of which, it is most probable, Beethoven largely availed himself. The Sonata since Beethoven—such as we have it, say, in Schumann, Brahms, and Chopin—and possibly the Sonata "of the Future" will form the last, and, as some perhaps may think, most interesting section. Such a volume has long been wanted; hitherto the only comprehensive essay of the kind available has been that by Dr. Parry in Grove's Dictionary.

A LIVELY series of articles on "Traditions" has been appearing in the columns of *Le Ménestrel* from the pen of M. Montaux. There are false traditions as well as true, and it is chiefly with the former that the writer is concerned. In regard of costumes on the operatic stages he tells several curious anecdotes. Thus he states that when Gounod's "Mireille" was produced, Madame Carvalho insisted on appearing in the costume of a Swiss peasant—as may be proved from the coloured prints still in existence—and that a considerable time elapsed before any *prima donna* ventured to disregard this "tradition" and dress the part in the picturesque garb of the daughters of Arles. At the same time, M. Montaux pleads vigorously for a certain latitude in regard to costume, and protests against the tradition which condemns *Mephistopheles* to his red carnival dress and *Valentine* to his equally inevitable get-up. M. Maurel, it will be remembered, defied this tradition a few seasons back when he gave us a grey *Mephistopheles*, while Madame Nuovina violated another tradition by appearing as a black-haired *Marguerite*. There is certainly this to be said in favour of the latitude advocated by M. Montaux—that it tends to lend an element of freshness and surprise to works which are in danger of becoming hackneyed from being invariably mounted with the same scenery and dresses.

PLEASANT it is, amidst much discouragement, to meet with a real and indisputable piece of evidence of improvement in public musical taste. Is not the genuine success of "Hänsel und Gretel" such evidence? The writer remembers a conversation which took place between Sir Julius Benedict and Carl Rosa just fifteen years ago. They were both shrugging their shoulders over the success of the "Cloches de Corneville," which had been enjoying a run of some four hundred nights. Said Benedict, "Do you mean to tell me that if this wretched thing can run all that time, that if you were to mount some really powerful good opera—say Wagner's 'Walküre'—you couldn't run that for at least thirty nights?" Said Rosa, with a full knowledge of the British public's taste: "No, certainly not!" Fifteen years have passed, and an opera of the most advanced type, written by an entirely unknown composer, is produced with no flourish of trumpets, but excellently sung and acted. Not merely the musicians, but the general public crowd to hear it, and, in spite of all adverse circumstances, it bids fair to run as long as the most inane of the so-called comic operas. This fact is one of the most encouraging recently placed before students of musical progress.

In the second volume of Schubert's Songs (in the new edition by Messrs. Breitkopf and Härtel, No. 90), "Idens Nachtgesang," words by Kosegarten, has, according to the editor, Herr Mandychewsky, been published from an autograph in the possession of Herr Craz, of Vienna. It may be interesting to know that in the British Museum (MS. 29,999) there

is a copy of this song, which has all the appearance, especially as regards the composer's signature, of an autograph. The notes are the same as in the version now published. At the beginning of the three bars, 9—11, the latter has an *fp*, not marked in the British Museum copy. The latter, again, has only the first stanza of Kosegarten's poem written under the music, the published copy has in all six stanzas.

FACTS, RUMOURS, AND REMARKS.

A CERTAIN composer, having read the verses headed "The talk of Torquay" (see *MUSICAL TIMES* for February), felt that so touching an expression of public disappointment and annoyance "yearned for music." He immediately supplied the want, and now the feelings of Torquayers, the South Devonians, and their sympathisers can have vent in song:—

"THE TALK OF TORQUAY."

The musical score is written for voice and piano. It consists of five systems of staves. The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are written below the vocal line.

Said the peo - ple of Tor - quay, "Oh, my
 ♯ = 184.

goodness, do you see Pad - er - ew - ski's shortly coming down from

town, With his pi - an - is - tic feats, And the

pri - ces of these seats Seem, just like the great performer, coming

down, seem, just like the great perform - er, com - ing down?"

A BROADSTAIRS correspondent, in forwarding the programme of a local Concert, directs attention to the following item: "Interval of ten minutes, during which will be played pianoforte solo, 'Mattei's Grand Valse.'" As to this he says: "It would be interesting to know if this interval is likely to be the most enjoyable part of the entertainment—as described in the short glossary of musical terms in the last number of *THE MUSICAL TIMES*. It is quite bad enough for audiences to talk during the performance of instrumental music, but for the promoters of concerts to invite them to do so is surely deserving of severe criticism."

SYMPHONY and sympathy are interchangeable terms with our amusing young friend the printer's boy. A correspondent mentions a case in which his griminess made "Schubert's Symphony in C" into "Schubert's Sympathy in C," and another wherein the writer of an article on Lady Augusta Stanley was represented as saying that "each day revealed some new symphony, some new manifestation."

My old correspondent, the Rev. W. E. Stebbing, late Curate of Morpeth, sends me the following Sonnet, addressed

TO VERDI

(After hearing his Requiem Mass).

Dear master! this thy mighty chaunt of death,
 And judgment, and the sad sin-scorched soul,
 Heaving deep thunders as Time's surges roll,—
 Scaling the gloom with terror's shrill-set breath,—
 Mutt'ring what passionate prayers the spirit saith,—
 Shows thee among the mountain peaks of art,
 Topp'd happy but by one, where died Mozart,
 Whose spirit 'mid the snows long lingereth.

Yet, master, ere thou goest another strain
 We beg; set all thy forces in array;
 'Mid war harmonic sing a song of life:
 Life billowing with large pulses like the main,
 And fed with bounty of the night and day,
 And conquering combatants in kingly strife.

A CORRESPONDENT sends the following traveller's tale, and questions thereon founded:

Some remarkable experiences of a dignitary of a Northern Cathedral have reached us, which suggest many interesting questions as to the musical sensitiveness of animals. He relates that, on a visit to the Holy Land, while riding a very spirited horse on the plains of Bethlehem, he was so overcome by the associations of the scene that he involuntarily broke out into the appropriate and well-known hymn, "Hark! the herald angels sing," in the major key. The animal he bestrode at once became absolutely ungovernable, and executed such a violent series of prancings that the reverend dignitary was in serious danger of being unhorsed. With a fine appreciation, however, of the situation, it occurred to him at once that the cause of the creature's restiveness was its absolute unacquaintance with music in the major mode. The Reverend Canon frankly admits that he was not musician enough, on the moment, to reset the tune in question in the minor mode to meet his steed's susceptibilities—but, happily, he was able, in his perilous situation, to recollect *another hymn tune*, in the much desired minor mode, upon his singing which the animal at once became pacified and was quiet as a lamb, to the great comfort of his reverend rider. *Apropos*: (1.) Are Arab airs as a rule in a minor key? (2.) Are animals generally sensitive to the relations of major and minor? (3.) Has any of your readers tried the effect on himself or his friends of "Hark! the herald angels sing" IN A MINOR KEY? (4.) We should like to know what the hymn in the minor key was which proved at once suitable to the situation and pacifying to the horse.

SOME critics dole out laudatory adjectives in a grudging spirit. Others are as lavish as a spendthrift. A correspondent, writing from Pembroke College, Cambridge, calls my attention to one of the last-named class, whose notice of a Recital lately given in the University town contained the following expressions: "majestic sonata"; "beautiful *sostenuto* and *crescendo* effects"; "delicious, tender *morceau*"; "beautiful smoothness and sweetness"; "limpid clearness"; "incisive *appoggiaturas*"; "most entrancing"; "ethereal grace and softness"; "beautifully performed"; "splendidly played." Happy critic! The "black ox" of pessimism has not trodden upon your foot, and in your eyes the good is very good. Keep in that state as long as you can, for even its illusions are better than the actualities of sourness and snapping.

AN Edinburgh correspondent, Mr. Charles Smith, writes concerning the suggestion that a series of notices dealing with the lives of eminent English composers for the Church would be acceptable to readers of THE MUSICAL TIMES. He remarks: "If my suggestion were more widely known, I am in hopes other approvers would come forward. There must be no end of interesting information concerning these great men, which we should be all the better for knowing." Mr. Smith is good enough to hope that I will take up the task. For myself I can only say now that the matter has not been overlooked, and that, when some pressing obligations have been discharged, it shall receive due attention.

I HAVE found some notable sentences in a Yorkshire paper containing a criticism of Paderewski's Bradford Recital. "In his playing of Beethoven's Sonata (Op. 111)," says the writer, "it was fascinating the facility with which he changed his rhythm and intuitively phrased so beautifully." Again: "Schumann's 'Etudes Symphoniques' (Op. 13) gave him the opportunity of showing how intensely, even magnetically, expression can be conveyed into melody notes, and sing witchingly wailful refrains, though surrounded by intricate harmonies." Expression singing witchingly wailful refrains (the alliteration may be commended to Mr. Swinburne) in the midst of intricate harmonies makes a striking and novel picture. The writer continues: "Liszt's 'Etude de Concert' was not only brilliant, but moved his audience to the greatest enthusiasm by his telling clearness of touch of every note in the most rapid of finger passages." Grammatically, the Etude did this, but, of course, Paderewski is meant. The whole may pass as a fine example of word-slinging.

MR. J. C. B. TIRBUTT is delivering a series of musical lectures in connection with University Extension College, Reading, and, judging by one on Beethoven which I have read, very judicious and instructive discourses they are. Within the necessarily limited time allowed, Mr. Tirbutt not only gave a sketch of the master's life, with incidental references to many of his works, but laid before the audience, with the help of some good artists, such examples as movements from the Pianoforte Trio (Op. 1, No. 3) and one of the Sonatas for pianoforte and violoncello (Op. 5), the Violin Romance in G, and several songs. There is no limit to the advantages of lectures like those of Mr. Tirbutt.

AN unlucky reviewer once dealt with a modern edition of Johnson's Dictionary as a new work, and rated the great lexicographer pretty soundly for the

opinions stated in the preface. That was a large error, but a little one, in some respects, when compared with the achievement of a Queensland critic. Mozart's Mass in C (No. 1) having been chosen for performance in the Roman Catholic Church at Bundeberg, the gentleman referred to indited a preliminary paragraph, and said that the work was "composed for Salisbury Cathedral's great Easter Festival in 1779; after an absence from his native town, it was looked on as a sort of test work, and he was compelled to acquit himself creditably to be placed on the pedestal of genius." Concerning the performance, it was said: "The Kyrie eleison is somewhat restricted as to length, but to render the Mass more complete, a phrase or two is introduced at the end. The next part was the Gloria, which changed in time, and was remarkable for the beautiful manner in which the voices joined on to the symphonic orchestra," which consisted, I am credibly informed, of three violins, violoncello, and American organ. Continuing, the writer says, "Here the movement of the treble and alto voices was very striking, while the Credo was rendered in perfect style, the voices being set off by the interesting tones of the violins. The Benedictus was given in a sweet and simple manner, with capable movement of the parts in a vocal quartet." The correspondent who sends these extracts thinks comment unnecessary. So do I.

JOSEPH BENNETT.

ROYAL CHORAL SOCIETY.

THE new works produced at our leading provincial festivals seldom meet with immediate favour when presented to London amateurs; but the first performance of Dr. Hubert Parry's Birmingham Oratorio "King Saul" proved an exception, a large audience assembling in the Albert Hall, on the 7th ult., when the latest composition of a musician whom England properly delights to honour was given by our leading metropolitan choral society. It was generally recognised when this remarkable work—remarkable alike as an oratorio and an epic poem—was produced in London that sundry excisions would have to be made, and Dr. Parry has taken the kindly advice tendered to him, though it is a matter for regret that the Prelude, in which the leading themes in the score are introduced to notice, was sacrificed; though, of course, it can be restored on any future occasion. The jubilant soprano solo for *Michal* was more easily spared, and the curtailments in the majestic *Finale* to the fourth act were justifiable. That "King Saul," in its revised form, was not too long, even for an Albert Hall audience, was shown by the fact that the audience did not sensibly diminish until close upon the termination of the performance, a rare experience at Kensington Gore. Commencing his career as a composer with perhaps unconscious imitation of modern German masters, Dr. Parry has gradually moulded his style according to what may be termed Anglo-Handelian methods, as regards the use of diatonic sequences, directness of expression, and general breadth and virility in writing. But he can be subtle and dramatic when he pleases, as in the music allotted to the *Evil Spirit*, the night soliloquy of the fate-stricken monarch, and, above all, in the scene with the *Witch of Endor*. In the last-named episode the composer has fairly surpassed all his previous efforts in the direction of vivid picturesque orchestration. If "King Saul" did not seem so overpowering in its effect as at Birmingham, allowance must be made for the glamour which always attaches to Festival performances. But although there were certainly slips in the orchestra, the Albert Hall choir worthily sustained its reputation in the massive choral numbers. Mr. Henschel was again unsurpassable as the *King*, whom Dr. Parry has made the most striking figure in oratorio since Mendelssohn penned "Elijah"; and other members of the original cast were Miss Anna Williams and Mr. Edward Lloyd, who, of course, did well in not very important parts. Miss Florence Oliver

was a very efficient representative of the *Evil Spirit*, taking the somewhat arduous part at short notice in place of Miss Marie Brema, who was unfortunately unable to repeat her original impersonation. Mr. Douglas Powell was efficient as *Samuel*, and the composer, who conducted in person, had no reason to feel dissatisfied with the reception of his magnificent work.

SYMPHONY CONCERTS.

THOSE who still persist in attributing the attractiveness of Wagner's music to a caprice of fashion, must have had some difficulty to account for the overflowing audience which, on the 14th ult., crowded all the cheaper portions of the Queen's Hall, while very many stalls were unoccupied. On this occasion Mr. Henschel devoted his Concert to the works of the Bayreuth master, and, in commemoration of his death-day, Beethoven's Third Symphony. The great work of the Bonn master received an excellent interpretation, particularly with regard to the *Adagio* and the emphatic *Finale*. Very meritorious interpretations were also given of the Wagnerian excerpts, which consisted of the Prelude to "Lohengrin," the so-called "Good Friday music" from the third act of "Parsifal," and the familiar orchestral arrangement of the Introduction and closing scene from "Tristan and Isolde." Greater intensity of expression now and again was demanded by the music, but that the performance abundantly satisfied the requirements of the large majority of its attentive listeners proof was frequently manifest. The vocal pieces were *Elsa's* Dream from "Lohengrin" and *Senta's* Ballad from "The Flying Dutchman," both expressively sung by Miss Esther Palliser.

CRYSTAL PALACE CONCERTS.

THE Saturday series was resumed, on the 16th ult., with a programme devoted exclusively to the compositions of Wagner, the anniversary of whose death had occurred three days earlier. In the famous love duet from "Die Walküre" Miss Edith Miller, who has done such good work as the *Witch* in "Hänsel und Gretel," made a decidedly favourable *début* at these Concerts as *Sieglinde*, Mr. Lloyd singing the music of *Siegmund* with his wonted refinement and skill. The purely orchestral selections comprised the Prelude to "Lohengrin," the "Walkürenritt," and the "Kaiser-marsch," of which the last-named was given with especial success. The programme was completed with an extensive selection from the closing scene of the "Meistersinger." Here Mr. Lloyd was irreproachable as *Walther*, Miss Miller acquitted herself with credit as *Eva*, and useful aid was lent in the rôles of *Pogner* and *Sachs* by Messrs. Miles and Ludwig. The choruses were sung satisfactorily by the Crystal Palace choir, and the whole Concert directed with his usual ability by Mr. Manns.

MONDAY AND SATURDAY POPULAR CONCERTS.

SOME of Mr. Arthur Chappell's programmes coming within range at present need little more than formal notice, the first, on Saturday afternoon, January 26, being an example in point. Rubinstein's piquant Quartet in F (Op. 17, No. 3) was repeated by Lady Hallé and her co-artists, and occasioned a desire to make further acquaintance with the deceased Russian musician's concerted chamber works; Mr. Leonard Borwick imparted the requisite delicacy in his interpretation of Mozart's Pianoforte Sonata in D, the last and finest of several works in this key; and Lady Hallé was superb in the popular "Benedictus" and "Saltarello" from Sir Alexander Mackenzie's set of six violin pieces, composed at Florence in 1887. Mrs. Helen Trust was charming in some old songs by Boyce and Linley, and a perfect performance of Schumann's vigorous Sonata in D minor for pianoforte and violin (Op. 121), the second of two works of this class, written apparently in haste towards the close of the master's career, completed the programme.

There is little to be said except formal record concerning the Concert of the following Monday. Spohr's tuneful Quartet in A (Op. 93) and Brahms's splendid Pianoforte Quintet in F minor were the concerted pieces, and Mr. Leonard Borwick played Grieg's Ballade in G minor

(Op. 24)—virtually an air with variations—in his best manner. A very favourable impression was made by Herr von Dulong, who, though presumably a German, has the pure Italian method of vocalisation, as was evinced in songs by Schumann and Brahms.

Another masterpiece of Brahms, the exquisitely beautiful Clarinet Quintet in B minor (Op. 115), was played on Saturday, the 2nd ult., and again on the following Monday, St. James's Hall being well filled on both occasions. Mr. Mühlfeld once more displayed his perfect command of his instrument in the principal part. On the first occasion he also took part, with Miss Fanny Davies, in Weber's Duo Concertante in E flat for pianoforte and clarinet, Miss Davies rendering as her solos a Scherzo and an Impromptu of Chopin with much, but perfectly unaffected, expression. Madame Emily Squire gave satisfaction in her songs.

On the 4th ult. the programme included Beethoven's early and melodious Trio in B flat for pianoforte, clarinet, and violoncello (Op. 11) and Schumann's Sonata in G minor (Op. 22), magnificently played, alike in technique and feeling, by Mr. Leonard Borwick. Mr. Hugo Becker gave a pleasing *cantabile* movement for violoncello by César Cui, and Miss Fillunger was altogether admirable in two of Brahms's recently published Volkslieder.

The programme of Saturday, the 9th ult., was of a stereotyped pattern, and there was only a small audience. It will suffice to state that the concerted works were Beethoven's Quartet in A (Op. 18, No. 5) and Mendelssohn's Sonata in B flat for pianoforte and violoncello (Op. 45); and that Miss Eibenschütz in Beethoven's Variations in C minor, Lady Hallé in a recitative and *Adagio*, from Spohr's Violin Concerto in G minor (No. 6), Miss Kate Cove in well-chosen songs by Liszt, and Miss Maude V. White gave a large measure of satisfaction.

Sir Alexander Mackenzie's Pianoforte Quartet in E flat, the work which first drew attention to the dawning ability of the Scottish musician about twenty years ago, was performed on the following Monday, and its freshness and vitality were recognised by those who heard it now for the first time. The music bears throughout the impress of youthfulness and joyous life, and it was beautifully rendered by Miss Fanny Davies, Lady Hallé, and Messrs. Gibson and Whitehouse. Miss Davies gave a most intelligent performance of Beethoven's Sonata in D minor (Op. 31, No. 2), a favourite with her former preceptor, Madame Schumann, and Mendelssohn's Quartet in A minor (Op. 13) completed the instrumental portion of the programme. In songs by Mendelssohn, Dvorák, and Paderewski, Madame Amy Sherwin showed that she has much advanced in respect of vocal refinement.

Two features lent special interest to the Concert of Saturday, the 16th ult. One was the first appearance of Mr. Emil Sauer before Mr. Arthur Chappell's audiences and the other Rubinstein's only Pianoforte Quartet in C (Op. 66) which was performed for the first time. This work displays the deceased Russian *virtuoso* in his ripest manner as a composer. He was seldom symmetrical in dealing with symphonic forms, and the first and third movements of this Quartet are somewhat disjointed and rhapsodical, though in the latter defects in construction are atoned for by the impressiveness of the writing generally. This slow movement reminds the hearer of Beethoven's in the Pianoforte Trio in D (Op. 70, No. 1). The *Allegro scherzando* in F is very bright and piquant, and the *Finale* is a well-constructed movement. Rubinstein's Quartet is virtually a pianoforte solo with string accompaniment, and Mr. Sauer seemed to recognise this, his companion artists being "nowhere" at times. The gifted pianist selected as his solo Beethoven's penultimate Sonata in A flat (Op. 110), and, after a highly finished if not remarkably striking performance, gave as an encore Chopin's Nocturne in G with indescribable beauty of touch and method. Miss Gwladys Wood was agreeable in songs by Handel and Brahms, and Mendelssohn's perennial Quartet in E flat brought the Concert to a conclusion.

The Concert of Monday, the 18th ult., is the last we can notice this month, and justice can be done to it in few words. Mr. Sauer made his second and last appearance this season, taking part in Schubert's Pianoforte Trio in B flat, and playing as a solo Chopin's *Allegro de Concert* in A (Op. 46), which, in his hands, was wonderfully effective.

In response to the inevitable encore, he gave the same composer's Berceuse with equal charm. The vocalist was Mr. von Dulong, who again showed the perfection of his vocal method in a selection from Schumann's cycle of songs, "Dichterliebe," and other lyrics by Dvorák and Grieg. Mozart's Quartet in C (No. 6 of the set in C, dedicated to Haydn) ended the Concert.

THURSDAY SUBSCRIPTION CONCERTS.

At the fourth Concert of the series, held in Queen's Hall on the 7th ult., the composer drawn upon for the whole of the first part was Beethoven; and, considering the prescribed limits of the Thursday scheme, the choice of pieces could scarcely have been improved upon. For instance, as the tenor air there was the peerless "Adeleide," sung by Mr. William Nicholl with a refinement of style and purity of expression that not only developed the full beauty of the work, but secured for its interpreter the compliment of a double recall. Miss Meredith Elliott distinguished herself in "Creation's Hymn," and Miss Anna Kelly obtained warm approval for her delivery of "Kennst du das Land?" The Grand Trio in B flat (Op. 97) for pianoforte, violin, and violoncello, efficiently played by Messrs. Septimus Webbe, Otto Peiniger, and Hans Adolf Brouil, headed the list; and as violin solo the second named of these artists gave the Romance in F. According to custom, the second part was miscellaneous. Mr. Septimus Webbe acquitted himself well in Edward German's Concert Study in A flat, and Mr. Brouil played two solos by Mr. J. H. Bonawitz. Other specially successful features of this section were Mr. Nicholl's finished rendering of Ernest Lake's "My love and delight," and the old song, "With early horn." This conscientious vocalist was also associated with Miss Kelly in Luzzi's duettino, "Insieme." At the next Concert—when the earlier half will be devoted to Dr. Hubert Parry's works—Mr. Nicholl will give the MS. songs "Weep ye no more" and "Thine eyes still shine on me."

THE MUSICAL GUILD.

AMONG the smaller and less conspicuous concert-giving institutions of London, it would not be easy to name one whose members have struggled on with more energy and perseverance, through years of discouragement and comparative neglect, than that which is known as the Musical Guild, which has striven for twelve seasons—since 1889—to foster a taste for the best specimens of chamber music amongst the residents of Kensington. A meeting was held a few weeks since to consider what steps could be taken to secure the continuance of the excellent Concerts given by the ex-students of the Royal College who compose the Guild. The meeting must have been a success, if we may judge by the large audience at the first Concert of the twelfth series, which took place at the Town Hall on the evening of Monday, the 18th ult., the attendance being very considerably in excess of anything we have seen before at a Guild Concert; though it should be made known to the less wealthy amateurs of the neighbourhood that there are some two hundred places at a shilling each, which, in their interests as well as those of the Guild, we should be glad to see occupied. Our intent being rather to draw attention to these Concerts than to criticise the details, we will merely say that the chief pieces of the programme were Beethoven's Septet and Dvorák's Pianoforte Quintet, of the performance of both of which works we can speak in terms of praise needing little, if any, qualification. Solo pieces for clarinet and violoncello were admirably played by Messrs. C. Draper and P. Ludwig, and the vocalist, Mr. C. Magrath, contributed, besides Halévy's "Si la rigueur," two songs by Mr. A. Davidson Arnott (a member of the Guild), the second of which, a setting of Shelley's "Time long past," is a really admirable composition, rich in poetical feeling and musically treatment. The whole Concert was most enjoyable.

SIR A. C. MACKENZIE ON NATIONAL MUSIC.

On the 9th ult. and two following Saturdays Sir A. C. Mackenzie delivered a course of Lectures on "The Traditional and National in Music," at the Royal Institution.

In the first Lecture he dealt chiefly with Humperdinck's opera "Hänsel und Gretel." Folk-music, he said, was of almost inexhaustible interest, for apart from the pleasure and knowledge derived from a consideration of its intrinsic beauties, its varied characteristics, its value as a key to the musical—and sometimes the political—history of nations, it had become an undoubtedly prominent factor—an active force, in the art music of the present day. In music, at least, they could not fail to recognise a strong desire to preserve jealously the peculiar qualities which distinguished national temperaments. There was hardly a country in which there could not be found musical composers occupied in the endeavour to idealise their native song and dance, either by the merely imitative process or by the adoption of the actual matter as thematic material in the higher forms of art music, such as the sonata, symphony, and opera.

In "Hänsel und Gretel" there was the union of the national element with the latest and most intricate methods of musical composition and its attendant instrumentation—doubly interesting by reason of the seeming incongruity of the thematic subject-matter and the masterly science which was displayed in its treatment. It was not the least of its merits that it bore the stamp on every page, "Made in Germany"—from no other country could it have emanated. The study of the development of national opera had a certain fascination for musicians in England, possibly because they brought wistful eyes to bear upon it. It had come to be regarded as an almost unattainable quantity in this country; indeed, the English opera-house remained a sort of "Spanish castle" built in air. The lecturer proceeded to mention that some of the most popular plays which occupied the attention of the German stage were the works of Gerard Hauptmann. In their domestic realistic element they had a strong point of resemblance to "Hänsel und Gretel." Sir Alexander said the polyphony of German art was now, apparently, as well understood by the English as by the German student; hence the success of "Hänsel und Gretel." The folk-opera as represented by Weber's "Der Frieschütz" and Lortzing's comic operas had little in common with Humperdinck's work. Their themes were the result of assimilation rather than actual reproduction of familiar matter, but in "Hänsel und Gretel" the composer seemed to have started with two distinct and separate ideas. He took as the basis of the whole fabric some of the best known nursery and student songs, using them either in snatches or in their entirety, or as mere suggestions, and occasionally there were to be found instances of that unconscious reproduction of the national element which he (Sir A. Mackenzie) was inclined to rate as of a higher value than the mere contrapuntal development, however skilful, of any "canto fermo." In the second place, Humperdinck at the outset treated this simple, nay even commonplace, given material in the latest and most complex manner of the master of the "Meistersinger." Having dwelt appreciatively on the humour shown by the composer, the lecturer gave a short sketch of Humperdinck's career (referring especially to his personal association with Wagner) and then proceeded to analyse the work. The first scene might be described as domestic, the second as highly poetic, and the third as fantastic almost to the verge of grotesqueness. The music revealed that excessively sincere form of flattery which the pupil paid to his master—it was only to the purblind that this reverential deference was not apparent, and it was made more lifelike by that method of instrumentation which was the natural result of Wagner's polyphonic style. Sir Alexander referred to many beautiful passages in the score, and said he thought there was every probability that the composer would give still more convincing proof of his powers of originality in future efforts. He was quite sure Humperdinck's claims to be accepted as a thoroughly national composer were not only already justified, but most readily admitted.

In illustration of the Lecture, several pieces from "Hänsel und Gretel" were charmingly sung by Miss Jeannie Douste, Miss Marie Elbe, and Mr. Charles Copland.

The second Lecture was entitled "English Country Songs," but Sir Alexander dealt also, at considerable length, with the question of national music generally. He

said it was not his intention to discuss the relative merits of the folk-music of the nations, or to weigh the chances of their success in their application to art music. He only wished to arrive at some reasonable conclusion as to the desirability of the introduction of national characteristics into art music at all. Some people looked upon the use of externals—outward characteristics—as a mere patent incubator, and thought that a composer might hide his want of originality by the infusion of folk-song and national peculiarities. There was, however, only a limited amount of truth in that impression. The beginning of a national school of composition had to be found in a complete knowledge (not a mere superficial appreciation) and a love of the people's music. He instanced Bohemia and Russia, where schools had been founded within a couple of generations; but in speaking of Dvorák's latest work, "From the New World," he said the composer had sacrificed himself on the altar of enthusiasm. It was difficult to believe in the efficacy of an international exchange of expression in folk-music. Composers in this country were being constantly urged to help towards the formation of a school of English music, one which should reproduce the distinctive qualities of our national music. This was more easy of suggestion than of performance, and few of those who were constantly pointing in this direction were inclined to venture on the difficult task of determining the special and peculiar characteristics which such a school should bear. The fact that England had been amongst the very first of countries to produce art music was rather a disadvantage than an advantage, so far as the preservation of musical physiognomy was concerned. Unlike Scotch and Irish music, English music did not seem to have been written from the heart's blood—there was not that prevailing element of sadness; but, of course, the emotion of the music might not be the less true. He spoke in eulogy of the movement to secure permanent record of English country songs before they were swept away by modern influences, and said that the participation in such a work was better than the pressing and pinching of composers to be national before everything else. Miss Amy Harding (in the absence through illness of Miss Broadwood) and Mr. David Bispham illustrated the Lecture by singing several songs from the collection entitled "English County Songs," which were accompanied by Mr. J. A. Fuller Maitland. The third Lecture took place too late for notice in our present issue.

PIANOFORTE AND VIOLIN RECITALS.

A NUMBER of performances have taken place during the past month which may fairly come under this heading, but they have been, speaking generally, of an ordinary pattern, and may be dealt with briefly. The second Recital of Miss Florence May, in the Queen's Hall, on January 31, included Beethoven's "Waldstein" Sonata in C (Op. 53), Brahms's Variations on an original theme (Op. 21), and some piquant little movements from a Harpsichord Suite in A, by Henry Symonds, an organist in the City during the early part of the last century.

Miss May's third and last Recital for the present was given on the 14th ult., the principal features in her programme being Mozart's Sonata in A minor and Schumann's "Faschingsschwank aus Wien," the latter being crisply and even powerfully rendered. Three numbers from Brahms's set of pieces (Op. 116 and 117) and Chopin's Fantasia in F minor (Op. 49) were also well played, the only noticeable defect being a certain hardness of touch. With all respect to the memory of the late Hans von Bülow, whose opinion of what he termed "petticoat pianists" was not very high, we venture to think that, in a female executant, delicacy of method is not undesirable.

Miss Amy Hare, who gave a Recital at St. James's Hall, on the 13th ult., is another energetic player. Educated at the Royal Academy of Music, she has since won reputation in the United States, and may now be pronounced a very able, if not quite sufficiently refined executant. Her programme was less conventional than usual, for it included a Sonata by the semi-forgotten composer Paradies, who spent a considerable portion of his life in this country during the last century; and Weber's fine, but now rarely-heard Sonata in E minor (No. 4). A large measure of

justice was rendered to these works, Miss Hare possessing an excellent technique, and also to pieces by Chopin, Schumann (this composer being represented by the ever-welcome "Papillons," Op. 2), Brahms, Rubinstein, and Liszt.

Master Basil Gauntlett's Recital at the Steinway Hall, on Thursday, January 31, was rendered interesting to those who admire juvenile prodigies by the fact that the young performer was stated to be only nine years of age. He is a grandson of Dr. Gauntlett—a clever, though somewhat eccentric musician, who died nearly twenty years ago. Though not displaying phenomenal capacity, Master Gauntlett afforded evidence of sound tuition, doing credit to his preceptor, Mr. Carlo Ducci. The programme did not include any works of magnitude, which was wise; but a number of minor pieces by Byrde, Frescobaldi, Couperin, Domenico Scarlatti, Bach, Mozart, Beethoven, Mendelssohn, Schubert, and Chopin gave plenty of variety to the scheme. At the same time, the young aspirant may be recommended to continue his studies and give no more public recitals for the present.

That excellent artist, Mr. Franz Rummel, gave the first of a further series of Pianoforte Recitals at St. James's Hall, on Friday afternoon, the 15th ult. The work in which his ability was at the outset prominently displayed was Beethoven's set of Variations on an original theme in F (Op. 34); Chopin's favourite Sonata in B flat minor, with the Funeral March following; Schumann's enormously difficult Toccata in C (Op. 7) was vigorously interpreted; and Mr. Rummel's rendering of two "Miniatures" by Rubinstein (Op. 33) was delightfully refined. Other pieces by Strauss, Mendelssohn, and Liszt were included in the programme.

The briefest record is all that is needed concerning a Pianoforte Recital given by Mr. Gustave Pradeau, at the Princes' Hall, on Saturday, the 16th ult. The programme contained the names of three composers only, but Bach was represented by his "Italian" Concerto and the French Suite (No. 5), Chopin by the Sonata in B minor, and Schumann by four minor pieces. Mr. Pradeau was most commendable in the music of Bach.

Miss Ethel Spiller, who gave a Violin Recital at the Princes' Hall, on Monday afternoon, the 18th ult., has much executive facility, although her tone is somewhat hard—this defect, however, being possibly due to her instrument. Whether by accident or design, Miss Spiller chose pieces which are favoured by Mr. Sarasate, whose style is also apparently her model. She evinced brilliant technique in Max Bruch's Concerto in G minor (No. 1), which, however, suffers much in the absence of an orchestra, and in pieces by Ries and Saint-Saëns. Of the remaining contributions to the programme, the most acceptable were the songs artistically rendered by Mrs. Lee.

MR. DOLMETSCH'S RECITALS.

THE first of the two recent Concerts given by Mr. Arnold Dolmetsch took place in the Salle Erard, on January 29, and was devoted to Italian composers of the sixteenth, seventeenth, and eighteenth centuries. As usual, the programme contained many interesting features, notably two piquant dance tunes for the lute and viol, respectively called a "Cascarda" and a "Balletto," by Fabrizio Caroso, published in 1581; and a delightfully characteristic Sonata for viola da gamba, accompanied by the harpsichord, by Benedetto Marcello, dating from the early part of the eighteenth century, the string part in this latter work being most effectively played by the Concert-giver's clever daughter, Miss Hélène Dolmetsch. The rendering, by Mrs. Hutchinson, of an expressive song, "O cessate di piangermi," by Alessandro Scarlatti, and the playing by Miss Ethel Davies of four harpsichord pieces by Domenico Scarlatti, were also most enjoyable.

On the 12th ult. Mr. Dolmetsch received his patrons in the Queen's (Small) Hall, and provided them a fare of still greater antiquarian and, be it added, musical attractiveness. The pieces heard on this occasion included an admirable specimen, in the shape of a Sonata for the viola da gamba, of the facile genius of G. P. Telemann, a prominent representative of the Hamburg school; and a

Sonata for the flute, violin, violoncello, and harpsichord, by Handel, containing a stately slow movement. Bach's "Chromatic Fantasia," played upon a clavichord, the delicate tones of which necessitated a silence rarely secured from a musical audience, must have been a revelation to many; and Mr. J. A. Fuller Maitland played on a fine harpsichord a Toccata in G, by the same master, with such effective use of changes of *timbre* that one realised the fact that the mighty metallic modern grand is not an entire gain. Bach's inimitable "Bauernkantate," heard at a previous Concert, the solos of which were excellently sung by Mrs. Hutchinson and Mr. Douglas Powell, concluded a delightful evening.

AMATEUR ORCHESTRAL CONCERTS.

ILLNESS unfortunately thinned the ranks of that well-drilled body, the Stock Exchange Orchestral Society, at its second Subscription Concert of the present season, on Tuesday, the 10th ult., at the Queen's Hall, and the playing was perhaps not quite so praiseworthy as usual. Still, Mr. George Kitchin's zealous followers rendered a considerable measure of justice to Schumann's Symphony in B flat, No. 1; the Overture to "Hänsel and Gretel," and Bizet's little suite, "Jeux d'Enfants." Two Symphonic movements, written by Mr. H. A. Keyser when a student at Dresden, in 1889, show that at the time the composer was under Mendelssohnian influences, but they are agreeable and nicely scored. Miss Beatrice Langley in Spohr's Dramatic Concerto showed that she is making rapid strides as a violinist, and Mrs. Lee was acceptable in the songs she gave in place of those set down for Mrs. Helen Trust, who was unfortunately unable to appear.

On the following evening the Royal Amateur Orchestral Society gave a remarkably successful Concert, also in the Queen's Hall. Really fine performances of Dvorák's delightful Symphony in E minor, "From the New World," and Mendelssohn's Overture "The Hebrides" were secured, under the direction of Mr. George Mount. A very youthful violinist, Master Maurice Alexander, displayed promise of no ordinary character, and Madame Sapio, an agreeable light soprano, was successful in her vocal selections.

ROYAL COLLEGE OF MUSIC.

ON the 6th ult. an Orchestral Concert was given at the Imperial Institute, the programme including the delightful Overture to Peter Cornelius's "Barber of Bagdad"; Beethoven's Fourth Symphony in B flat, a scena, "Ich wohne dies Gewand," from Bruch's "Odysseus," sung by Miss Louise Watson; Spohr's eighth Violin Concerto (Scena Cantante), played by Miss Jessie Grimson; and a setting for soprano and orchestra of "Zara's Ear-rings," from Lockhart's "Spanish Ballads." This was the work of Mr. S. Coleridge-Taylor—a scholar of the College, who is already known by a number of compositions published during the last few years. The Ballad in question displays decided talent, the orchestration especially being full of felicitous touches. It was sung by Miss Clementine M. Pierpoint, whose clear, high soprano told well in Mr. Taylor's music. The orchestra was not in its best form; slips were not infrequent, and we have often heard Professor Stanford's young people play with greater finish and refinement. At the Concert on the 13th ult. we heard a capital performance of Dvorák's fine Pianoforte Quintet in A (Op. 81)—a work which seems to stand every chance of becoming a classic. Misses Gwendolyn Toms, Marie Motto, Ruth Howell, Emma Smith, and Mr. E. Tomlinson were the interpreters. Miss Isabella Graham played Chopin's Study in E (from Op. 10) smoothly and expressively, while there was plenty of energy and brilliancy in her rendering of Tchaikowsky's more peculiar than beautiful Scherzo Russe.

ROYAL ACADEMY OF MUSIC.

A MIXED choir of about fifty selected voices, under the conductorship of Mr. H. R. Evers, imparted distinction to the Concert given on the 20th ult., by the students of the Royal Academy of Music, at the Imperial Institute. The choral numbers included an "Ave Maria" by Liszt, an

"Offertorium" by Reinecke, and Mendelssohn's fine setting of the 2nd Psalm. These were most effectively sung, and the admirable quality of the female portion of the choir was further shown in the "Song of the Spirits," from Mr. Corder's music to the "Tempest." As usual, several enjoyable instrumental performances were given—notably, on this occasion, by Miss Edie Reynolds and Mr. M. Donnawell, whose respective violin and flute solos were greatly appreciated. The solo pianists were Miss Edith Greenhill, Miss Ida C. Betts, and Miss L. West; and songs were contributed by Miss Gertrude Hughes, Mr. Bertram H. Wallis, and Mr. Wright Beaumont. Mr. Christophe Wilson proved an efficient accompanist.

MR. CHARLES FRY'S RECITALS.

ALTHOUGH to the reputation of Mr. Charles Fry must be chiefly accredited the large audiences that have attended his Recitals, with Miss Olive Kennett, during the past month at St. Martin's Town Hall, there can be little doubt but that the attractiveness of these evenings was much increased by the musical arrangements.

For the first Recital, on the 5th ult., Mr. Clement Locknane had written some new incidental choral and orchestral music to "Macbeth," in which the greater part of the lines of the *Three Witches* were set with excellent effect, probably for the first time. The music was rendered by a quintet of strings (led by Mr. Gatehouse) and harmonium (at which the composer presided), and a small choir directed by Mr. J. T. Hutchinson, that gentleman singing the music assigned to *Hecate*. Some new incidental numbers were also specially composed by Mr. Berthold Tours for "Romeo and Juliet," selections from which formed the chief portion of the second Recital, on the 12th ult. Mr. Tours's music consists of four orchestral pieces—an *Andante grazioso*, an *Allegro*, an *Adagio religioso*, and an *Allegro appassionata*, severally designed to suggest the respective characters of *Juliet*, *Mercutio*, *Friar Lawrence*, and *Romeo*. The pieces are written for strings, may be described as French in character, and played successively, form an effective Suite, in which manner they were first heard on this occasion preceding the Recital. Sir Arthur Sullivan's piquant incidental music to "The Merchant of Venice" was given at the third Recital, on the 19th ult. No little artistic importance pertains also to Mr. Stanley Hawley's essentially illustrative music to some well-known dramatic poems, of which "The Bells," "Soul Music," "Lorraine Lorrée," and "The Story of a Faithful Soul" were severally heard at these Recitals. Mr. Hawley's music follows the spirit of the text with a fidelity and suggestiveness that can only be described as masterly, and the musical intuition of Mr. Fry and Miss Kennett enabled them to take full advantage of this clever background, and made these recitations not the least enjoyable of their effective impersonations.

MUSICAL ASSOCIATION.

MORE than usual interest was attached to the meeting of the Musical Association on the 12th ult., owing to the reading of a paper by Sir George Grove, entitled "A few words on the successive editions of Beethoven's Ninth Symphony," a subject in which he is known to take a great interest. Sir George said his remarks were not to be taken as those of a musician, but were simply intended to call attention to the alterations which had been made in the score of the Ninth Symphony in the successive publications of the last thirty years. All the original editions of Beethoven's Symphonies were issued with the composer's approval and, "errors excepted," were to be taken as correct. In one case, that of the redundant bars in the *Scherzo* of the C minor Symphony, Beethoven wrote to the publishers immediately after publication, correcting the mistake; but for some reason his letter was not acted upon, and, indeed, was not noticed until some thirty years afterwards, when the intuition of Mendelssohn prompted him to make inquiries, which resulted in the production of the letter. The Ninth Symphony was first performed, in MS., at Vienna, on May 7, 1824; the second performance being that of our own Philharmonic Society on March 11, 1825. The score was published by Messrs

Schott and Sons in the well known folio edition at the end of 1826 or beginning of 1827. That Beethoven saw the proofs of this edition was evident from references to them in his letters to the publishers before publication. The edition must therefore be accepted as so far having had his approval, with the exception of one or two additional indications which he requested should be made, but which were not attended to. In 1827 Messrs. Schott re-published it in octavo size, and then the plates of the folio were melted down. This octavo edition was intended to be in all respects, save as to size, a fac-simile of the folio edition, but there were some important differences. In the *Scherzo*, where the time changed to four crotchets in a bar, there was engraved in the folio edition *Presto* $\text{♩} = 116$, which agreed exactly with the list of metronome marks in Beethoven's letters to Schott and Moscheles. In the octavo edition, however, the minim had been changed to a semibreve, thus exactly doubling the speed. Twelve bars before the beginning of the famous cadence for the soli voices, at the words "Was die Mode streng theilt," Beethoven, apparently excited with his subject, and with his usual love of plain speaking, had changed the word *streng*, or "strictly," into *frech*, or "insolently"—i.e., from "that which fashion strictly parts," into "that which fashion impudently parts." Surely so characteristic and personal a touch of the great composer's individuality might have been suffered to remain, but in the octavo edition Schiller's word *streng* had been restored—and this, as in the former case, without note or comment. In the *Finale* the double bar at the change of signature to five sharps was put four bars earlier in the octavo edition than in the folio edition. Again, Beethoven was a tyrant over his copyists. He knew exactly what he meant, and his intention was that the public should know it too. In a letter to a copyist he wrote: "When I put a dot above a note you must not put a dash, and vice-versâ. Dashes and dots are not the same things." The importance Beethoven attached to this difference was observable in the folio edition, but in the octavo was found one constant level of dots; and what was still more unfortunate, the same system prevailed throughout Breitkopf and Härtel's "critical and correct edition" of the entire series of Beethoven's symphonies. Sir George also mentioned several instances where the explicit directions of Beethoven during his life had been ignored, and concluded by expressing a desire to see an edition of the symphonies as Beethoven left them, and in which apparent errors or omissions and suggestions should be noted in the margin or set out in footnotes. Above all, he hoped so vital a difference as minim = 116 and semibreve = 116 in the Trio of the Ninth Symphony would be corrected at once, and our excellent horn players be thus secured from the scramble which they had too often lately been forced to make of a well-known passage.

During the discussion, in which the chairman, Mr. W. H. Cummings, Mr. Otto Goldschmidt, Mr. F. G. Edwards, Dr. Vincent, and several others took part, many interesting particulars were given concerning the MS. copy sent to the Philharmonic Society, which contained several emendations by Beethoven himself, and a pencil translation of the text into Italian, in which language the work was first performed in this country under the direction of Sir George Smart. In answer to Mr. Shedlock, Sir George admitted that Schindler and Berlioz maintained that the two redundant bars in the *Scherzo* of the C minor Symphony were intended. At the close, Mr. Goldschmidt made an interesting communication with reference to the chorales of Mendelssohn's Organ Sonatas, doing so in reply to some questions addressed to him by Sir John Stainer at the first meeting of the Association this season. The chorale introduced in the first sonata was known as "Was mein Gott will" ("What God ordains"), and was originally a French popular song of date 1529. Bach had used this tune in six cantatas, and once in the St. Matthew Passion (Part I., No. 31). That in the third sonata was "Aus tiefer Not" ("Out of the deep"), and appeared in Luther's first hymn book (Wittenburg, 1524). The chorale in the fifth sonata was probably by Mendelssohn himself. That in the sixth was the well-known "Vater unser im Himmelreich" ("Our Father which art in Heaven"), originally

published in 1540, and often ascribed to Luther. In the third and sixth sonatas Mendelssohn had used the chorales in their entirety and in almost their original form.

PLAIN SONG AND MEDIÆVAL SOCIETY.

THE sixth annual Meeting of the Plain Song and Mediæval Society took place in the Chapter House, St. Paul's Cathedral, on the 9th ult., when, after the business customary on such occasions had been satisfactorily transacted, the Rev. G. R. Woodward read an attractive paper on "Ancient Carols." To-day carols may be said to be wholly associated with the Christmas season, and the lecturer did well, therefore, to remind his listeners that this was not so in the Middle Ages, many, having for their subject the Passion, Resurrection, and Ascension of Christ, having been extremely popular. Attention was also drawn to the fact that although little connection existed now between carols and dancing, yet carols originally were dances with songs. In the Middle Ages they were for the most part didactic and historical, more objective than subjective, and at "Miracle plays" and "Mysteries" were used to describe the events represented on the stage rather than the feelings of the spectators. When, the lecturer said, the Puritans put down dancing and singing carols they should have recollected Michal's punishment for despising David when he danced and sang before the Ark. There could be no doubt, however, that the Miracle plays and carols were parodied in an objectionable manner. Thus the ancient carol, "Nowell, Nowell," was sung to "For our Blessed Lady's sake bring us in good ale and cake." The popular Punch and Judy show was probably a relic of a Miracle play, with its tambourine-drum and pan-pipe. Punch sounded very much like Pons or Pownce, Pilate; Judy might have been intended for Judas, or Judith who slew Holofernes; and Toby was evidently the dog mentioned in the Apocrypha in the book of Tobit.

The lecturer also gave much interesting information concerning a number of French, German, and English carols, which were effectively sung by the choir of St. Barnabas, Picnic, under the direction of Mr. Luard Selby. Three French carols, "Patrem parit filia," "Viderunt, Emmanuel," and "Orientis Partibus," gave an excellent idea of the art of music in the Middle Ages. Of the four German examples the most remarkable were "Puer Natus," written in the Hyper-Dorian mode, and "Puer Nobis," taken from the "Pie Cantiones," printed in Pomerania in 1582. The English carols proved no less inferior than the preceding. "Angelus Virginem" had been discovered by the Rev. G. H. Palmer in the Arundel MS. 248, the latter having been written between 1250 and 1260. The music was found on a five-line staff, and the title was mentioned by Chaucer in one of his Canterbury Tales—that of the Miller. "This Endris Night," remarkable for its rhythm and naïveté, was taken from one of the Royal MSS. of the time of Henry VIII., where it was set for solo voice and chorus. "Make we joy," written in the Dorian mode, was in an odd MS. at the British Museum and, slightly altered, in the Selden MS. in the Bodleian Library at Oxford. The words were remarkable for the first and last lines of each verse being in Latin and the first line of a hymn.

MUSICAL FESTIVAL AT BOURNEMOUTH.

(FROM OUR OWN CORRESPONDENT.)

WE have to record, with much satisfaction, the complete success of the first Bournemouth Musical Festival, which took place on the 19th ult. Like many gatherings of a similar character, this Festival had small beginnings. Ten years ago Dr. Lemare, to whom the beautiful Southern watering-place is indebted for much good musical work, established the Bournemouth Choral and Orchestral Society, which from time to time gave performances of standard compositions. Latterly, although the appearances of the Society have been few and far between, a work of organisation and consolidation has been going on, with the result that this year Dr. Lemare and those associated with him thought the time was ripe for the inauguration, in a modest way, of the movement for which they had been quietly

but earnestly preparing. The Festival under notice, as befitted an initial effort, was a comparatively unambitious one. Only two Concerts were given, with the same programme for each, both in one day; but importance was given to the occasion by the presence and co-operation of Sir Joseph Barnby and Dr. J. F. Bridge, who kindly travelled from London to conduct their own works. All the available local talent was incorporated in the Festival forces, which numbered considerably over 200 performers. The chorus consisted largely of members of the Choral and Orchestral Society, strengthened by amateurs from the surrounding neighbourhood. The orchestra, led by Signor Bertocini, included many local players, professional and amateur, and a contingent of the Royal Marine Artillery band.

The Concerts took place in the Assembly Rooms of the Mont Dore, a spacious, but for many reasons not an ideal, building. Sir Joseph Barnby's cantata "Rebekah," Dr. J. F. Bridge's "Cradle of Christ," Sir A. C. Mackenzie's Overture "Britannia," and the *Finale* from the first act of Mendelssohn's "Loreley" constituted the programme. Miss Gertrude Izard, Mr. Lloyd Chandos, and Mr. Daniel Price were the principal vocalists, all of whom had been specially recommended by Sir Joseph Barnby and Dr. Bridge. Miss Izard, a young lady with an excellent voice, sang well, but with a slight excess of *vibrato*, which she will do well to guard against. In the "Loreley" music she was at her best, and sustained the solo passages with really brilliant effect. Mr. Lloyd Chandos was also very successful in the part of Isaac in Sir Joseph Barnby's work, and Mr. Daniel Price deserves to be specially complimented on a worthy and highly satisfactory accomplishment of his share of work in each cantata. The choir sang, throughout each Concert, with a degree of proficiency and intelligence which gave proof of much careful training. The band accompanied the choral music with considerable care, and in Sir Alexander Mackenzie's Nautical Overture acquitted themselves well. The attendance at both afternoon and evening Concerts was very large, and congratulations are due to Dr. Lemare and all concerned for successfully carrying through so important an undertaking.

"THE ROSE OF SHARON" AT CAMBERWELL.

LIKE all music worthy of the name, Sir A. C. Mackenzie's dramatic Oratorio "The Rose of Sharon" securely stands the test of time. Ten years have passed since it was originally heard—years that have brought several rivals in the highest forms of musical art—but it is not too much to say that this work has now a firmer hold of the good opinion of the critical than when it first became evident that the Norwich Festival of 1884 had proved the means of introducing to the world an elaborate composition in which loftiness of idea was supported by the ablest workmanship. It says much for the judgment of the patrons of the South London Choral Association that they enthusiastically greeted the Oratorio on the 14th ult., at the South London Institute of Music in the Camberwell New Road. From beginning to end the various elements of the work received the closest attention, while the magnificent choruses illustrating the Procession of the Ark (ending the second part) evoked spontaneous outbursts of approval. The choralists knew what was expected of them in such imposing numbers as "Make a joyful noise," "Arise, O Lord," and "God save the King," and zealously endeavoured to prevent disappointment. Alike for boldness of attack, sustained energy, and regard for detail, their labours were highly meritorious. Miss Maude Ballard, though stated to have been recently suffering from cold and sore throat, gave due expression to the beautiful strains of the *Sulamite*; Madame Josephine Cravino was quite equal to the contralto airs, Mr. J. Gawthrop sang with unimpeachable taste as the *Beloved*, and Mr. Robert Price was a spirited representative of *Solomon*. As leader, Mr. T. E. Gatehouse could not boast the resources of a West-End orchestra; but he contrived to make his followers bring out the principal points, whilst aid was given by Messrs. W. H. Harper and Sidney Venables at the pianoforte and organ respectively. Mr. Leonard C. Venables conducted with unflinching decision and judgment. The performance was unquestionably a great success.

"ANTIGONE" AT ISLINGTON.

A VERY interesting entertainment was given at Myddleton Hall, on the 7th ult., in aid of the North-Eastern Hospital for Children, when the "Antigone" of Sophocles, with Mendelssohn's music, was performed by the Old Girls' Association of Sydenham High School, under the direction of Mrs. C. J. Birch. The performers on this occasion being all ladies, we confess we anticipated that the music would suffer by the transposition of the vocal parts; but we may say that we were agreeably disappointed, for though the sonority of bass voices was much missed, the high upper parts were given with a vigour and enthusiasm which few male choirs could equal.

The citizens of Thebes were represented by fifteen Grecian maidens in classic attire. They were assisted by a select choir of twenty voices, principally members of the Highbury Philharmonic Society, who were judiciously placed off the stage. The choruses were all capitally rendered, the choral recitatives going especially well together, considering there was no conductor. The fine Hymn to Bacchus was repeated.

Of the *dramatis personæ* we would especially mention Miss R. A. Jones and Miss M. Austin, who, as *Antigone* and *King Creon* of Thebes, sustained their long and trying parts most creditably. Miss L. Harvey as *Hæmon* must also be commended for her good delivery of blank verse. Miss Payne was good as *Téiresias* and as a messenger, though her make-up as the blind seer was not satisfactory. The other parts were creditably sustained by Misses E. Lewis, Ransom, and Wedekind. Miss R. Nixon was an efficient chorus leader and sang her solo very well. The stage presented the appearance of a Greek theatre, the scenery having been lent by Queen's College. The stage management was ably directed by Misses Courtenay and Payne. To Mrs. C. J. Birch belongs the principal credit of the affair, as she had not only superintended the rehearsals and coached the performers, but presided at the pianoforte, ably supported by her son at the Mustel organ; she fully deserved the enthusiastic call she received at the end.

THE "CARRODUS JUBILEE" AT KEIGHLEY.

KEIGHLEY, in the West Riding of Yorkshire, is not a particularly attractive town. It seems far more given over to the grim realities of manufacturing than to the idealities of art. Yet it can boast of literary and artistic associations of more than ordinary interest. That it is not unmindful of these is shown by the projected Brontë Museum, to be opened next month, and again by the event that took place in Keighley on the 5th ult. Of all the natives of Keighley, none has achieved a wider reputation than Mr. Carrodus. It is difficult to believe that half-a-century has passed since Mr. Carrodus first played a solo in public. Such is, however, the case; and certainly no happier method of celebrating this artistic jubilee could have been devised than for the artist to return to his native place, and give his fellow townsmen a sample of his matured powers. Our municipalities are not, as a rule, guilty of an unbridled enthusiasm in artistic matters. Yorkshire can boast of one musician of world-wide fame in Sterndale Bennett; but Sheffield, his native town, has done little or nothing to perpetuate the memory of one of its most distinguished townsmen. All the more honour, then, to Keighley, whose municipality seized the occasion of Mr. Carrodus's visit to enrol him as its first honorary Burgess. The ceremony of enrolment took place during the interval of the Concert, and was attended with as much pomp as an English municipality—whose gifts are not of the histrionic order—can muster. The event was, indeed, of probably unique character. No fewer than seven individuals bearing the surname of Carrodus—which foreign-sounding surname, it may be mentioned, is probably a corruption of the Scotch "Carruthers"—appeared on the platform as performers. Mr. Carrodus himself, four of his sons—Ernest (contrabasso), John (violoncello), William (flute), and Richard (violin)—with his wife and sister as accompanists, made up this family party. A pleasant feature of the event was the presence in the audience of Mr. Carrodus's mother, whose bright face made one still more inclined to

suspect some error in the date assigned by the hero of the evening to the beginning of his artistic career. The little ceremony between the parts was begun by the Town Clerk, who read the resolution of the Town Council conferring the freedom of the borough upon Mr. Carrodus. The presentation was next made by the Mayor, its most substantial part being a handsome silver-gilt casket, designed with appropriate ornaments by a local architect. Mr. Swire Smith, one of the chief promoters of the affair, spoke a few well-chosen words on behalf of the subscribers to the cost of the casket, welcoming Mr. Carrodus as a citizen of Keighley, congratulating him on his success in his profession and on the musical ability shown by his sons, and expressing his satisfaction that in his case a prophet was not without honour in his own country. The singing by all present of "Should auld acquaintance be forgot," and a few words of acknowledgment by Mr. Carrodus, who, as might be expected, showed much less confidence in this part of the programme than he had done in its musical portion, ended the ceremony. Altogether the event was one of exceptional interest and of good omen. A century ago the proposal to do such honour to a "mere fiddler" would have been received with scorn. Now-a-days it seems that not merely politicians, soldiers, and aldermen, but even artists have some claim to a share of civic honours.

REVIEWS.

Two Books of Song. Vol. I. In the Shadow. Vol. II. In the Sunshine. By J. Blumenthal.
[Novello, Ewer and Co.]

SCHUBERT, Schumann, Mendelssohn, Franz, Brahms, and Grieg have written songs which take so high a rank in that branch of musical literature, and they have said so much, and said it so well, that composers must at times feel inclined to lay down their pens in despair. Some imitate the involved rhythms and harmonies of Schumann and Brahms, others, the Northern lights and shades of Grieg; and such imitation is often cleverly contrived; but if they have nothing to add of their own, the trick is soon discovered, and the effect of the music soon wears off. Of the composers named, Schubert is the one who is least in danger of being copied; simplicity, his strong point, is not a thing wherewith to catch most composers—at any rate, those of the present day.

But Mr. Blumenthal possesses the art of simplicity, and so far reminds one of Schubert. We have not the least intention of comparing one with the other: Schubert wrote in the style of Schubert; Mr. Blumenthal writes in a style of his own. The latter is acted upon by many powerful influences, but they affect only the manner, the colouring; the individuality of the composer is distinctly felt. Simplicity is a natural, not an acquired gift. Try to be simple, and you will probably produce something childish, or hopelessly uninteresting.

In these new songs Mr. Blumenthal has more than maintained his reputation. They show deeper thought, greater refinement, and offer more points of interest in the workmanship than former works from the same pen. Of the fifty-five songs contained in the two collections, some, naturally, rise to a higher level than others; but we may honestly say that there is not a single one unworthy of the composer. The excellent selection of poems deserves note. Let us mention a few of the authors. Among the English there are Lord Tennyson, Swinburne, R. L. Stevenson, and George Macdonald; among the German: Uhland, Sturm, Heine, and Lenau. The songs are divided into two classes—the one tells of shadow, the other of sunshine. Vocalists will, of course, select from the one and the other, so as to obtain suitable contrast; in life there is a mixture of both, and so should it be in art. But now let us say a few words about some of the songs.

In Vol. I., No. 3, "Erlösung" (A Release), words by F. Weber, English version by Clara Grant Duff, there is much modulation, but this is counterbalanced by the reposeful character of the music. The closing symphony,

with its persistent pedal, its mystic repeated figure, and its unexpected close in the minor, is effective. No. 4, "Das Meer" (By the Sea), is a poem by Strachwitz, with English words by the lady above-mentioned. The music is broad and strong. The accompaniment, with its *sforzando* chords and long rolling dominant pedal, is impressive; the quiet close in the major, "Sleep softly, weary child," deserves note. No. 6, "Ihr Grab" (Her Grave), reminds us in its title of Schubert, but the only resemblance between the two songs is that of key: both composers chose the mournful one of B flat minor; Mr. Blumenthal's setting, though simple, shows restrained power. No. 8, "Toujours" (Always), to Sully-Prudhomme's delicate poem "Ici has tous les lilas meurent," English version by Gwendolen Gore, is refined and expressive. No. 9, "Entfernte Glocken" (Distant Bells), has, naturally, a "bell" accompaniment; it is cleverly written, and demands a refined player to bring out its effects. The accompanist is instructed to make the highest note (a B flat) of each chord for the left hand sound as if it were a distant bell; this instruction, by the way, is only given in German. The harmonies are appropriate, though here and there somewhat far-fetched. No. 11, "Softly," words by Eastman, which tells of one who is dying, is quiet, quaint, and full of tender expression. Particularly earnest—one might even say tragic—is the phrase which accompanies the words "Whisper! life is growing dim within her breast." There are some bold consecutive fifths in the accompaniment, but the result justifies the means. No. 14 offers another illustration of such law-breaking; there, consecutive fifths continue through five bars. No. 17, "Zu spät" (Too late), consists first of all of a poem by Betty Paoli, translated by Gwendolen Gore, entitled "Lied ohne Gesang" (which we would translate Song without Singing), and then a tone-poem for piano-forte. In the former each stanza ends "But then—too late," and this is represented in the latter by an *Adagio* phrase of two bars. The music, of modest structure, is somewhat Italian in character, and reflects well the passion of the words. No. 29, Heine's "Wie kannst du ruhig schlafen?" and No. 30, Macdonald's "Shadowland," are two remarkable songs. But we must turn from shadow to sunshine. The latter is not very strong in No. 1 of the second volume. One scarcely associates sunshine with Heine. It is a setting of his "Ein schöner Stern" (New Hope), English version by Gwendolen Gore; the music is interesting. No. 6, "Erwachen" (Love's Awakening), is a dainty little song, with an effective accompaniment. No. 7, "Le Meilleur Moment" (The Moment Eternal), words by Sully-Prudhomme, English by Gwendolen Gore, is exceedingly pleasing; the music is simple, and has in it something of French lightness. The English translation of the title is rather free. No. 8, "Die Gefangenen," is a bright tripping song, pleasant to sing, pleasant to listen to; it has, indeed, the character of a *Volkslied*. No. 11, like No. 17 in the first volume, gives the poem first and then a tone-poem to illustrate it. The title is "Die Zufriedenen" (In Paradise). The music is graceful. No. 17, "Anbetung" (Adoration), has both grace and passion. The opening phrase is an impressive one, and, indeed, throughout the song there are passages which would be most effective if declaimed by a pure and powerful contralto voice. No. 18, "Le Navire est à l'eau" (Saved), by A. C. Swinburne (from Chastelard), English version by Gwendolen Gore, is an attractive song, in spite of the sameness of the rhythm, an effect undoubtedly intentional on the part of the composer. No. 19, "At Last," from "Love lies bleeding," has powerful, passionate moments. The end is curious. The key of the song is E major, but the last chord of the concluding symphony is the dominant seventh of the key of the subdominant. Mr. Blumenthal has gone beyond Chopin and Schumann, who only ventured to close on the dominant seventh of the key of the piece. No. 20, "Frieden" (The Magic Touch), German words by Th. Storm, English by Gwendolen Gore, is a quiet and rather peculiar song; it seems like a study in chromatic harmonies. No. 23, "Illumination," from "Love lies bleeding," is a short song, but has considerable character; the harmonies are well chosen, and the rhythm is varied. No. 24, "My River," words by Emily Dickinson, has a smooth part for the voice, and a very light, flowing, and graceful accompaniment. The last number in the

volume is a setting of Uhland's "Seliger Tod" (Resurrection), English words by Gwendolen Gore, and it is certainly one of the finest of the series. Here again the composer ends with a chord of the dominant seventh, and, as before, not even that of the opening key. But we must conclude with a word or two about the preface and the illustrations. The composer tells us that "the collective title given to these songs does not quite express the idea" which he had in view in writing them. He has "tried to give expression to some of our deeper feelings or questionings—such songs as one might sing to one's-self, when in the mood, or to some intimate friends."

Each volume has a drawing, "the one representing Shadow, the other Sunshine," and these were graciously designed by H.R.H. The Princess Louise (Marchioness of Lorne). They are both poetical, delicately drawn pictures (the one represents a glen with the shadow of trees; the other a sheet of water lit up by the rays of the sun) and will add greatly to the attraction of the work.

Hymn Tunes with Varied Harmonies. Arranged by J. W. Elliott. [Phillips and Page.]

THIS is a valuable addition to the resources of church hymnody. The author has taken twenty of the most well-known hymns, and arranged them for the choir and organ in a manner that happily enforces the meaning of the words and imparts increased interest to the music. The voice parts are chiefly written in unison, the verses being sometimes given to the sopranos, at others to the tenors and basses; but in each hymn there are passages in four-part harmony artistically introduced. Advantage is taken of the unison portions to vary the organ accompaniments, which are always appropriate and frequently most effective. Some musicians may take exception to the chromatic harmony in the organ part to some of the tunes of ancient origin, but the author can plead the example of Bach in his harmonisation of German chorales. It should be added that a few bars of introduction precede the hymns, and that each hymn can be had separately.

Collection Nouvelle de Pièces d'Orgue avec Pedale obligée. Henri Deshayes, Organiste du Grand Orgue de l'Annonciation à Paris. [Paris: Richault et Cie.]

THE fourth, fifth, and sixth books of this collection are, as a whole, excellent examples of high-class modern French organ music. They are written in sympathy with the genius of the instrument, and should present no difficulties to the well-trained organist. The composer seems to have a predilection for the key of G—out of seven pieces, four being in G minor and one in G major. The fourth book contains a "Romance sans paroles" and an "Andante moto," both Mendelssohnian in character and melodious. The fifth book comprises a graceful "Cantabile" and an "Andante con fuoco et Toccata," the latter a brilliant piece; and the sixth book consists of a "Meditation," "Canzonetta," and "Elegie," all worthy of the attention of organ players.

Berceuse. Liebeslied (Duetto). Tarantella. For the Pianoforte. By Dora Bright. [Edwin Ashdown.]

THESE three pieces well sustain the reputation of one of the foremost lady composers. Considerable elaboration has been bestowed on the "Berceuse," which, however, the interest of the themes fully justifies. In the "Liebeslied," in which the path of love apparently runs through pleasant places, the two-voice parts are effectively treated, and the "Tarantella" is a brilliant example of its class.

In the Forest. Improptu. Eine Wehklage. For Pianoforte. By Landon Ronald.

A Broken Faith. Song. Words by Madame de L'Aubinière. Music by Landon Ronald.

[Stanley Lucas, Weber, Pitt and Hatzfeld.]

THE pianoforte pieces well merit the attention of pianists who have fair command over the keyboard. The first, *Allegro appassionata*, is vivacious and effective; and the second permeated by an expressive gracefulness that makes it very attractive. The third justifies its title—which, by the way, it would have been better to have

written in English—and may be regarded as a successful endeavour to express depth of sentiment. The song is dedicated to Fräulein Olitzka, for whose voice and dramatic style it is admirably suited. It might be made very effective in the concert-room. Taken altogether, these compositions are the best we have seen from this promising young composer, and denote most satisfactory progress.

FOREIGN NOTES.

AIX-LA-CHAPELLE.—A Herr W. Blee, in Queuleu, near Metz, has presented this town with 100,000 marks, the interest on which is to be devoted to supporting local musicians, performing good operas, and giving good concerts.

BARCELONA.—M. Massenet's "Manon Lescaut" has found its way to Spain. It was performed here recently, for the first time, at the Liceo Theatre, and enthusiastically welcomed.

BARMEN.—"Moses," a new Oratorio by Max Bruch, for soli, chorus, orchestra, and organ, was produced on January 19 by the local Singverein, under the direction of the composer, and well received. It is divided into four parts, respectively entitled "On Sinai," "The Golden Calf," "The Return of the Messengers from Canaan," "The promised land, and lament of the people over Moses' death." The work is especially distinguished by some fine, sonorous choruses. Mynheer Messchaert sang the title rôle.

BERLIN.—The programme of the second Subscription Concert of the Singakademie included three cantatas by Bach, which were stated to have never been performed before. They were "Christen, ätzt diesen Tag," and "Sehet, welch eine Liebe uns der Vater erzeiget," which were composed for the Christmas Festival of the year 1723, shortly after Bach had entered upon his duties as Cantor at the St. Thomas Church, Leipzig. The third, "Wachet, betet, seid bereit," dates from 1716, but was afterwards altered and lengthened.—The Royal Opera has accepted Smetana's tragic opera "Dalibor" for performance during the current season. Meanwhile, the production of Sir Arthur Sullivan's "Ivanhoe" has again been postponed—this time till next year; and Mascagni's "Ratcliff" has been given up altogether.

BONN.—At the fourth Subscription Concert of the Städtischer Gesangverein Dr. Dvůrák's latest Symphony, "From the New World," was performed here for the first time and met with much applause. Herr Eugen d'Albert conducted a new choral work from his pen, "Der Mensch und das Leben" ("Man and Life"), for six-part chorus and orchestra, and his second Pianoforte Concerto in E. The latter was played by his wife, Madame d'Albert Carreño, who also joined her husband in Sinding's Variations in E flat minor and Liszt's Concerto Pathétique for two pianofortes.

BRUSSELS.—M. Paul Gilson is a young Belgian whom many of his countrymen consider one of the most talented of living composers, while in Germany also some of his works, especially his "La Mer," have been performed and highly appreciated. On January 20 a new and important work from his pen, a setting of the ever fresh story of Francesca da Rimini, for soli, chorus, and orchestra, was produced at the Concerts Populaires, under the direction of M. Joseph Dupont, and tumultuously applauded. It seems, however, to be more remarkable for contrapuntal workmanship and quite extraordinary orchestral effects than melodic invention.—On January 30 Miss Marie Brema appeared at the Monnaie Theatre as *Ortrud* in "Lohengrin," and produced a great impression. On the 1st ult. she gave a Vocal Recital at the Cercle Artistique, when her programme consisted exclusively of English, Irish, and Scotch songs. Miss Maud Valérie White, several of whose songs Miss Brema sang, was the pianist.—Signor Leoncavallo's "Pagliacci" (called "Pailasse" in French) was given, for the first time, at the Monnaie Theatre on the 14th ult., with Mlle. Simonnet, MM. Seguin and Bonnard in the chief rôles, and warmly received. The composer was present, and received the usual "ovation" at the conclusion.—At the Conservatoire, the students gave a Concert performance of the whole of Wagner's "Rheingold." The orchestra executed its

difficult task in an admirable manner, while M. Seguin was excellent as *Wotan*. The other characters were sustained by pupils of the Institution, and M. Gevaert conducted.

CADENET, BOUCHES-DU-RHÔNE (FRANCE).—The municipality of this place has just affixed a marble tablet to the house in which the composer Félicien David was born. It bears the following inscription in the Provencal dialect:—"Din aquest outau es nascu lou 8 de mai 1810 lou grand musician, Felicien David. Li felibre de Paris, li cigalié e li gens de Cadenet." The ceremony took place in the presence of the aged parents of the late composer of the "Desert."

CASSEL.—The English violinist, Mr. Henry Such, met with great success at the Concert which he recently gave here in conjunction with the youthful pianist, Fräulein Margarethe Eussert. Local papers speak in very enthusiastic terms of Mr. Such's perfect technique and expressive style. Similar highly favourable impressions are recorded in other German towns in which Mr. Such has appeared.

COLOGNE.—"Des Königs Garde" ("The King's Guards"), a new comic opera, by Herren Otto Brandes and Leonhard Emil Bach, both of London, was produced at the Town Theatre on January 27, and well received. The "opinions of the Press" are, however, anything but unanimous.—The Conservatorium String Quartet, consisting of Herren Holländer, Baré, Schwartz, and Grützmacher, performed recently (with the aid of two other artists) a String Sextet, by Bernhard Köhler, a boy of sixteen, and pupil of the local Conservatoire. The work is said to be without a trace of immaturity, and it has created genuine astonishment and wonder on account of its fine, broad, and bold themes, rich polyphony, and rare finish of workmanship. It possesses all the qualities of a ripe and important work.

COPENHAGEN.—Verdi's "Falstaff" was performed here for the first time on January 16, at the Royal Theatre, and well, though not enthusiastically received. Herr Johann Svendsen was the Conductor, and Herr Simonsen the interpreter of the truthful "round man."

DÜSSELDORF.—"Das Gralspiel" is the somewhat puzzling title of a new three-act opera, which was produced here on January 19, at the Town Theatre. The composer is Herr August Reissmann.—At the fifth Subscription Concert of the Städtischer Musikverein a new choral work, entitled "Aus Deutschland's grosser Zeit," and dealing with events in the Franco-German War, was produced with much success. The composer is Herr Ernst H. Seyffardt.

LEIPZIG.—Rarely have such scenes of enthusiasm been enacted in local Concert-rooms as were witnessed during Johannes Brahms's recent stay in this town. The grand old master had not been in Leipzig since 1888, and his present visit is solely due to Mr. Eugen d'Albert, whose persuasive powers must be of quite an unusually fascinating order to induce the retiring composer to make himself the object of such hero-worship as the Leipzigers indulged in. On January 27 Brahms played his two beautiful Clarinet Sonatas with Herr Mühlfeld; his fine G major String Quintet (Op. 111) being performed between these two latest specimens of his genius. He was next present at a Concert given, on January 29, by the Bohemian Quartet, at which the great F minor Pianoforte Quintet was interpreted in the most superb manner, Mr. d'Albert being the pianist. The programme of this Concert also included Schubert's A minor and Mr. d'Albert's E flat String Quartet, the original *Scherzo* of which latter work had to be repeated. The master's last appearance was at the fifteenth Gewandhaus Subscription Concert, at which Mr. d'Albert played and the composer conducted the two Pianoforte Concertos in D minor and B flat, a herculean task which the pianist surmounted in the most brilliant manner, the enthusiasm of the audience becoming almost delirious at the close of the colossal work in B flat; finally, Brahms conducted his delightful Akademische Fest-Ouverture.

MAYENCE.—A new Symphonic Fantasia, by Iwan Knorr, was produced at a recent Symphony Concert and very favourably received. It consists of four movements; its themes and spirit are essentially Russian, as befits a Russian composer, and it is in many respects an important work.

PALERMO.—"Santuzza" is the title of a new work, by Signor Bimboni, which was lately produced here with complete success. It is a continuation of Mascagni's "Cavalleria," and local papers affirm that Signor Bimboni has written a "worthy sequel" to that opera. No doubt they mean this for a compliment.

RHEIMS.—M. Massenet's "Thaïs" was recently given here with success for the first time. The part of the heroine was sung by Madame Verheyden, who, we read, is not only a good vocalist, but also "belle à ravir," which is a consideration in *rôles* of this description.

ST. PETERSBURG.—"Dubrovski," a new opera by Ed. Nápravník, was produced on January 15, and, although it occupied four and a half hours, it achieved a complete success.—At a Concert given by the Russian Musical Society, on January 26, only compositions by the late Peter Tchaikowsky were performed, including his second (so called "Russian") Symphony, the orchestral Fantasia "Francesca da Rimini," and (for the first time) a posthumous Pianoforte Concerto in E flat. It had been proposed to give this Concert on the anniversary of the composer's death, but the national mourning for the late Czar frustrated this intention.

SCHWERIN.—Herr Hans Sommer's beautiful poetic opera "Lorelei" was, on the 1st ult., added to the *répertoire* of the Court Theatre, and warmly welcomed.

STETTIN.—"Der Halling, oder Nordische Blutrache," ("The Halling, or Northern Vendetta"), is the suggestive title of a new opera (actually in three acts!) which was successfully produced at the Town Theatre on January 30. The composer is a young new-comer, Herr Anton Eberhardt.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

THE third Subscription Concert of the Belfast Philharmonic Society was given in the Ulster Hall, on the 8th ult., and took the form of miscellaneous selections, in which the Society had the assistance of Madame Alice Gomez, the Meister Glee Singers, Mr. Leonard Borwick (solo pianist), and Miss Eldina Bligh (solo violinist). The members of the chorus had but little to do—namely, the Easter Hymn from "Cavalleria Rusticana" and the Evening Hymn from Sullivan's "Golden Legend" (a work which was given by this Society at the beginning of the present season with great success). The last-named was beautifully rendered and warmly received, but the former was lacking in dramatic expression and fell somewhat flat. Mr. Leonard Borwick made his first appearance here, and made the most favourable impression by his truly artistic playing. His selections were Chopin's Impromptu in F sharp and Scherzo in B minor, and Liszt's "Liebestraum" and "Rhapsodie Hongroise." His intellectual rendering and technical execution of these *morceaux* were rapturously received, the player being twice re-called. The Meister Glee Singers are always certain of a hearty reception here, and at no previous Concert has their singing given more unqualified pleasure. Mr. Gregory Haast was unable to be present through illness, but his place was excellently filled by Mr. Edward Branscombe, who, in addition to assisting in the glees, sang Mr. Arthur Godfrey's song "Where-e'er thou art" very sweetly. Miss Eldina Bligh made her *début* here as a violinist, playing Handel's Sonata in A major and, in the second part, contributing Bruch's *Andante* from the G minor Concerto and Brahms-Joachim's "Hungarian Dances." This young lady's playing created a favourable impression. Madame Alice Gomez was not in her best voice, but received considerable applause for her singing of "Cuban Hammock Song" and Liza Lehmann's "An Irish Love Song." The orchestra of the Society played Volkmann's Serenade for stringed orchestra with violoncello obbligato, also Schumann's "Traumerei" and Czibulka's "Song d'amour." For the 13th inst. this Society announces Mendelssohn's "Elijah."

Mr. Frank Liebhich, of the Belfast Conservatoire of Music, gave a Pianoforte Recital in the Ulster Minor Hall, which was well attended. The entire programme was selected from Chopin's works.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE most important musical event which has taken place during the past month was the second of Mr. Stockley's orchestral series, given on January 31. Despite the Arctic severity of the weather a good audience assembled, the programme offering on this occasion several distinct novelties, the *pièce de résistance*, however, being the B flat Symphony (No. 4) of Beethoven. Great interest centred in the production of Grieg's new Suite "Sigurd Jorsalfar," and a highly successful rendering was made of the varied and captivating movements of this work, very characteristic as it is of the composer—who, by the way, has long been installed a favourite here with our musical public. Quite an agreeable innovation was the presentation of two important works for *duo* pianoforte (two pianofortes)—viz., Mozart's Concerto in E flat and Saint-Saëns's Grand Duo. Dr. Rowland Winn and Mr. Percy Stranders made a thoroughly artistic exhibition of these vastly interesting pieces. Mr. Plunket Greene sang with effect a set of three ancient ditties—quaint little strains of a lilting sort—Irish, Welsh, and Cornish respectively, but made a more considerable impression in Dr. H. Parry's "Anacreontic Ode," a noble piece of song-music, which seems perfectly suited, moreover, to this artist's voice.

In accordance with the customary rule, that the "crowned" works of our Triennial Festival shall be repeated during the following season, Dr. Parry's "King Saul" was re-presented by the Festival Choral Society at its Concert of the 14th ult. This important work was awaited again with great expectation, and a fine audience assembled in the Town Hall on this occasion; Dr. Parry, as at the Festival performance, conducting his own work. In accordance with a generally-expressed sentiment, the score has been compressed a little; the performance of last month, taking, roughly speaking, two hours and a half. Mr. Ffrangcon Davies, this time, appeared in the title rôle, Mr. Iver McKay (*David*), Mr. J. Sandbrook (*Samuel*), Miss Anna Williams (*Michal*), and Miss Jeanie Rankin (*The Witch of Endor*). Mr. Davies, though hardly competing with Mr. Henschel in respect to dramatic force of expression, yet did all requisite justice to the exacting music of the *King*. At the close of the movement, "Saul's Dream," and also after the dialogue with *Samuel*, Mr. Davies was applauded enthusiastically. Mr. McKay's best effort was in the expressive solo "In the Lord put I my trust"; Mr. Sandbrook made a remarkably good impression. Miss Williams was again heard to advantage, in the "Lamentation" solo especially, a most artistic effort. The chorus—as in most of Dr. Parry's works—has much exacting work committed to it, the characteristic force of the composer being, indeed, peculiarly manifest in such finely dramatic choral writing as, for instance, the numbers "Vain words thou speakest" and "Glory to Saul." Dr. Parry received a deafening ovation at the close of his work.

Mr. Beard has given a very successful Saturday night Concert at the Town Hall. Selections from "Faust" were given on this occasion, by members of the Birmingham Grand Opera Society. Mr. Edgar Bainton, a young and rising pianist, made a good exhibition of his very remarkable talent.

The last business connected with the Festival of last year has been dispatched. This consisted in the handing over of a cheque, to the amount of £4,500, to the representatives of the General Hospital. It was stated, at the same time, that the sum yielded *in toto* by the Festival performances, from their start in 1768 to 1894, has been £132,065.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE annual "Ladies' Night" of the Bristol Madrigal Society, on January 24, was one of the best in the annals of this time-honoured Association. Not only were the compositions in the excellent programme delightfully sung, but they were enthusiastically received by a very large assemblage, who gathered in the great hall of the Victoria Rooms

to hear them. Ancient and modern pieces were agreeably combined. "Welcome, sweet pleasure" (Weelkes), "No din of rolling drum" (Striggio), "So saith my fair and beautiful Lycoris" (Marenzio), "Die not, fond man" (Ward), "Stay, Corydon" (Wilbye), "My bonnie lass" (Morley), "Have I found her?" (Bateson), "The shepherd's pipes" (Marenzio), "To shorten winter's sadness" (Weelkes), and "In these delightful pleasant groves" (Purcell), all fine examples of the sixteenth and seventeenth centuries, were contrasted with Pearsall's "Who shall wed my lady fair" and "In dulci jubilo"; a couple of Elizabethan pastorals, "Corydon, arise" and "Diaphenia," from the pen of Professor Villiers Stanford; a suave descriptive piece, "The Sun descending," of Blumenthal; "To other day as I was twining," a pleasing humorous trifle of Charles Santley; "O hills! O vales of pleasure," of Mendelssohn; and "Sweet Stream" (Sterndale Bennett). So admirable was the singing of the choir, under the direction of Mr. D. W. Rootham, that little fault could be found, and the excellence of the performances as a whole was testified to by the hearty applause with which every piece was received, and by demands for a repetition of several of the compositions.

The last Popular Chamber Concert of the present season took place on the 9th ult. Mozart's Quartet for strings (No. 1) in G, Schumann's Quartet in E flat (Op. 47) for pianoforte and strings, and J. Raff's Sonata (Op. 128) for pianoforte and violin were in the list. The executants were Miss Mabel Rootham, Messrs. Ward, H. Bernard, Gardner, and Pavey, who discharged their duties with distinction. Miss C. R. Trask and Mr. Frank Rose were the vocalists.

Mr. Ernest Young's Recital, on the 16th ult., at the Victoria Rooms, is deserving of notice, so artistically was every vocal piece and instrumental composition rendered. Mr. Young was assisted by Master Val Burkhardt (an exceptionally clever and intelligent lad), Miss Oppenheim, Mr. Percy Lewis, and Mr. Harry Venn.

The Thornbury Society of Glemmen gave a capital Concert, at Cossham Hall, in the old Gloucestershire town, on the 5th ult. Under the direction of Mr. H. P. Thurston, the members sang with gratifying results "Here's a health to all good lasses," "How merrily we live" (M. Este), "Hark! Apollo strikes the lyre," "The two Roses" (H. Werner), "Mynheer Vandunck" and "The May Fly" (Calcott), "Onward roaming" (Muller), "He who trusts in ladies fair" (Eisenhofer), "Glorious Apollo" (S. Webbe), "Weighing Anchor" (G. A. Macfarren), "Come away" (Schafer), "To all you ladies now on land" (Calcott), and "The long day closes" (Sullivan). A similar performance, equally successful, was given by the same Society on the 14th ult., when many of the choral pieces were repeated.

The Burnham Philharmonic Society gave a very creditable and enjoyable interpretation of Cowen's charming English Idyll "St. John's Eve," under the direction of Mr. J. Clift Wade, on January 31. The characters were well sustained by Miss Gertrude Drinkwater, Mrs. Joel Baker, Mr. Humphrey Jones, and Mr. Montague Worlock.

A gratifying performance of Handel's "The Messiah" took place in Wootton-under-Edge Town Hall, on January 30, under the direction of Mr. R. Hayward. The principal vocalists were Miss Hunt, Miss Tapscott, Mr. Davis, Mr. Tavinner, Mr. W. L. Tapscott, and Mr. E. Hunt.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Burns Anniversary (January 25) gave the Scottish Glee Choir an opportunity of again distinguishing itself as an able musical body. Some part-songs were capitally rendered under the direction of Mr. Henry Baxter, and solos, recitations, and band music filled up the evening.

Paderewski's Pianoforte Recitals at the Leinster Hall, on the 4th and 5th ult., were signalled by a renewal of the *furor* that attended his visit of last year.

Much interest attended the Dublin University Choral Society's first Concert, which took place in the Examination Hall, Trinity College, on the 9th ult. The memory of its late Conductor was appropriately recalled by the

ANTHEM FOR EASTER.

Isaiah li. 6, 7; xxv. 9; 1 Cor. xv. 54, 55, 57.

Composed by MYLES B. FOSTER.

Maestoso.

SOPRANO. *f* Heark - en . . un - to Me, . . *ff*

ALTO. *f* Heark - en . . un - to Me, . . *ff*

TENOR. *f* Heark - en . . un - to Me, . . *ff*

BASS. *f* Heark - en . . un - to Me, . . *ff*

ORGAN. *Maestoso.* *Gt. Tpt., or Large Open.* *Sw.* *Full Sw.* *Gt. ff*

Ped. to Sw.

ye that know righteousness, heark-en . . un - to Me. . . *rit.* *p* *a tempo.*

ye that know righteousness, heark-en . . un - to Me. . . *rit.* *p*

ye that know righteousness, heark-en . . un - to Me. . . *rit.* *p*

ye that know righteousness, heark-en . . un - to Me. . . *rit.* *p*

ye that know righteousness, heark-en . . un - to Me. . . *a tempo.*

Sw. p *rit.* *p*

mf dolce. *poco rall.*

Lift up your eyes to the hea - vens, *poco rall.*

mf dolce. Lift up your eyes to the hea - vens, *poco rall.*

poco rall. And

And look up - on the

poco rall. *colla voce.*

rall. *Più lento e con dolore.*

the hea - vens, and the earth be-neath; for the heavens shall van-ish a -

rall. *mf*

the hea - vens, and the earth be-neath; for the heavens shall van-ish a -

rall.

look up - on the earth, the hea - vens, and the earth be-neath;

rall.

earth be - neath, the hea - vens, and the earth be-neath; *Più lento.*

f rall. *Sw. Reed.*

Ped. 16 ft.

p *Largo e molto marcato.*

- way like smoke, but *f*

p *f*

- way like smoke, but *f*

mf *pesante.*

and the earth shall wax old like a gar - ment, but *f*

mf *pesante.*

and the earth shall wax old like a gar - ment, but *f*

p *colla voce.* *Ch. pp* *Gt. to Full Sw. without Reeds.*

soft Ped. 8 ft. *Ped. coupd.*

cres. *ff*

my sal - va - tion, my sal - va - tion shall be . . for ev - er.

cres. *ff*

my sal - va - tion, my sal - va - tion shall be . . for ev - er.

cres. *ff*

my sal - va - tion, my sal - va - tion shall be . . for ev - er.

cres. *ff*

my sal - va - tion, my sal - va - tion shall be . . for ev - er.

f *cres.* *ff* *add Reeds.*

Andante, poco agitato. TENOR (OR BOY) SOLO. *f*

Andante, poco agitato. Lo, this is our

Sw. with Reed. *sf* *Reed off.*

dim. *f*

God; we have wait - ed, wait - ed for Him, and

dim. *Gt. f*

poco dim. *molto espress.* *rit.*

He will save us, . . He will save . . . us, will save . . .

Sw. *colla voce.* *rit.*

a tempo. *f*

us: . . this . . is the Lord; . .

Gt. f a tempo. *reduce Gt. mf* *cres. Ch. 8 & 4 ft.*

mf

. . . we have wait - ed, have wait-ed for Him, we will be glad and re -

Oboe and Stopped only.

Sw. *Ch.*

cres. e poco accel. *f* *Tempo 1mo.* *dim.*

joyce, . . we will be glad and re - joyce, . . be glad and re - joyce in

cres. e poco accel. *mf dolce.* *p* *cres.* *Sw.*

His sal - va - tion, be glad . . and re -

joyce, . . be glad and re - joyce in His sal - va - tion.

f *dim.* *Reed.*

Lo, this is our God; we have wait - - ed, wait -

sf *Reed off.* *dim.*

- - ed for Him, and He will save us, . . save . . us,

f *Gt. f* *colla voce.*

*poco rall. espress.**Lento.**a tempo.*

He . . will save us, will save . . us.

*poco rall.**Lento.**Gt. f**a tempo.*

ALL THE TENORS AND BASSES.

*Andantino, quasi Recit.**f*

death,

f

death,

*Andantino, quasi Recit.**Gt. Diap. f**p**mp**dim.**rall.*

death,

mp

where . .

dim.

is thy

p

sting? . .

rall.

death,

where . .

is thy

sting? . .

*sf**Sw. Reeds. fp**rall.*

ALL THE SOPRANOS.

Poco adagio. animato.

Death is swal - low'd, swal - low'd up in vic - to

*Poco adagio.**Clar. Solo.**L.H.**Sw. no Reed. p**Ped. soft 8 ft.*

Andante maestoso. *f* *ALL.*

ry... Thanks be to God, which giv-eth us the vic-to-ry, .. giv-eth us the

Thanks be to God, which giv - - eth vic-to-ry, .. giv - - eth

Thanks be to God, which giv-eth vic-to-ry, .. giv-eth us the

f Thanks be to God, which giv-eth us the vic-to-ry, .. giv-eth us the

Andante maestoso.

Full Sw. f Gl. to Full Sw.

coupled.

vic-to-ry thro' our Lord Je-sus Christ, thanks be to God, which

vic-to-ry thro' our Lord Je-sus Christ, thanks be to God, which

vic-to-ry thro' our Lord Je-sus Christ, thanks . . be to God,

vic-to-ry thro' our Lord Je-sus Christ, thanks be to God, which

cres. *rit.*

giv-eth us the vic-to-ry, .. giv-eth us the vic-to-ry thro' our Lord Je-sus

rit.

giv - - eth vic-to-ry, .. giv - - eth vic-to-ry thro' our Lord Je-sus

cres. *rit.*

which giv-eth vic-to-ry, .. giv-eth us the vic-to-ry thro' our Lord Je-sus

cres. *rit.*

giv-eth us the vic-to-ry, .. giv-eth us the vic-to-ry thro' our Lord Je-sus

cres. *rit.*

Più moto al fine.

Christ, A - men, Al - le - lu - ia! A - men, A - men, A -

Christ, A - men, Al - le - lu - ia! A - men, A - men, A -

Christ, Al - le - lu - ia! A - men, Al - le - lu - ia! A - men, Al - le - lu - ia!

Christ, Al - le - lu - ia! A - men, Al - le - lu - ia! A - men, Al - le - lu - ia!

Più moto al fine.

- men, Al - le - lu - ia! A - men, A - men, A -

- men, Al - le - lu - ia! A - men, A - men, A -

A - men, Al - le - lu - ia! A - men, A -

A - men, Al - le - lu - ia! A - men, A -

- men, A men.

- men, A men.

- men, A men.

- men, A men.

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 168. I desired wisdom ... J. Stainer 3d.
 130. I did call upon the Lord Pattison 3d.
 237. I have set God ... Dr. Blake 3d.
 130. I have set God ... J. Goldwin 3d.
 420. I have set God Hamilton Clarke 3d.
 122. I have surely built ... Dr. Boyce 3d.
 219. I have surely built T. T. Trimmell 3d.
 396. I heard a voice Sir John Goss 3d.
 403. In my Father's house J. M. Crament 3d.
 338. In the fear of the Lord J. V. Roberts 3d.
 371. I will praise the Lord ... J. Stainer 3d.
 114. I was glad ... T. Attwood 3d.
 32. I was glad ... Sir G. Elvey 3d.
 379. I was glad ... C. E. Horsley 3d.
 379. I was glad ... T. T. Trimmell 3d.
 129. I was in the spirit ... Dr. Blow 3d.
 195. I will always give thanks Dr. Clarke 3d.
 71. I will cry unto God Dr. Steggall 3d.
 29. I will give thanks ... J. Barnby 3d.
 156. I will give thanks ... E. J. Hopkins 3d.
 225. I will go unto ... Dr. Gauntlett 3d.
 437. I will greatly rejoice ... W. A. C. Cruickshank 3d.
 195. I will lay me down ... H. Gadsby 3d.
 209. I will lay me down ... Dr. H. Hiles 3d.
 405. I will lay me down A. C. Edwards 3d.
 116. I will love Thee, O Lord J. Stainer 3d.
 394. I will love Thee, O Lord my strength ... Matthew Kingston 3d.
 78. I will magnify Thee J. B. Calkin 3d.
 27. I will magnify Thee Sir John Goss 3d.
 153. I will magnify Thee ... J. Shaw 3d.
 405. I will magnify Thee ... J. King 3d.
 154. I will mention ... S. A. Sturman 3d.
 371. I will set His dominion H. W. Parker 3d.
 100. I will sing a new song Dr. Armes 3d.
 134. I will sing of Thy power Greene 3d.
 192. I will sing unto the Lord Wareing 3d.
 6. I will wash my hands E. J. Hopkins 3d.
 53. If we believe that Jesus died Goss 3d.
 453. If ye love Me H. W. Wareing 3d.
 409. If ye then be risen ... M. B. Foster 3d.
 88. If ye then be risen ... Dr. Naylor 3d.
 61. In Christ dwelleth Sir John Goss 3d.
 102. In sweet consent ... E. H. Thorne 3d.
 278. In that day ... Sir G. Elvey 3d.
 33. In Thee, O Lord ... B. Tours 3d.
 148. In Thee, O Lord ... J. Weldon 3d.
 155. In Thee, O Lord ... J. Stainer 3d.
 282. In the Lord Sir R. Stewart 3d.
 467. Is it nothing to you M. B. Foster 3d.
 91. It came even to pass Ouseley 3d.
 180. It is a good thing ... J. Barnby 3d.
 231. It is a good thing T. M. Pattison 3d.
 215. It shall come to pass Dr. Garrett 3d.
 397. Jesu, lover of my soul ... F. L. Lile 3d.
 455. Jesus Christ is risen ... Oliver King 3d.
 7. Judge me, O God ... Mendelssohn 3d.
 179. King all glorious ... J. Barnby 3d.
 37. Lead, kindly Light ... J. Stainer 3d.
 425. Lead, kindly Light ... R. Dunstan 3d.
 132. Let God arise ... Dr. Greene 3d.
 375. Let God arise T. T. Trimmell 3d.
 345. Let my complaint ... Sir John Goss 3d.
 438. Let not your heart be troubled ... M. B. Foster 3d.
 226. Let the peace of God J. Stainer 3d.
 328. Let the words of my mouth ... A. D. Culley 3d.
 494. Let Thy merciful ears W. B. Bell 3d.
 308. Let us now praise ... E. H. Thorne 3d.
 18. Lift up thine eyes ... Sir John Goss 3d.
 18. Lift up your heads ... J. L. Hopkins 3d.
 409. Ditto S. Coleridge-Taylor 3d.
 343. Lift up your hearts ... J. Barnby 3d.

MISERERE MEI, DEUS

PSALM LI.

THE MUSIC COMPOSED BY

JOSEPH BARNBY.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.); also in New York.

Slow.

TREBLE.
ALTO.

TENOR.
BASS.

ORGAN.
♩ = 96.

Sw. Diaps.

pp

p

Have mercy upon me }
O God * after Thy } great goodness: { according to the multitude }
of Thy mercies, dō a- } way mine of - fen - ces.

p

p

Wash me thrōghly from my wickedness: and cleanse me from my sin. . .

p

For I acknowledge my faults : and my sin is ever be - fore me.

Against Thee only have I sinned* and done this evil } in Thy sight : { that Thou mightest be jus- } clear when Thou art judged.
 tified in Thy saying and }

Behold I was shapen in wickedness : and in sin hath my mother con - cei - ved me. . .

But lo, Thou requir- } in - ward parts : { and shalt make } stand wis - dom secret - ly.
 est truth in the } me to under- }

mf add Reed.

mf

Thou shalt purge me) shall be clean: { Thou shalt wash } shall be whiter than snow.
 with hyssop * and I } me * and I }

mf

Ped.

cres. rall.

Thou shalt make } joy and gladness, { that the bones which } bro - ken may re - joice.
 me hear of } Thôu hast }

cres. rall.

mp p pp

Turn Thy face from my sins: and put out all . . my mis - deeds.

mp p pp

senza Reed. mp p pp

mp p pp

Make me a clean heart O God: and re - new a right spirit with - in me.

mp p pp

take not Thy

Slow.

p

Cast me not a - way from . . Thy pre - sence . . and táke . . .

Slow. ♩ = 76.

p

ho - - ly

dim.

mp

. . . not Thy ho - ly Spi - rit from me . . . O give me the cômfort of Thy

mp

dim.

mp

help a - gain, . . and stâ - blish me . . with Thy free Spi - rit.

molto. rit.

molto. rit.

Then shall I teach } unto the wicked : { and sinners shall } - ver - ted un - to Thee.

Thy wáys } bé con -

p

rit.

p

rit.

Tempo primo.

mp

Deliver me from blood-guiltiness }
O God * Thou that art the Gód } of my health : { and my } sing of Thy righteousness.

mp

Tempo primo.

mp

Thou shalt open my lips O Lord : and my mouth shall shew Thy praise.

For Thou desirest no sacrifice * else would I give it Thee : but Thou delightest not in burnt - offerings.

cres. *rall.*

cres. *rall.*

The sacrifice of Gód is a troubled spirit : a broken and contrite heart, O Gód, shalt Thou not des - pise.

mp *p* *pp*

mp *p* *pp*

cres. *mf*

O be favourable } un-to Sion : build thou the walls of Je - ru - sa - lem. { Then shalt Thou be pleased with
and grá - cious } the sacrifice of righteousness *
with the burnt-offerings

p *cres.* *mf*

and ob - la - tions : then shall they offer young bullocks up - on Thine al - tar.

f *dim.*

Glory be to the Fát - her, and to the Son : and to the Ho - ly Ghost ;

p

As it was in the begin - ning * is now, and e - ver shall be : world without end. A - - - men.

f *cres.* *ff*

f Full Sw. *cres.* *ff*

NOVELLO'S OCTAVO ANTHEMS—Continued.

498. Lighten our darkness G. R. Vicars 2d.
 499. Like as the hart Thomas Adams 3d.
 500. Lord, how are they... H. Clarke 6d.
 501. Lord, I have loved the habitation of Thine house... F. T. Liffie 3d.
 502. Lord, let me know mine... Goss 3d.
 503. Lord of all power... J. Barnby 3d.
 504. Lord of our life... J. T. Field 3d.
 505. Lord of the rich and golden F. Tozer 3d.
 506. Lord of the Harvest... J. Barnby 3d.
 507. Lord, Thou art God... J. Stainer 8d.
 508. Lord, Thou hast searched me... A. Whitling 3d.
 509. Lord, what have I Dr. Steggall 3d.
 510. Lord, who shall dwell Dr. Roberts 2d.
 511. Lo, summer comes again J. Stainer 6d.
 512. Magnify His Name... G. C. Martin 3d.
 513. Make a joyful noise A. C. Mackenzie 3d.
 514. Make me a clean heart J. Barnby 3d.
 515. Ditto A. Watson 3d.
 516. Man goeth forth A. Carnall 3d.
 517. Me ye have bereaved C. Morales 3d.
 518. Mine eyes look unto Thee H. Baker 3d.
 519. My God, I love Thee G. J. Bennett 3d.
 520. My God, my God... Mendelssohn 6d.
 521. My God, look upon J. L. Hopkins 3d.
 522. My heart is fixed, O God W. A. C. Cruickshank 3d.
 523. My heart was glad... A. Carnall 4d.
 524. My hope is in the Everlasting... J. Stainer 6d.
 525. My mouth shall speak J. E. West 3d.
 526. My soul is weary... Dr. Beckwith 3d.
 527. My soul, wait thou still... H. Gadsby 3d.
 528. Not unto us O Lord H. Gadsby 3d.
 529. O clap your hands... T. T. Trimmell 3d.
 530. O clap your hands... Dr. Greene 3d.
 531. O clap your hands... J. Stainer 6d.
 532. O clap your hands... E. H. Thorne 6d.
 533. O come before... G. C. Martin 3d.
 534. O come hither... W. Jackson 3d.
 535. O come unto us... The Gounod 11.
 536. O day of penitence... Gounod 11.
 537. O give thanks... Sir G. Elvey 3d.
 538. O give thanks... H. Purcell 6d.
 539. O give thanks... William Rea 3d.
 540. O give thanks... S. S. Wesley 3d.
 541. O give thanks... Sir John Goss 3d.
 542. O God, hear me mercy J. B. Calkin 3d.
 543. O God, the King of Glory H. Smart 3d.
 544. O God, Thou art my God H. Purcell 3d.
 545. O God, Thou art worthy A. Sullivan 3d.
 546. O God, Thou hast... H. Purcell 4d.
 547. O God, Who hast prepared... A. W. Batson 3d.
 548. Ditto A. W. Batson 3d.
 549. O how amiable... J. Barnby 3d.
 550. O how amiable... T. M. Pattison 3d.
 551. O how amiable... Oliver King 3d.
 552. O how plentiful... T. M. Pattison 3d.
 553. O Jerusalem, look about thee... E. W. Naylor 4d.
 554. O Jesu! Victim blest... Rev. J. Baden Powell 3d.
 555. O Lord God... Ernest Ford 3d.
 556. O Lord God... Dr. Clarke 3d.
 557. O Lord, look down... J. Battishill 3d.
 558. O Lord of hosts... Kate Boundy 3d.
 559. O Lord, our Governor H. Gadsby 3d.
 560. O Lord, Thou art my God Ch. H. Lloyd 3d.
 561. O love the Lord Sir A. Sullivan 2d.
 562. O my heart was glad A. Carnall 3d.
 563. O perfect love... J. Barnby 3d.
 564. O praise God... Dr. Clarke 3d.
 565. O praise God... T. T. Trimmell 3d.
 566. O praise God... G. C. Martin 3d.
 567. O praise God... Theodore Distin 3d.
 568. O praise our God, ye people Boyce 4d.
 569. O praise the Lord... J. Barnby 3d.
 570. O praise the Lord... T. M. Pattison 3d.
 571. O praise the Lord... Sir John Goss 6d.
 572. O praise the Lord... J. H. Goss 3d.
 573. Laudate puri Dominum Zingarelli 8d.
 574. Laudate puri Dominum W. G. Wood 3d.
 575. O pray for the peace E. H. Thorne 3d.
 576. O Saving Victim (No. 2) Gounod 4d.
 577. Ditto A. Rossini 4d.
 578. O sing unto the Lord Dr. Purcell 3d.
 579. O taste and see... Sir John Goss 3d.
 580. O taste and see (Welsh words) Sir John Goss 3d.
 581. O taste and see... A. H. Mann 3d.
 582. O that I knew where... Sir W. S. 3d.
 583. I might find him... J. Bennett 3d.
 584. O where shall wisdom... Dr. Boyce 3d.
 585. O worship the King Rev. E. V. Hall 3d.
 586. O worship the Lord... Dr. Hayes 6d.
 587. O ye that love the Lord Sir G. Elvey 3d.
 588. Ditto H. W. Wareing 3d.
 589. Ditto F. A. W. Docker 4d.
 590. O ye that love the Lord J. Naylor 3d.
 591. Our Father, which art J. Barnby 3d.
 592. Our God is Lord of the harvest E. Mundella 3d.
 593. Out of the deep... Dr. Naylor 3d.
 594. Out of the deep... F. E. Gledhill 3d.
 595. Out of the deep... J. B. Calkin 3d.
 596. Plead Thou my cause... Mozart 3d.
 597. Ponder my words... Henry Gadsby 3d.
 598. Ditto... F. J. Sawyer 3d.
 599. Praise God in His holiness B. Tours 3d.
 600. Praise the Lord... Sir G. Elvey 3d.
 601. Praise the Lord... Sir J. Bennett 3d.
 602. Praise the Lord... Dr. Hayes 3d.
 603. Praise the Lord... J. Clark 3d.
 604. Praise the Lord... S. S. Wesley 6d.
 605. Praise the Lord, O my soul Mozart 4d.
 606. Ditto Sir John Goss 6d.
 607. Ditto J. W. Elliott 3d.
 608. Ditto Dr. Garrett 3d.
 609. Ditto T. P. Royle 3d.
 610. Praise the Lord, O Jerusalem W. H. Bliss 3d.
 611. Ditto Rev. E. V. Hall 4d.
 612. Prepare ye the way... Dr. Garrett 3d.
 613. Prepare ye the way... W. H. Bliss 3d.
 614. Rejoice greatly... Henry Gadsby 3d.
 615. Rejoice in the Lord H. Purcell 3d.
 616. Rejoice in the Lord F. R. Statham 3d.
 617. Rejoice in the Lord G. C. Martin 3d.
 618. Rejoice in the Lord J. Redford 3d.
 619. Rejoice in the Lord Philip Armes 3d.
 620. Rejoice ye righteous King H. Purcell 3d.
 621. Remember now Dr. Steggall 3d.
 622. Rend your heart J. Clippindale 3d.
 623. Save, Lord, and hear us Dr. Hayes 3d.
 624. Save me, O God... J. L. Hopkins 3d.
 625. Saviour, abide with us T. W. Hanforth 3d.
 626. Say where is Hebron Mendelssohn 3d.
 627. Seek ye the Lord Hague Kinsey 3d.
 628. Seek ye the Lord Dr. J. V. Roberts 3d.
 629. Sing aloud with gladness S. Wesley 3d.
 630. Exultate Deo 6d.
 631. Sing a song of praise J. Stainer 3d.
 632. Ditto (Welsh words) 3d.
 633. Sing joyfully unto God W. H. Bliss 3d.
 634. Sing, O daughter of Zion Dr. Rea 3d.
 635. Sing, O heavens A. C. Mackenzie 3d.
 636. Sing, O heavens T. T. Trimmell 3d.
 637. Sing praises to the Lord Dr. Croft 3d.
 638. Sing praises unto the Lord Gounod 3d.
 639. Sing to the Lord... Henry Smart 3d.
 640. Sing to the Lord... Mendelssohn 3d.
 641. Sing we merrily J. W. Hall 3d.
 642. Stand up and bless the Lord Goss 4d.
 643. Sun of my soul... R. Dunstan 3d.
 644. Teach me, O Lord John W. Gritton 3d.
 645. Thanks be to God... J. W. Gritton 3d.
 646. The blessing of the Lord Mackenzie 3d.
 647. Ditto J. F. Bridge 3d.
 648. The day is past and over J. C. Marks, jun. 3d.
 649. The Day of Resurrection 3d.
 650. Rev. E. V. Hall 3d.
 651. The earth is the Lord's Trimmell 3d.
 652. The eyes of all... Orlando Gibbons 3d.
 653. The eyes of all wait... J. Adams 3d.
 654. The Lord is King Christmas J. Barnby 3d.
 655. The fool hath said Sir W. Bennett 3d.
 656. The foot within his heart h. hat spoken J. Rheinberger 3d.
 657. The fast'ring earth, the genial showers... J. L. Hopkins 3d.
 658. The glory of the Lord... J. Goss 3d.
 659. The God of Ishurum... Sir J. Goss 3d.
 660. The hills stand about Jerusalem G. Gardner 4d.
 661. The King shall rejoice Sir R. P. Stewart 6d.
 662. The Lord gave, and the Lord taketh away A. C. Mackenzie 3d.
 663. The Lord give ear J. Rheinberger 3d.
 664. The Lord hath been E. T. Chipp 3d.
 665. The Lord hath been S. S. Wesley 3d.
 666. The Lord hath done... H. Smart 3d.
 667. The Lord hear thee J. Barkworth 3d.
 668. The Lord is in His holy temple Dr. Saunders 3d.
 669. The Lord is great... W. T. Bates 3d.
 670. The Lord is King Henry Gadsby 3d.
 671. The Lord is King T. T. Trimmell 3d.
 672. The Lord is King... H. J. King 3d.
 673. The Lord is loving Dr. Garrett 3d.
 674. The Lord is loving... A. W. Batson 3d.
 675. The Lord is my light Dr. H. Hiles 3d.
 676. The Lord is my light C. W. Jordan 3d.
 677. The Lord is my shepherd J. Shaw 3d.
 678. The Lord is my shepherd Schubert 3d.
 679. Ditto C. V. Stanford 3d.
 680. The Lord is my strength Sir J. Goss 3d.
 681. Ditto S. Coleridge-Taylor 3d.
 682. The Lord is risen G. M. Garrett 4d.
 683. The Lord preserveth... Armes 6d.
 684. The Lord shall be thy confidence J. V. Roberts 3d.
 685. The Lord that made... J. Turle 3d.
 686. The Lord will comfort... Dr. Hiles 6d.
 687. The Miserere, etc... J. Stainer 3d.
 688. The morning stars... J. Stainer 3d.
 689. The night is farthest M. B. Foster 3d.
 690. The righteous living... J. Stainer 3d.
 691. The righteous live Mendelssohn 3d.
 692. The righteous shall flourish Calkin 3d.
 693. The souls of the righteous Nares 3d.
 694. Ditto Myles B. Foster 3d.
 695. Ditto Rev. H. H. Woodward 3d.
 696. Ditto Wm. Rea 6d.
 697. The Story of the Cross J. Stainer 3d.
 698. Ditto M. B. Foster 3d.
 699. The strong foundation of the earth... F. Brandeis 3d.
 700. The whole earth... J. V. Roberts 3d.
 701. The wilderness... Sir John Goss 6d.
 702. The wilderness... S. S. Wesley 8d.
 703. Therefore with angels V. Novello 2d.
 704. There is no condemnation... S. S. Irons 3d.
 705. There shall a Star... Mendelssohn 6d.
 706. There was a marriage J. Stainer 3d.
 707. There was war in heaven W. A. C. Cruickshank 3d.
 708. There were shepherds C. Vincent 4d.
 709. Ditto H. W. Wareing 3d.
 710. Ditto (Two-part) M. B. Foster 3d.
 711. The visitation of the earth Dykes 3d.
 712. They that go down T. Attwood 4d.
 713. They that sow in tears A. W. Batson 3d.
 714. Think, good Jesu... Mozart 6d.
 715. Think not that they are blest alone F. Brandeis 3d.
 716. This is the day... C. Cooks 3d.
 717. This is the day Rev. E. V. Hall 4d.
 718. This is the day John Sewell 2d.
 719. This is the day... J. Turle 3d.
 720. This is the day A. W. Marchant 3d.
 721. Thou Judge of quick and dead Wesley 3d.
 722. Thou, Lord, art merciful Mozart 6d.
 723. Thou, O God, art praised S. Wesley 3d.
 724. Ditto Sir R. Stewart 4d.
 725. Thou, O God, art praised in Zion Rev. E. V. Hall 3d.
 726. Thou shalt shew me C. Bowdler 3d.
 727. Thou visitest the earth Calkin 3d.
 728. Thou visitest the earth J. B. Calkin 3d.
 729. Thou visitest the earth J. Barnby 3d.
 730. Thou wilt keep him Dr. Gauntlett 3d.
 731. Thou wilt keep him... S. S. Wesley 3d.
 732. Thou wilt keep him C. L. Williams 3d.
 733. Thou wilt keep him P. Armes 4d.
 734. Thus saith the Lord Dr. Garrett 6d.
 735. Thus saith the Lord E. O. Loring 4d.
 736. Thy mercy, O Lord G. Garrett 4d.
 737. To bless Thy chosen race F. Brandeis 2d.
 738. To Thee, O Lord C. L. Williams 3d.
 739. Try me, O God A. D. Culley 2d.
 740. Turn Thy face... Dr. Steggall 4d.
 741. Unto Thee have I cried Sir G. Elvey 3d.
 742. Wash me thoroughly S. S. Wesley 3d.
 743. We beseech Thee, O Lord John E. West 2d.
 744. We give Thee thanks... Macfarren 3d.
 745. We have heard Sir A. Sullivan 6d.
 746. We shall not hunger nor thirst A. C. Mackenzie 3d.
 747. We will rejoice... Dr. Croft 3d.
 748. What are these... J. Stainer 3d.
 749. Whatsoever is born of God Oakley 3d.
 750. When God of old Rev. E. V. Hall 3d.
 751. When Jesus was born 3d.
 752. W. A. C. Cruickshank 3d.
 753. When the Lord turned A. Sullivan 6d.
 754. Wherever shall Sir G. Elvey 6d.
 755. Ditto... Dr. H. Hiles 3d.
 756. While the earth remaineth Dr. Heap 4d.
 757. Ditto C. L. Williams 3d.
 758. While with ceaseless course the sun... F. Brandeis 3d.
 759. Why seek ye the living Alexander 3d.
 760. Why is like unto Thee... Fried. Rayner 2d.
 761. Who is it that cometh Dr. Arnold 4d.
 762. Whoso dwelleth... G. C. Martin 4d.
 763. Why assemble the heathen... J. Rheinberger 3d.
 764. Why rage fiercely... Mendelssohn 6d.
 765. Why seek ye the living Alexander 3d.
 766. Why seek ye the living F. Peel 4d.
 767. Why seek ye the living M. B. Foster 3d.
 768. With angels... J. L. Hopkins 3d.
 769. Word of God incarnate... Gounod 3d.
 770. Ye shall go out with joy J. Barnby 4d.
 771. (To be continued.)

opening number, Chopin's Funeral March, which was played scored for full band by Sir Robert Stewart. Haydn's "Creation" (Parts 1 and 2) and the Funeral Anthem from Sullivan's "Martyr of Antioch" furnished the programme. The principals were Miss Marjorie Eaton and Mr. Dan Jones, and Mr. Theodore Werner was leader of the orchestra. Mr. Charles Marchant is now the Conductor of the Society, and it is not to be doubted that in his capable hands it will be no less successful than the Oratorio Society (St. Patrick's) which Mr. Marchant directed for many years.

The Royal Dublin Society's Chamber Music Recitals continue to attract large audiences to the Library of Leinster House.

Herr Werner's ninth Violin Recital took place in the Leinster Lecture Hall, Molesworth Street, on the 12th ult., when he well maintained his reputation as an artist of the front rank.

The Dublin Musical Society gave Mendelssohn's "Elijah" for its second Concert of the season, on the 20th ult. Miss Medora Henson, Miss Clara Butt, Mr. Dan Jones, and Mr. Andrew Black were the principals; Dr. Joseph Smith conducting.

MUSIC IN DUNDEE.

(FROM OUR OWN CORRESPONDENT.)

THE third Concert of the Harrison-Simpson series was held on the 6th ult., in the Kinraid Hall. Mrs. Henschel gave an ideal interpretation of Liszt's "Loreley" and Purcell's "Nymphs and Shepherds." Miss Clara Butt, who made her first appearance in Dundee, was successful in "O ma Lyre," from Gounod's "Sapho," and Handel's aria "Lascia ch' io pianga," and her beautiful voice made a great impression. Miss Pauline Sant-Angelo played Liszt's Rhapsodie Hongroise (No. 5) and Rubinstein's Valse Caprice with remarkable skill and vigour. The other performers—Miss Marianne Eissler, Mr. Braxton Smith, and the Dilettante Vocal Quartet—were also well received.

The third of Messrs. Paterson's Scottish Orchestral Concerts was given on the 11th ult., under the conductorship of Mr. Henschel, and attracted a large audience. The programme included Weber's Overture to "Der Freischütz," Beethoven's C minor Symphony, and Liszt's Symphonic Poem "Les Préludes." Max Bruch's G minor Concerto and Svendsen's Romanza were admirably played by Miss Frida Scotta. Miss Lalla Miranda was the vocalist.

Two Organ Recitals were given by Dr. Turpin, on the 1st ult., in St. Luke's Free Church, Broughty Ferry, on the occasion of the opening of the new organ, and were well attended.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE Norwich "Gate House" Choir (so named from its place of weekly rendezvous) gave its forty-seventh invitation Concert, at Noverre's Rooms, on January 24. The part-songs consisted of King's "The Sands of Dee," Field's "Fair Daffodils," Stanford's "On a hill there grows a flower," and a new composition by Edward German, "O lovely May," the latter a bright and sparkling melody, with a florid pianoforte obbligato accompaniment. Under Mr. Kingston Rudd's careful tuition the choir has gained a reputation for part-singing which on the present occasion was fully sustained. Several songs were sung by individual members of the choir. Lady Hallé contributed two violin solos, and was joined by Mr. Rudd in what proved to be an exceptionally fine performance of Beethoven's "Kreutzer" Sonata for violin and pianoforte.

The members of the North Walsham Amateur Musical Society gave their winter Concert on January 30, when Parry's "Judith" was undertaken, under the conductorship of Dr. Hill. The band and chorus numbered upwards of sixty performers, the principal vocal parts being assigned to Miss Lockett, Miss May Seiber, Mr. Sawford Dye, and Mr. Smith (Peterborough Cathedral), with Master H. H. Brookes and Master F. W. Hill as boys in the well-known trio. Considering the difficulties to be encountered the Society gave a very creditable performance.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

MR. EMIL SAUER's first Recital was undoubtedly the most important musical event in Edinburgh last month. A large audience took advantage of the opportunity offered on the 7th ult., by Messrs. Methven and Simpson, to hear the great pianist.

At Messrs. Paterson's eighth Orchestral Concert, on the 4th ult., "Hänsel und Gretel" told their story of childish woes in Humperdinck's clever Prelude, and the audience warmly testified to the pleasure the charming composition gave. The "Midsummer Night's Dream" Overture left something to be desired from such a splendid band, but the *Scherzo* was perfection. The *Nocturno* and the Wedding March were also included in the selection. Miss Frida Scotta made her first appearance in Edinburgh as the solo violinist, and in the slow movement of Bruch's well-worn Concerto (G minor) and Svendsen's Romanza she quite captivated her hearers by her sympathetic, simple playing.

The ninth of Messrs. Paterson's Concerts gave us the chance of hearing Mr. Henschel's new "Stabat Mater." The work had been carefully studied by the Choral Union, and Mr. Collinson succeeded in obtaining from his chorus effects which gave great pleasure to all friends of the Choral Union. The beautiful "Virgo, virginum," was really exquisitely sung, and nervous energy and power characterised the rendering of the exciting "Inflammatum." The soloists were Mrs. Henschel, Miss Jansen, Mr. Leyland, and Mr. Henschel. The composer was warmly welcomed and enthusiastically recalled. The orchestral part of the programme included the "Idomeneo" Overture and the eighth Symphony, which was superbly played by the Scottish Orchestra, under Mr. Henschel.

At the last of the Saturday Popular Concerts, on the 16th ult., the programme consisted of the "Oberon" Overture; Haydn's B flat Symphony (in the last movement of which Mr. Henschel's orchestra excelled itself); a Serenade by Saint-Saëns for cor Anglais, viola, and orchestra (encored); the popular selection from Saint-Saëns's "Henry VIII." Ballet; and two songs by Miss Agnes Jansen. The very large audiences at all these excellent Concerts have been gratifying alike to performers, impresarios, and those who have the cause of music in Edinburgh at heart.

On the 6th ult. Miss Helen Macgregor, one of the most talented among our local violinists, gave a Recital, in which she was assisted by Mr. Peter Macgregor and Mrs. Millar Craig. Miss Macgregor's solos were the first movement of Mendelssohn's Concerto, an Adagio by Spohr, and a Polonaise by Wieniawski, in all of which she gave proof of earnest study and steady improvement. Mr. Peter Macgregor joined her in Gade's Pianoforte and Violin Sonata (Op. 21), and played two solos; and Mrs. Millar Craig showed her usual artistic taste in her selection of delightful songs by Brahms, Schumann, and Schubert.

Excellent Concerts of chamber music were provided at the Philosophical and Literary Institutions in Edinburgh last month. The artists were Mr. Townsend (pianoforte), Madame Hamilton and Mr. Colin McKenzie (violin), and Mr. Grant McNeill (violoncello).

In the Music Hall, on the 15th ult., Mdlle. Chaminade made her first appearance in Edinburgh, with a programme drawn entirely from her own compositions.

Mdlle. Landi was altogether delightful in the songs Mdlle. Chaminade writes so charmingly, and Mr. Andrew Black was just as successful in gaining the applause of the audience. M. Rivarde gave a splendid performance of Bach's "Chaconne"; and Mrs. Andrew Black acted as accompanist and also joined the Concert-giver in several duets. Mdlle. Chaminade herself played the pianoforte solos.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

ON the 5th ult. the Scottish Orchestra performed Brahms's "Tragic" Overture, and Miss Eibenschütz again appeared as a substitute—she was warmly welcomed, and that is, perhaps, the best compliment that we can pay

her—in the absence of Mr. Stavenhagen. On the 9th ult. the Scottish Orchestra migrated to the City Hall, and with much acceptance. The headquarters of the band are, of course, in Glasgow, and hence the satisfaction in local circles with the Royal command to appear at Windsor on the first of this month.

The "Flying Dutchman" was given successfully on the evening of the 12th ult., when the Choral Union again introduced the work to a Glasgow audience. As before, the second and third acts were performed, and it need not be said how Madame Ella Russell, Mr. Alec Marsh, and Mr. Bispham acquitted themselves. The chorus was in excellent form, the band was occasionally aggressive, and Mr. Bradley conducted with his wonted skill. At the thirteenth Classical Concert (19th ult.) Dr. Joachim appeared in Brahms's Concerto for violin and orchestra in D (Op. 77) and in his own *Notturmo* (Op. 12). The Symphony was Schubert's No. 8 in B minor—the "unfinished"—and Mr. Henschel was, of course, the conductor. Dvorák's Symphony, No. 5, "From the New World," had a place in the programme of the Popular Concert of the 23rd ult., and Messrs. Henschel and Bispham were announced to sing "O weep for those," a duet for two basses from the pen of the former. Rossini's "Moses in Egypt" was revived on the evening of the 26th ult.—to the satisfaction of a good many amateurs, who very frankly pin their faith to the creed of the jaunty Italian master. An excellent array of soloists had been secured, and these included Miss Thudichum, Mr. Ben Davies, Mr. Bantock Pierpoint, and Mr. Bispham. The Glasgow Choral Union sang the choruses, and Mr. Joseph Bradley conducted.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

It was as an orchestral conductor that Sir Charles Hallé made his greatest mark in Liverpool nearly a quarter of a century ago, and it is in the same capacity that the latest memories of him remain. At the Philharmonic Concert given on the 5th ult. the regular instrumental forces were augmented to the number of a hundred, and the programme was mainly devoted to the works of Wagner, Berlioz, and Goldmark, writers whose intentions can only be realised by the employment of a host of performers. The Concert proved by far the most interesting of the present series, of which it formed the ninth. The tenth took place on the 19th ult., when Mendelssohn's "Reformation" Symphony was performed.

The scheme of the third Concert of the Orchestral Society was truly of as miscellaneous an order as could well be conceived, the leading feature being Grieg's Piano-forte Concerto in A minor, of which the solo part was admirably played by Mr. Steudner Welsing. Mendelssohn's "Midsummer Night's Dream" Overture, Humperdinck's "Descent of the Angels," Weber's "Invitation to the Valse" (Berlioz's arrangement), and Jensen's "Wedding Music" were included in the programme, Mr. Rodewald conducting with his invariable ability and discretion. Other Concerts—but they come under the speculative category—have been those of the Harrison series, at the Philharmonic Hall, and Mr. Shaw's now well-established subscription series at Hope Hall. Emil Sauer has visited us, and joined the long procession of pianists who have made their mark in this city since *Monsieur Hallé*, as he was then announced, first led the van at the Philharmonic Hall in 1849. Mr. Weingärtner (a veteran professor), Mr. Leopold (a new-comer to the same ranks), and others have given Chamber Concerts and Recitals, and instrumental music has been, as usual, far more to the fore than have choral performances. A new departure in the latter respect has, however, been made by the Sunday Society, under the auspices of which organisation a very good chorus has been recruited by Mr. Argent. The initial venture took place on the 17th ult., when Rossini's "Stabat Mater" formed the basis of what will probably turn out a successful musical experiment.

The memorial to Mr. W. T. Best is still in the air, and the local *Mercury* states that some of the committee are anxious to augment the sum already subscribed, although the subscription list was supposed to be closed consider-

ably before Christmas. The total sum raised had then amounted to about £200, a considerable portion of which had necessarily been swallowed up by advertising, printing, postage, and so forth.

Sullivan's "Ivanhoe" was produced in a very worthy manner by the Royal Carl Rosa Company, at the Court Theatre, on the 14th ult., and Weber's "Der Freischütz" has been revived during the past month. For the rest, the operas previously enumerated in this column have been repeated.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

DURING February we have been unusually favoured by the visits of pianoforte players of high attainment. Quickly after the very successful Recital of M. Paderewski came that of Herr Emil Sauer, whereby the fame of an executant previously known to us only by brief report was at once so well established that his promised return, on the 4th inst., is very eagerly expected. Herr Sauer's programme ranged from D'Albert's version of Bach's great Organ Fugue in D to Liszt's description of the "Carnivale de Peste"—perhaps not a very wide limit. But while these, his first and last efforts, served to show immense dexterity of finger and a sufficient looseness of wrist, the intermediate numbers were of far greater importance. The reading of the "Sonata Appassionata" was characterised by a wholesome restraint, doubly welcome after the somewhat violent perversion of Bach by the transcriber who so disdains his native country, and the Chopin selections were very delicately interpreted; but the excitement culminated with the wonderfully clear manipulation of Schumann's Toccata (Op. 7) and the most expressive rendering of the "Nachtstück" of the same author.

During the same week Sir Charles Hallé afforded us an opportunity of hearing M. Paderewski's rendering of the Schumann Piano-forte Concerto, certainly the most sympathetic reading of recent years; so that the minds of those who delight to institute a direct comparison between players of very like attainment were set at rest, and were enabled to grade their favourites pretty comfortably. The Polish Fantasia of M. Paderewski (produced at the last Norwich Festival) may be classed with the lucubrations which Liszt called his "Rhapsodies," of which we now get quite enough. The Recital of Madame de Pachmann was given at the Concert Hall, under less favourable circumstances, but was, in every respect, except attendance, pleasant and satisfactory, if less exciting. Should Madame de Pachmann contemplate a second venture here, she would do well to note how admirably the way was prepared for Herr Sauer's coming, and the bold management whereby was secured the immediate success of the Subscription Concerts of Messrs. Harrison (so well engineered by Messrs. Hime and Addison of this city), at the third of which Miss Sant-Angelo improved her position as a young pianist of promise, and Mrs. Henschel and others sang pleasantly.

The past month has been further marked by several Lectures of some interest. It could hardly be said that those of Dr. Carl Ambruster (adequately illustrated by Miss Pauline Cramer) on Wagner, and on Schubert as "the greatest song-writer of all times," increased the information even of the lady amateurs who attend afternoon recitals. The time has come when such topics as Wagner's treatment of *Leitmotive*, or Schubert's prolific genius, need to be more than extolled in familiar phrase. Most people are now prepared for some solid information on points hitherto vaguely eulogised. At the Athenæum, on the 11th ult., Dr. Watson gave some account of the state of music in England in Shakespeare's time, and concerning the great dramatist's many references to the art, the illustrations being added by the choir of the Institution. The Organ Recitals of Mr. Pyne, at the Town Hall, have, with excellent results, been resumed, and other of our regular Saturday evening relaxations continue to attract their regular patrons.

But really the most important musical event of the recent past was the introduction, at our Thursday evening Concerts, of the Symphony in A minor of Edward German,

whose incidental music for several plays has, on various occasions, so greatly charmed us. Compared with Continental aspirants, a young English composer has not only immense difficulty in obtaining his first opportunity, but an almost certainty that, unless he should succeed in at once creating a very definite and positive impression, no second chance will ever be afforded him. Without any time for experiment and for the gaining of experience, he is expected to demonstrate an absolute mastery over all the details and contrasts of orchestration, and to preserve throughout a long work the unbroken interest of his hearers, never for a moment allowing the attention to flag. That Mr. German should, in his first great essay, have commanded the respect of an audience accustomed to the largest works of the great masters; that he should have convinced everybody that he has something to say and that he knows how to say it clearly; that he has a faculty of consistent development, and is perfectly familiar with the scope and capacity of every orchestral instrument, could not fail to excite very strong anticipation of still higher achievement. It may be that, occasionally (as with many of our greatest writers), a brighter contrast of themes would better sustain the attention of easily tired ears; but no recent composition of like dimensions has excited greater hope, and it was most gratifying to find that so young a writer could so easily maintain a consistent symphonic dignity of text and treatment. The rendering of "The Golden Legend" and the "Walpurgisnacht," on the 14th ult., was, apart from the choral singing, decidedly dull, and, whether from the influence of the inclement weather or some other cause, the result was very wearisome. Of the Concert of the 21st ult. I shall not be able to report in time for this issue.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THE past month has been considerably more active in musical matters than its predecessor, although by no means a busy one for so important and populous a district as this is. The third Concert of the Newcastle Chamber Music Society took place on January 29, and proved to be as successful as the Concerts of this excellent Society invariably are. The instrumentalists were Mr. Willy Hess (first violin), Mr. C. Rawdon Briggs (second violin), Mr. Speelman (viola), Señor Pezze (violoncello), and Mr. J. M. Preston (pianoforte). The principal works performed were Mozart's String Quartet in C major (No. 6), the Andante and Variations from Schubert's familiar post-humous Quartet in D minor, Beethoven's Quartet for strings in C major (Op. 18, No. 4), and Brahms's Sonata in A (Op. 100) for pianoforte and violin. The whole of these works were exceedingly well played, but particular mention must be made of the performance of the Sonata by Mr. Willy Hess and Mr. J. M. Preston, the latter a talented local pianist. The vocalist was Mdle. Marie Fillunger, who sang songs by Schumann, Schubert, Mendelssohn, and Brahms in a most artistic manner. For its final Concert of the season the Chamber Music Society has engaged, as usual, Miss Fanny Davies, Herr Joachim, and Signor Piatti. It is to be hoped that the distinguished violoncellist will be sufficiently recovered from his illness to put in an appearance.

On the 12th ult. Herr Emil Sauer, the eminent pianist, made his first appearance in Newcastle-on-Tyne, and gave a Recital in the new Assembly Rooms before a large and very enthusiastic audience.

During the past month we have been reminded of the good old times, when Dr. William Rea did so much to promote amongst the people of this locality a love for music of the highest class. In the days alluded to, performances of important works for voices and orchestra were frequent, and occasionally the works produced were conducted by their respective composers. Latterly, such performances have been few and far between, and it is to be hoped that the present revival is an indication of an improvement which may become permanent. On the 12th ult. the Newcastle Harmonic Society gave a

performance of Dr. Joseph Parry's dramatic Oratorio "Saul of Tarsus," in the Town Hall, Newcastle, and was fortunate in being able to induce Dr. Parry to journey from Wales to conduct his work. The soloists were Madame Williams-Penn (a most capable artist, who scored an unequalled success), Mr. Maldwyn Humphreys, and Mr. Morgan Wilkinson. Choir and orchestra were efficient, and the work, which should be more extensively known than it is, made a profound impression upon the large audience assembled to hear it. During the progress of the performance, Dr. Parry was most enthusiastically applauded, and at its conclusion he received quite an ovation. Dr. Charles Chambers, the Conductor of the Harmonic Society, presided at the organ with much skill, and deserves much credit for his enterprise in bringing about the performance.

On the 26th ult., too late for notice in this issue of THE MUSICAL TIMES, the Gateshead Choral Society, under the conductorship of Mr. James M. Preston, gave a performance of Sullivan's "Golden Legend" and a Wagner selection. The soloists engaged were Miss Emily Davies, Madame Marie Bellas, Mr. Iver McKay, and Mr. Sandbrook. Reference will be made to this Concert next month.

The Lectures at the Literary and Philosophical Society, Newcastle, have been more interesting than usual to musical amateurs this season. On the 6th and 20th ult. Dr. G. F. Huntley read papers upon "English Composers of Glee and Part-Songs," with illustrations by the Cathedral Choir; and on the 13th ult. Professor J. F. Bridge lectured upon "Shakespeare and Music," also with illustrations. The three Lectures were largely attended and greatly appreciated.

During the past month Mr. Valentine Smith's Opera Company has been giving a series of popular performances of well-known operas in the Art Gallery Theatre.

On the 18th ult. Dr. Rea's Amateur Vocal Society gave an excellent performance of Schumann's "Paradise and the Peri," in the Town Hall, Newcastle. The soloists were Madame Medora Henson, Mrs. Vinycomb, Madame Marie Bellas, Mr. Tom Child, and Mr. Lyall—all of whom did remarkably well. The choruses were admirably sung, and the orchestra—with the exception of certain passages for the wind, and notably the horns—was eminently satisfactory. Dr. Rea conducted, and it was quite a pleasure to see him occupy once more a position which, in days gone by, he so frequently filled with credit to himself and intellectual profit to the community at large. Dr. Rea's services in the past to the cause of music in the North of England cannot well be over-estimated, and they should not be overlooked.

Organ Recitals have been given in Newcastle, during the past month, by Professor J. F. Bridge, in Jesmond Parish Church; Mr. J. M. Preston, in St. George's Church; and Dr. G. F. Huntley, in the Cathedral, the last-named being assisted by Herr Oppenheim, a violinist resident in Newcastle.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE Recital by M. Paderewski at the Victoria Hall, on January 29, from its association with the Audley Relief Fund, calls for special notice. When the great *virtuoso* heard of the terrible calamity he generously offered the net proceeds of his engagement. The crowded and enthusiastic audience listened with rapt attention for nearly two hours, and at the close accorded the eminent pianist a perfect ovation. It is pleasing to record that £164 has been forwarded, and that Messrs. Albut and Daniel (the local agents) and Herr Gorlitz (private secretary) generously withheld their claims.

Mr. E. Brain, J.P., received an illuminated address from his Fenton Choir on his appointment to the local bench as Chairman of the District Council.

The Hanley Sunday School Union held its second Annual Vocal Festival on the 18th ult., in the Victoria Hall. A large choir, under the direction of Mr. J. Garner, rendered a selection of part-songs and anthems.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

M. PADEREWSKI'S Recital, on January 28, attracted a crowded audience to the Albert Hall, and his programme was most enthusiastically listened to, the scene at the close of the Recital being one of unusual excitement.

The first appearance in Nottingham of Mdle. Eibenschütz was at the Drawing-room Concert on January 29. Nottingham amateurs owe a great debt of gratitude to the committee of these Concerts for the long list of artists of renown who have been engaged. The last Concert maintained the high standard in interest and execution which has been reached. Mdle. Eibenschütz played Beethoven's "Waldstein" Sonata and a group of pieces by Scarlatti, Schumann, Brahms, and Liszt with great acceptance; and Mr. Gompertz's String Quartet played Smetana's famous Quartet in E minor ("Aus meinem Lieben") and portions of quartets by Haydn and Schubert with success.

On the 7th ult. the Sacred Harmonic Society gave a miscellaneous Concert, which had been anticipated with interest, because of the strong programme and the promised appearance of Miss Ella Russell, Mr. Hirwen Jones, and Mr. Andrew Black. The choral pieces were Mendelssohn's 42nd Psalm and "Spring" (from Haydn's "Seasons"), which were in danger of being forgotten in Nottingham. Under Mr. Adcock's direction they were capitally presented, and we trust the interest awakened in the Society and amongst amateurs in these revivals may justify more of such miscellaneous Concerts. Miss Ella Russell was very successful in both the cantatas, and her dramatic talent was well displayed in "Softly sighs." Mr. Andrew Black, as usual, carried his audience away with enthusiasm, especially in the scene from Wagner's "Flying Dutchman." Mr. Leyland replaced Mr. Hirwen Jones, who was unavoidably absent. The band deserve honour for the admirable work they did in an exacting programme, including Mendelssohn's "Italian" Symphony.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A PERFORMANCE of "The Messiah" was given on the 11th ult., in the Albert Hall, in aid of the Sheffield Infirmary, and, despite the inclement weather, a fairly large audience assembled. The Concert was promoted by Messrs. Wilson, Peck and Co. Mr. Samuel Hadfield conducted a powerful and well-balanced chorus, and the orchestra, led by Mr. J. Peck, played the score in admirable style. Mr. J. W. Phillips was organist. The principals were Miss Florence Lenten, Mrs. Burrill, Mr. Henry Piercy, and Mr. Robert Grice.

The third of the Harrison Concerts took place on the 14th ult. There was a large audience.

Dr. Henry Coward, who, for several years, has successfully directed the performances of the Sheffield Musical Union, was, on the 15th ult., presented by the members with the robes of a Doctor of Music, to mark the appreciation with which his services are regarded. The gathering was a representative one, and Dr. Coward was the recipient of numerous congratulations.

MUSIC IN WILTS AND HANTS.

(FROM OUR OWN CORRESPONDENT.)

A SERIES of Chamber Concerts has been given in Salisbury during the past month, under the direction of the Rev. H. W. Carpenter, in aid of St. Mark's Church Building Fund. The quartets and trios of Beethoven, Mozart, Schumann, and Gade have been drawn upon in the programmes, the executants in the series being Mrs. Regan, Mr. F. L. Bartlett, Mr. Regan, Mr. Fooks, Miss Hussey, and Miss Fussell. The Countess of Radnor, Mrs. Windley, Miss Bath, the Rev. H. W. Carpenter, and the Rev. H. J. Trueman have appeared as vocalists.

Successful Concerts were given in the Town Hall, Devizes, in the afternoon and evening of the 13th ult., by

a string orchestra, under the conductorship of the Rev. W. H. Weekes. Well-arranged programmes were admirably carried out, Miss Elvira Gambogi being the vocalist.

The Westbury Philharmonic Society gave its annual Concert on Tuesday, the 19th ult., when Miss Ellicott's cantata "Elysium" was included in the programme. The principal vocalists were Miss Elsie Mackenzie and Mr. Alfred Wetton. Mr. Alfred Foley conducted.

The Marlborough Choral Society, with Mr. W. S. Bambridge as Conductor, resumed work on the 5th ult. Gaul's "Una" and Mozart's Twelfth Mass have been chosen for study.

The Trowbridge Musical Union is preparing Mendelssohn's "Elijah" for the next Concert.

Too late for notice last month was the performance of Sir John Stainer's cantata "The Daughter of Jairus," which took place in the Abbey Congregational Church, Romsey, under the direction of Mr. W. Summers. The choral portions of the work were sung in an excellent manner, as also were the solos by Miss Scullard, Miss E. Read, Mr. Arthur Legg, and Mr. J. B. Tarrant. The cantata was given without a conductor, Mr. Summers presiding at the organ. Cowen's cantata "The May Queen" has been chosen for performance at the next Concert of the Romsey Musical Society, and a special effort is being made to enlist new members.

So far as Bournemouth is concerned, the most important event to record is the Festival which took place on the 19th ult., an account of which appears elsewhere.

Gaul's cantata "Ruth" was performed in St. Michael's Church, Bournemouth, by the St. Michael's Choral Society, on January 30. An efficient string orchestra, under the leadership of Signor Bertocini, supplemented the organ, which was played by Mr. W. Lee, and the whole performance reflected much credit on the Conductor, Mr. A. W. Russe. The soloists were Miss Violet Wyntre, Miss E. Oakley, and Mr. Howard May. The cantata was preceded by Schumann's "Traumerei" from the "Kinderszenen," arranged for strings; and the "War March of the Priests," from Mendelssohn's "Athalie," was played by the band and organ as a concluding voluntary. The Concerts at the Winter Gardens have, during February, been of more than usual importance. Mr. Sims Reeves, Mr. Paderewski, and other artists of note have appeared to overflowing houses; and Mr. Dan Godfrey, jun., has, every Thursday afternoon, given an excellent programme of classical music, in which his fine band has fully sustained its reputation.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE visit of Mr. Henschel's Scottish Orchestra has been the chief musical event in Leeds since the New Year began. It took place at the third of the Subscription Concerts, on January 30. So highly trained and well disciplined a band has not been heard in the West Riding for many a year. Dr. C. H. H. Parry came to conduct his "English" Symphony, and, though under a strange conductor, the orchestra responded to his indications with an intelligence and sympathy that were as delightful to him as they were beneficial to the performance. Dr. Parry had taken the trouble to refurbish his Symphony for the occasion. Much of the first movement was re-written, trombones were added to the score, and two new variations were substituted for existing ones in the *Finale*. These variations, by the way, proved one of the most delightful portions of the Symphony. Even though all are in the same key, there is no feeling of monotony, the treatment being varied, interesting, and scholarly. Dr. Parry also conducted the scena from his Birmingham Oratorio, in which *King Saul* describes his vision, Mr. Henschel resuming the part he created with excellent effect. For the rest, a superb performance of the "Siegfried Idyll" and Mr. Sons's refined and artistic playing of Dvorák's Violin Concerto were among the most notable incidents of a thoroughly enjoyable Concert. On January 23 M. Paderewski gave a Recital at Leeds, and repeated his programme at Bradford on the 8th ult. The music he chose suited him admirably, and his poetic and, at the same time, brilliant

performances brought forth an amount of enthusiasm not often seen at a Pianoforte Recital. Mr. Christensen gave one of his Chamber Concerts at Leeds, on the 4th ult. The programme included Raff's Pianoforte Trio in A minor (Op. 155), in which the Concert-giver was assisted by Messrs. Edward Elliott (violin) and Arthur Bolton (violinello). Mr. Elliott's clever playing of Max Bruch's G minor Concerto was a noteworthy feature of the Concert. Miss Mary Poole sang several songs simply and pleasantly enough. On the 19th ult. one of the Messrs. Haddocks' "Musical Evenings" took place. Mr. Edward Lloyd's ballad singing was the chief thing of the Concert, in which Miss Lillie Wormald, Miss Alice McFarlane, and Mr. Stanley Cookson also took part as vocalists. Miss Teodoras was the pianist and Miss Durbridge gave a couple of harp solos.

Mr. Edgar Haddock gave a Violin Recital at the Leeds College of Music, on the 12th ult., his programme including Bach's Chaconne and Beethoven's Concerto. Mr. Wallis Vincent was the accompanist.

Bradford, like Leeds, has to boast of an exceptionally interesting Subscription Concert during the past month. Advantage was taken of Mr. Mühlfeld's presence in England to secure his assistance as clarinetist in Brahms's Clarinet Quintet, with which he must in this country ever remain closely associated. The superbly artistic qualities of his playing have been too often insisted upon to need more than bare acknowledgment now. Lady Hallé, Messrs. L. Ries, Gibson, and Becker completed a cast upon which, for finish and refinement, it would be difficult to improve. They were also heard together in Mozart's Quintet in A for the same combination of instruments. Sir Charles Hallé was the pianist and Mrs. Henschel the vocalist. At its Concert, on January 26, the Bradford Permanent Orchestra made a special feature of pieces by Sir Arthur Sullivan, which doubtless contributed greatly to the popularity of the event. Mendelssohn's D minor Pianoforte Concerto was most brilliantly played by Mr. Frederick Dawson, whose fine staccato touch and dashing octaves were remarkable. In introducing a Waltz by Waldteufel the committee may have compromised their dignity, but it will be generally thought they acted wisely. Musicians as scrupulous as Wagner, Brahms, and Bülow have not hesitated to express their admiration of a Strauss waltz. Miss Brigg was the vocalist, and her absence of affectation and excellent enunciation made her singing very enjoyable, in spite of some apparent nervousness. On the 16th ult. another Concert was given by the same Society. Dr. Cresser, the Organist of the Chapel Royal, came down to conduct, for the first time in public, his Symphony founded on old English popular tunes. The most successful movements were the melodious and expressive *Largo*, which is not indebted to folk-lore for its material, and the *Scherzo*, in which excellent use is made of two old songs, "A jug of this" and "Phyllida flouts me." Mr. John Dunn played Spohr's Ninth Violin Concerto in really masterly fashion and showed his exceptional command of the instrument in some brilliant solos. Mr. Lucas Williams was the vocalist. The band, of which Mr. G. F. Sewell is the Conductor, shows a steady advance this season. Perhaps the strongest proof of this was to be found in the extremely delicate and careful manner in which the accompaniments to the Concerto were played.

At Huddersfield, two Subscription Concerts have been given since our last notice of music in Yorkshire. On January 29 the Scottish Orchestra appeared. The programme was similar to that given at Leeds the following night, the chief difference being the Symphony. This was Haydn's delightful work in B flat (No. 9 of the Salomon set), of which an almost ideally perfect reading was given. More finished, sympathetic playing it would be difficult to imagine. Sir A. C. Mackenzie's "Britannia" Overture and Liszt's "Les Préludes" were also included in the programme. The Subscription Concert, on the 12th ult., was of a more miscellaneous kind. Madame Bertha Moore and Miss Dorothy Jackson—a descendant, we believe, of the composer of "Jackson in F"—were the vocalists. The pianist was Mr. Frederick Dawson, whose facile execution was shown in music by Beethoven and Chopin; and Miss Frida Scotta made a most favourable impression by her thoroughly artistic violin playing. A trombone quartet

added variety to the programme. On the 19th ult. the Huddersfield Glee and Madrigal Society gave a most enjoyable Concert, the programme consisting mostly of the type of vocal music suggested by their name. Madrigals by Palestrina and Benet, glees by Mornington and Bishop, and part-songs by more modern composers, were sung with excellent precision and delicacy under Mr. J. E. Ibeson's able conductorship. Solos were contributed by various members of the Society.

On January 29 a Subscription Chamber Concert was given at Scarborough, in which Mr. W. H. Cass (violin), Miss Alderson-Smith (violinello), and Mr. Owen Williams (pianoforte), with Miss Layton as vocalist, took part. The chief things in the programme were Schumann's Pianoforte Trio in F (Op. 80) and Grieg's Sonata in A minor (Op. 36) for violinello and pianoforte. On January 31 the second of the Wakefield Subscription Concerts took place. Mozart's String Trio in E flat (Op. 18) and Rheinberger's very effective Pianoforte Quartet in E flat (Op. 38) were admirably played by Messrs. Bent, Kreuz, P. Ludwig, and Miss Maggie Moore; and the Rev. L. Knights-Smith sang songs by Cornelius and Schumann. Sir Charles Hallé took his band to York on the 11th ult. and played Grieg's Pianoforte Concerto in A minor. The second part of the programme was, so far as concerned the orchestral pieces, given up to Wagner. Mr. Chilver Wilson was the vocalist.

Preparations for the Leeds Festival are in full swing. Sectional chorus rehearsals are now being held, and early in March it is proposed to hold the first full choral rehearsal, under the conductorship of Sir Arthur Sullivan, who writes that, as a result of his stay at Monte Carlo, he already feels "a different man altogether."

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

The musical season is in full activity, and everywhere interesting Concerts are in progress, chief among which are those given by our three great orchestral societies every Sunday. These are (1), the Concert Society of the Conservatoire, devoted to classical music and modern works of undisputed value; (2), the orchestra of M. Lamoureux, whose repertory consists chiefly of the works of Wagner and others of generally modern tendency; (3), the orchestra of M. Colonne.

To these three great enterprises we must add the Harcourt Concerts, at which a prodigious quantity of music is consumed, but where the performances have not the finish which makes the reputation of the other Concerts. The chamber music societies are so numerous that only the principal ones can be mentioned: the quartet parties of M. Marsick, of M. Gélos (last quartet of Beethoven), of M. Mendels, of M. Nadaud (French music), of M. Fernandez (works of Schumann), of M. Parent, of M. Lefort, of M. Rémy, of M. Weingartner, &c.; the Recitals of the pianists Breiter, Paul Brond, César Gélos, Philipp, &c. Each of these concert parties gives from three to six Concerts during the season. There are yet to mention the societies with definite objects, such as the Société Nationale (modern school), the Société des Compositeurs, &c., and the amateur societies.

The most important musical event of the past month has been the production at the Opéra, on the 15th ult., of Mlle. Augusta Holmès's lyric drama in four acts, "La Montagne Noire." Criticism has dealt somewhat severely with this work, probably on account of disappointed expectations. Mlle. Holmès was known to have Wagnerian predilections, and some successful works had given her the reputation of possessing considerable individuality. This led to expectations being greater than the realisation. One must, however, recognise that there is life and movement in the opening of the first act, and that Mlle. Holmès has dealt successfully with certain parts that required charm. Apart from a few thematic reminiscences, the work has no affinity with the Wagnerian method. The plot, which is not novel or worth describing in detail, is a tragic story of the struggle between love and duty. In order to preserve interest during four acts with this subject—little new from the passion point of view—a musical

intensity and powerful orchestration would have been necessary; but this Mdlle. Holmès has not been able to give us. To finish this brief notice, we will say that as far as the critics are concerned the work was certainly not a success; but we must wait until some more representations have been given in order to know what attitude the public will take.

M. Charles Lefebvre, the composer of the opera "Djelmah," produced last year at the Grand Opéra, has been appointed professor of the chamber music class at the Conservatoire in the place of the late Benjamin Godard.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE season of opera at the Metropolitan Opera House, New York, is now approaching its close. Taking into consideration the emaciated condition of many pocket-books, owing to the financial pressure which is being generally felt here, it must be set down as having been a remarkably successful one for the managers. Whether the novelties brought forward have either realised the hopes of the managers or met the expectations of the public may well be doubted. "Falstaff" came late in the season, or it would probably have had a run, as it was well cast, mounted, and managed (which last bit of praise cannot always be truthfully bestowed on opera at the Metropolitan); but the season was well-nigh over before it appeared. "Manon Lescaut" served more as a background for Miss Sybil Sanderson than anything else, and though the lady was most dexterously advertised she has not yet succeeded in taking either boxes or pit by storm. The last of the novelties was Saint-Saëns's "Samson and Dallah," which was only a novelty in its operatic form, for it had already been given by Mr. Damosch's Society as an Oratorio. It made its *début* at the Metropolitan under peculiarly distressing conditions, the evening set for the first performance coming right in the middle of the late "blizzard." With the mercury at zero, and a fifty-mile-an-hour wind driving sharp and cutting snow in clouds about the streets, an audience would have been out of the question, even had the opera been a popular one and the singers all favourites. As it was, but a meagre handful of people attended the performance, and the critics (in whom all the milk of human kindness seems to have been frozen up) carped at everything and everybody, from the composer to the scene-shifters, so that the work seems likely to continue its career under the auspices of the Oratorio Society for some time to come.

Following the present season will come a short period of Wagnerian opera, under Mr. Damosch's *bâton*, in which Rose Sucher and Alvary will be stars of greater magnitude. Wagnerian music-drama having heretofore proved unprofitable, it will be interesting to watch the result of this coming venture. Mr. Damosch is evidently proceeding with caution, and if (as is supposed in some quarters) he is being backed by Mr. Andrew Carnegie, a moderate loss will not entail disaster on anyone.

So far, the Oratorio Society has not left the well-beaten paths, except to bring out Mr. Damosch's "Scarlet Letter," which has already been reported. The Boston Orchestra has duly continued its visits, and at the last of them produced a Concerto for violin, composed by Mr. Loeffler, a member of the band, which met with a most warm reception. The Kneisel Quartet is also coming over from Boston at stated intervals; but the best of the New York Quartets—the Beethovens—is not doing as much as usual. Its first violin (Mr. Gustav Dannreuther) has taken to leading orchestras frequently.

At Cincinnati the permanent orchestra has just been assembled, and Mr. Frank van der Stucken has been hard at work organising it. Reports of its first public work are very encouraging. The existence of this band is due in great measure to the energy and perseverance of the ladies of Cincinnati, who have worked heart and hand to secure the guarantee fund requisite for maintaining such a company of first-rate musicians. The first plan was to raise a sum which should yield an annual revenue of about 40,000 dollars, which would have maintained a large band.

It is reported that this has been rather modified and the scale of expenses reduced. Nevertheless, the organisation is said to be on a good working basis, and its prospects should be bright, for the Cincinnatians take a vast pride in the music of their city, and having put their hands to the plough are not likely to look back.

The Church Choral Society of New York gives three of its musical "Services" this season as against two last year. The next one will be held at St. Bartholomew's Church, of which the Conductor of the Society, Mr. Warren, is the Organist. There will be some unaccompanied compositions by Arcadelt, Palestrina, and Mendelssohn; an Evensong, composed for the chorus by Mr. Harry Rowe Shelley; and a cantata, "The Resurrection," by Mr. W. le Grand Howland. This occasion will probably furnish an opportunity for the display of the organ of St. Bartholomew's—a monstrous electric affair, completed last fall.

Brooklyn has a capital chorus, organised late last season, and called the Oratorio Club. So far its Concerts have been given in aid of the Church Charities Foundation of that city, which is a sort of fashionable almsgiving enterprise, so that the Club has had the advantage of good patronage. Its Conductor, Mr. Walter H. Hall, has got his material well in hand, and the chorus sings remarkably well. Although called an "Oratorio club," it travels outside the line of sacred composition, and at its first Concert this season gave "The Rose," by Mr. W. W. Gilchrist, and Gade's "Crusaders." The Club suffers for the want of a good Concert-room—the Brooklyn Academy of Music being simply a theatre and having no proper stage for choral and orchestral work.

Among the choirs the season of uncertainty over the engagements of the coming year is beginning. Probably there will not be very many important changes in New York this season. The most prominent church, thus far, to announce a new *régime* is All Angels', from which the present organist, Mr. Witherspoon, will retire on May 1, and be succeeded by Mr. William Smedley, who comes from St. James's Church, Chicago. Mr. Smedley is an alto singer, and will train the choir with an accompanist at the organ. Mr. Walter Hall withdraws from the Church of the Heavenly Rest to devote himself exclusively to St. Ann's, Brooklyn, of which he has been the visiting Choirmaster for a year past. It is said that Mr. John White will leave the Church of the Ascension, but the matter is not, as yet, definitely settled. Mr. White is one of the finest soloists in the city. At St. Andrew's, Rochester, N.Y. (an important post), Mr. A. Gore Mitchell has just been engaged, and is beginning to get a badly disorganised choir into good shape.

It seems as though we were at last to have some collegiate instruction in music worthy of the name, since the appointment of Mr. Horatio W. Parker and Mr. Samuel S. Sanford as instructors in the theory and practice of music at Yale College. Mr. Parker has instituted a good theoretical curriculum at Yale, and he has a most valuable coadjutor in Mr. Sanford, who is himself an accomplished pianoforte player, and is, besides, a man of large private means (the son of the millionaire president of the Adams Express Company), and an ardent enthusiast in his work. It is said that he not only serves the College without remuneration, but expends money and time lavishly in aid of the department of instruction in which he is interested. Mr. Parker retains his post as Organist of Trinity Church, Boston (the choicest position in that city), spending certain days with his Yale classes at New Haven. This will continue until September next, when he will give up his Boston duties to reside in New Haven. His successor at Trinity Church has already been chosen—indeed, was selected several months ago—which serves to give an idea of the length of foresight which American churches are coming to exercise in the filling of organ appointments. The days of "open competitions" and advertising of vacancies are rapidly passing away. Such matters are now quietly adjusted from the inside, before anyone except those in position to be closely informed knows anything about them.

Dr. Walter B. Gilbert has just completed a quarter of a century of service as Organist and Choirmaster of Trinity Chapel, New York. To celebrate this event, Dr. Gilbert

arranged a service, of which his Oratorio "St. John" was the chief portion. This was sung by a chorus composed of present and past members of his own choir, and of the choir of men and women from St. Paul's Chapel, under Mr. Leo Kofler. There was an orchestra, a pupil of Dr. Gilbert's played the organ, and the Doctor himself conducted. The Rev. Dr. Vilbert, minister in charge at Trinity Chapel, delivered a congratulatory address, and a service of silver was presented to Dr. Gilbert. Unfortunately a terrific snowstorm was raging on the evening set for the service, so that the congregation, which under ordinary circumstances would have been large, was reduced to very small proportions.

MISS MARIE WURM gave a Pianoforte Recital, on the 21st ult., in the Queen's (Small) Hall, of a somewhat novel description, the talented pianist extemporising the whole of her programme upon themes given by her audience. Many of the great masters possessed the ability to improvise in a brilliant manner; but art has its fashions, like all else, and we no longer expect our leading composers to "oblige" with a fugue or sonata at a moment's notice; being disposed, indeed, to value their works the more when we learn that considerable time and study have been spent upon them. Miss Wurm's courageous endeavour to revive a pleasant form of the exhibition of special gifts attracted a numerous audience, which evinced much interest in the manner in which the subjects submitted for acceptance were treated and developed. A theme sent by Professor Bridge in a sealed envelope met with fugal treatment; and themes supplied by Mr. C. A. Barry and Mr. Fuller Maitland were made to respectively form the basis of an effective *Largo* and a sprightly *Gavotte* in a Suite of five movements. A Theme and Variations, a Sonata, a Nocturne, Mazurka, Berceuse, and Polonaise followed, with more or less success, and served to display the fair pianist's fertility of resource and adroitness in making the best of the materials supplied her; but, truth to tell, interest diminished in the performances as curiosity became satisfied, and there is little likelihood of extemporary pianoforte recitals becoming popular.

MASCAGNI'S "Cavalleria Rusticana" and Leoncavallo's "Pagliacci" were repeated, under the direction of Mr. William Carter, on the 6th ult., by the Queen's Hall Choral Society, and showed that the strictures given on the former occasion had been of value. Much improvement was displayed in the rendering of the choruses, the singers evidently now recognising the fact that they were engaged on dramatic music, and not on a selection of hymn-tunes. Miss Ella Russell and Mr. Andrew Black were admirable in leading parts, and good service was done by Miss Marie Hooton, Miss Agnes Janson, and Messrs. McGuckin, Copland, and Branscombe. — The performance of "Elijah," on the 21st ult., was the most successful achievement of this Society under its present conductor, and the merits of the interpretation were appreciatively recognised by a numerous audience. Mr. Douglas Powell's impersonation of the *Prophet* was marked by great intelligence and ability, and Miss Thudichum, Miss Clara Butt, and Mr. Iver McKay respectively sang the principal soprano, contralto, and tenor solos in a most satisfactory manner. Able assistance was also given by Miss Winifred Parker, Miss Rose Williams, Mr. Stuart Dudley, and Mr. Shakespeare Stewart.

MISS MAUDE VALÉRIE WHITE'S Concert at Queen's Hall, on the 4th ult., was chiefly made up of her own compositions. There was no difficulty, however, in avoiding monotony. Mr. Plunket Greene, who made his final appearance prior to departing for the United States, was heard to great advantage in "To Mary," in "Crabbed age and youth," and in five of Schumann's "Dichterliebe." He also took part with the Countess Valda Gleichen (the substitute for Miss Marie Brema, unavoidably detained in Brussels) in a duet by Brahms. Miss White's "The devout lover" and a couple of her German *Lieder* were sung by Mr. Kennerley Rumford, the settings of Burns's "John Anderson" and of Tennyson's "The Throstle" were tastefully given by Miss Beverley Robinson, and Miss Dale did justice to "In yonder fair valley." The composer

accompanied the majority of her songs, and invariably in an able manner. Mr. Borwick accompanied Mr. Greene in the Schumann pieces, and with his wonted neatness played solos by Scarlatti and others.

MR. W. G. WOOD'S Organ Recital at the Bow and Bromley Institute, on January 26, included "Chorus Magnus" by Capocci, Liszt's "Prelude and Fugue on the name of Bach," "Two Sketches" by Schumann, and "Triumphal March" by Dudley Buck. Mr. T. E. Wootton gave two humorous bassoon solos; and Miss Katherine Fisk's artistic interpretation of several songs was greatly appreciated. Mr. Fountain Meen was the accompanist. — On the 16th ult. a Pianoforte Recital was given by Miss Ida C. Betts, Miss Gertrude Peppercorn, Miss Edith Purvis, and Miss Lily West (all members of Mr. Matthey's Class at the Royal Academy of Music), who presented a very varied and attractive programme. The vocalist on this occasion was Madame Alice Gomez, and violoncello solos were contributed by Mr. Leo Stern. Mr. Fountain Meen again acted as accompanist.

The Dedication Festival was observed in St. Paul's Cathedral, according to custom, by the performance of the greater portion of Mendelssohn's Oratorio relating to the great Apostle. At the morning celebration, Gounod's *Messe Solennelle*, as arranged for the English Church, was given with orchestra. The music also included the same composer's "O saving Victim" (during Communion) and some hymns. At the afternoon-service the selection from "St. Paul" began with the Overture, to which immediately succeeded the scene of the Conversion. The noble chorale "Sleepers, awake," the imposing chorus "O great is the depth," and "How lovely are the messengers" created all the usual effect. The Cathedral choir was greatly augmented for the occasion, and the attendance was as large as ever.

MRS. LEE'S Vocal Recital, at Princes' Hall, on the 15th ult., was of more than ordinary interest. To the charm of a contralto voice of admirable quality Mrs. Lee adds singular gifts of expression, which she employed with specially good effect in Schubert's "Lindenbaum" and "Aufenthalt," Brahms's "Geistliches Wiegenlied" (viola *obbligato* well played by Mr. A. Hobday), and several Hungarian melodies by Mr. F. Korbay, who played the accompaniments to his own compositions. Her success was genuine and deserved. Mr. David Bispham gave in fine style Schubert's "Waldesnacht" and Korbay's "Serenade," besides joining in a couple of duets. Miss Ethel Spiller contributed two violin pieces, and Mr. Bird accompanied throughout the first part.

THE second Concert of the season given by the Woodside Park Musical Society took place on the 19th ult., at the Woodside Hall, North Finchley. The work chosen was Schumann's beautiful and unduly neglected cantata "Paradise and the Peri," a very creditable performance of which was given. The solos were undertaken by Miss Teresa Blamy, Miss Gertrude Bevan, Mrs. A. E. Duncan, Mrs. L. Cowing, Mr. James Gawthrop, Mr. L. Wagner, and Mr. Butlin, the latter, at short notice, doing duty for Mr. Holden Walker, who was suffering from a severe cold. Mr. H. Davan Wetton rendered efficient aid at the harmonium, and Miss Preston played the pianoforte part with great skill. Mr. Alfred J. Dye conducted, as usual.

AN excellently arranged Orchestral and Vocal Concert was given, under the conductorship of Mr. J. W. Lewis, on the 9th ult., in the Dulwich Public Hall, by the choir of Emanuel Congregational Church, Barry Road. Miss Annie Layton, Miss Kate Cherry, and Mr. A. J. Layton were the vocal soloists; Mr. W. Fuller's violin playing in De Beriot's Concerto (Op. 16) was greatly appreciated; and Mr. G. Hunter's and Mr. F. Thornton's respective clarinet and violoncello pieces much enjoyed. The part-songs included Schumann's "Gipsy Life," and the orchestral pieces, Ambrose Thomas's Overture to "Raymond" and German's "Henry VIII." Dances.

THE St. Peter's Choral Society gave its second Concert of this—the tenth—season, in St. Peter's Hall, Brockley, on the 5th ult., when Mendelssohn's "Hymn of Praise" and Handel's "Acis and Galatea" were performed, under

the direction of Dr. C. J. Frost. A professional string band was engaged, and the Symphony of the "Hymn of Praise" was given, with the assistance of Mr. J. Curran at the pianoforte and Mr. A. J. Sindall at the harmonium. The principals were Miss Florence Monk, Mr. Wilfred Achfeld, and Mr. Dan Price; Mrs. W. F. Sergeant joining Miss Monk in the duet "I waited for the Lord."

MR. SCHULZ-CURTJUS announces a series of five Wagner Concerts, to be given at the Queen's Hall during the summer. Herr Hermann Levi, the renowned Conductor of the Munich Opera, will conduct the first Concert, which is to take place on April 25. Another Concert—that of June 6—will be directed by Herr Siegfried Wagner, who will, on that occasion, introduce a Symphonic Poem from his own pen; and the remaining three Concerts will be conducted by Herr Felix Mottl. The singers at present engaged for these Concerts are Fräulein Ternina, Frau Mottl, Herr Gerhauser, and Mr. Van Dyck.

THE Cricklewood Philharmonic Society gave a performance of Haydn's "Creation," on the 13th ult. The soloists were Miss Margaret Hoare, Mr. Reynolds Wood, and Mr. Arthur Johnson. Mr. A. A. Yeatman presided at the pianoforte, and Mr. Albert Rayment conducted, the chorus numbering fifty members. The Concert concluded with a short miscellaneous programme, in which the Cynthia Quartet sang Bridge's humorous part-song "The Goslings," Hatton's "The Letter," "Simple Simon," and "The Chinese March." Miss Winifred Jones contributed two violin solos.

MR. H. J. T. WOOD gave a Concert, on the 8th ult., at the Paddington Baths, in aid of St. Matthew's Church, Bayswater. One of Haydn's Symphonies, an arrangement for strings of a Harpsichord Suite by Purcell, two dances from Monsigny's "Aline," and the orchestral portion of Mendelssohn's Pianoforte Concerto in G minor (the solo part carefully played by Miss C. Worship) were creditably rendered by Mr. Wood's amateur force. Mr. C. Jacoby gave with finish Wieniawski's Polonaise Brillante, and Miss Grainger Kerr effectively sang a couple of Beethoven's Scotch songs.

THE third annual dinner of the Westminster Abbey Old Boys' Club took place, on the 9th ult., at the Victoria Mansions Restaurant, where Mr. J. C. Barrett took the chair, the company numbering about seventy. Amongst the visitors there were old boys from the choirs of St. Paul's Cathedral, and the Chapels Royal, Windsor and St. James's. After dinner an excellent programme, arranged by Mr. F. Charlton Fry, was given, in which Messrs. Avalon Collard, Eustace Bryant, H. C. Hutchinson, Thurgood, Baker, S. H. Parry, F. C. Fry, and Arthur Payne took part.

AN excellent Vocal and Pianoforte Recital was given in the Queen's (Small) Hall, by Messrs. Arthur Oswald and Stewart Macpherson, on January 31. The accomplished baritone singer introduced Sir Arthur Sullivan's simple but charming cycle of songs "The Loves of the Wrens," verses by the late Poet Laureate, and rendered them with much artistic feeling. Mr. Macpherson's principal solo was Schumann's Sonata in G minor (Op. 22), in which he showed himself a very able pianist. There was a good attendance, and the performance was in all respects successful.

THE executive of the Bridlington Musical Society have decided to extend its operations and inaugurate, in the third week in May, a small Festival in place of the single Concert given last year. The works chosen are Mendelssohn's "Elijah," Professor Villiers Stanford's choral ballad "The Revenge," and a selection of orchestral and vocal pieces. The chorus of 150 voices, an orchestra of 50 performers, and professional soloists will be engaged, under the conductorship of Mr. Bosville. Such an admirable scheme will doubtless meet with the generous support it so well deserves.

ORGAN Recitals are being given every Saturday, at five o'clock, at Holy Trinity Church, Sloane Street, by Mr. E. H. Lemare. The programmes have been full of interest, those during the past month having included compositions by the old masters, such as Bach, Haydn, Mozart,

Boccherini, and the modern school being represented by Saint-Saëns, Guilmant, Liszt, Wagner, and others. Mr. Lemare's ability as an executant is well known, and the Recitals have been heard by crowded and attentive audiences.

MISS EDITH FITZGEORGE gave an Evening Concert at the Victoria Hall, Bayswater, on the 18th ult. Songs were contributed by the Concert-giver, Madame Esmée Squire, Misses Stuart-Barker, Edith Grosvenor, Alice Seymour Keay; Messrs. Burford, M. Wicktor, and Cowper; a pianoforte duet (Moszkowski) by Miss Mira Lyddell and Mr. R. Halton Pearce, and pianoforte solos by the two last-named artists; and Mr. Halton Pearce played a "Fantasie" of his own composition. Mr. Dermott O'Neil gave an amusing recitation.

MESSRS. JARROLD AND SONS, of Norwich, will shortly publish a concise Dictionary of native musicians, composers, organists, singers, instrumentalists, writers, &c., who have aided British musical art from the earliest times to the present. The collection is by Mr. Crowest, the author of "The Great Tone Poets," &c. Any persons desirous of contributing information for this work should address themselves to the publishers, or to Mr. Crowest, as soon as possible.

THE second Smoking Concert of the London County Council Musical Society took place at St. Martin's Town Hall, on the 4th ult., Lord Carrington presiding. The choir sang several part-songs and plantation songs, including an arrangement by the musical director, Mr. J. W. Ivimey, of "Simon the Cellarer," and the orchestral selection comprised German's popular dances from the "Henry VIII." music.

THE tenth season of the Children's Orchestra commenced at the Westminster Town Hall, on January 30, under the direction of Mr. Percy Armitage. The pieces selected were well within the means of the juvenile instrumentalists, who executed them with much spirit and evident enjoyment of their tasks. Mr. Whitney Mockridge and Mr. Johannes Wolff took part in the Concert.

AT the Clapham Philharmonic Concerts, on January 31, Mr. Tobias A. Matthay gave a Pianoforte Recital. The programme included two pianoforte pieces by Sinding and a new Sonata by Mr. Matthay, both given for the first time. The vocalists were Miss Dora Matthay and Mrs. Tobias A. Matthay, and the accompanist, Mr. Walter Mackway.

A HIGHLY successful Concert was given at the Shepherd's Bush Athenæum, on the 19th ult., by the Orfeo Glee Singers, assisted by Miss Lillian Lister, Miss Lillian Verkrusen, Mr. Stanley Nilmont (who contributed a musical sketch), and Mr. Alfred Allen (the latter officiating as solo pianist and accompanist).

THE choir and orchestra of the Goldsmiths' Institute gave an effective performance, on the 16th ult., of Rossini's "Stabat Mater," under the conductorship of Dr. C. J. Frost, the solos being well sung by Mrs. Aylmer Jones, Miss Gordon Scott, Mr. James Gawthrop, and Mr. Dan Price.

A SERIES of Lectures on "Counterpoint" will be delivered by Dr. C. M. Garrett, on the 6th, 13th, and 20th inst., at the Royal College of Organists. Members are invited to attend, and it may be added that Dr. Garrett's syllabus indicates that the discourses will be of great value to students.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah," on January 30, at All Hallows, Bromley-by-Bow. The soloists were Mrs. Coles, Miss Rina Robinson, Mr. Gilbert Denis, and Mr. Arthur Walenn. Dr. Turpin presided at the organ.

MR. CHARLES SALAMAN has once again given the musical world reason to be glad of his achieving another birthday, his eighty-first, by publishing a new song, entitled "Canst thou be true," distinguished, as so many of its predecessors, by refined expression of graceful fancy.

MR. ALFRED GILBERT has accepted the office of Hon. Treasurer to Trinity College, London, in succession to Mr. J. A. Hammond, who has successfully administered the funds of the institution during the past eleven years.

OBITUARY.

WE regret to announce the following deaths:—

LUCY EMMA, LADY GOSS, widow of the late Sir John Goss, the distinguished Church composer, died at Bramcote, Streatham, on the 15th ult., aged ninety-five.

WILHELM HEINTZ, organist at the Cathedral and director of music in the University of Lund, Sweden.

FRAU MARTHA SCHROEDER, *née* SCHWIEDER, formerly well known in Germany as a pianist, died at Göttingen, on the 8th ult., aged thirty-six.

HENRI TIBBE, pianist and professor at the Music School of the Dutch Society for the Encouragement of the Art of Music, Amsterdam, where he died recently, aged thirty-one.

VICTOR MARCHOT, formerly conductor at the theatres of Liège and Rouen, music teacher and composer. He died at Liège, on January 18, aged thirty-seven.

LOUIS JOSEPH ARMAND CROHARÉ, professor at the Conservatoire, accompanist at the former Théâtre Lyrique, afterwards at the Grand Opéra in Paris, where he died, aged seventy-four.

CAVALIERE ALESSANDRO ANTONELLI, director of the municipal band, Bologna, where he died on January 2.

FRAU MAGDALENE BEHREND-BRANDT, formerly highly esteemed in Germany as a dramatic singer. She died in Paris, on January 25.

ANSELM EHMANT, highly esteemed teacher of the piano-forte and composition. Born at Frankfort-on-Maine in 1832, he became a pupil of Hauptmann and Moscheles at the Leipzig Conservatoire, and in 1855 emigrated to Paris, where, up to 1870, he conducted two male-voice choirs, and where he died, on January 14.

KARL VON BONGARDT, director of the Court Theatre, Detmold, and formerly well known as an opera singer. He died on January 27, aged forty-eight.

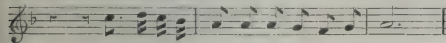
MADAME WORRELL, Associate of the Royal Academy of Music, and formerly well known as a singer of much charm, on the 12th ult., at 56, Arlingford Road, Tulse Hill, aged thirty-eight.

CORRESPONDENCE.

"HÄNSEL UND GRETTEL."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Times and again have I read and heard remarks about the "well-known" popular melodies employed by Humperdinck in his opera "Hänsel und Gretel." At a recent Lecture on the subject the lecturer played one of the melodies, saying that it was a *well-known students' song*, but failed to inform us *which* students' song. No more do other writers and critics tell us what the original melodies are that Humperdinck is supposed to have employed, except in the case of the opening song—



which they declare to be a reminiscence of "O du lieber Augustin"—

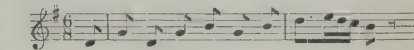


Now comes the question, What constitutes a plagiarism? The accidental identity of a few intervals or rhythm does *not*, at least to my mind; whereas the *character* of a phrase will often give undeniable proof of the fact that the author was well acquainted with classical models. If we take the character of the above-quoted opening song, its character is so totally different from "O du lieber Augustin" that it has nothing in common with it but the first five notes—the sixth differs already.

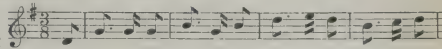
Were the notes different, but the *character* of the whole piece the same, I should not hesitate to call it *plagiarism*. There is, however, a reason for the assertion that Humperdinck made use of existing popular melodies, and this is it: that in all the melodies in "Hänsel und Gretel," which are absolutely his own, he has described the situation with such truthfulness, and so naturally, and has succeeded so perfectly in writing true folk-melodies, that the listener

imagines he must have heard them before. The diatonic character of the melodies assists in this illusion, as it often will bring the same notes in a similar order, thus giving a handle to the reminiscence hunter, who fails to see that some little difference in rhythm, or even a note or two placed differently, will entirely change the character of the phrase. To show how this will occur in genuine folk-music I give here the beginning of two songs, the first of which is Alsatian and the second Rhenish; both are of great antiquity, and although there is a similarity in the beginning, the continuation gives them a totally different character—

Alsatian:



Rhenish:



As an intimate friend of the composer of "Hänsel und Gretel," and knowing as I do the whole history of the opera, I feel justified in saying that Humperdinck never dreamt of taking or adapting existing melodies, but that they are absolutely his own inspiration.

In fairness to the composer you would greatly oblige me by giving the above a place in your valuable paper, and believe me, gratefully yours,

E. VAN DER STRAETEN.

"FROM BRAIN TO KEYBOARD."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—If you deem it a matter of sufficiently general interest for publication in your valuable paper, I should much like to aid, if possible, in clearing up a confusion of ideas which I think all piano-forte and organ teachers must feel is too common with the public, and even with some of their own fraternity.

When you publish, as in your last number, a notice to the effect that Herr Emil Sauer was trained on the Deppe system, and that he and Miss Amy Fay speak enthusiastically of the same, we know that you, of course, do not imagine that we have only to adopt this system generally to obtain dozens of players every year like Herr Sauer. But many are inclined to draw such inferences, which the upholders or teachers of the system are very ready to foster; the result being that those who find that the process which made Herr Sauer what he is will not give them half the lightness, delicacy, or power of his touch, are, of course, disappointed, perhaps very puzzled, and, for certain, more sceptical than before about "systems." They do not know or do not reflect that by methods hitherto employed the development of the pianist is like the "development" of a photographic plate, which, without that process, could, it is true, produce no picture; but the beauty of the ultimate "print" depends mainly upon the manner in which the lens received the rays of light and cast them on the sensitive film, and comparatively little on the "development" process, which can never make a fine negative from a badly taken plate. So with fine pianists. The original possession by them of a musical ear and (for questions of touch) of good tonicity of muscle and perfect circulation through all muscles of the arm constitutes the "plate" from which, using the "Deppe" developer, the "Tausig" developer, the eight-hours-a-day developer, or any other that they happen to find exactly suits their case, they have produced their exceptional *technique*. And even they themselves, perhaps, fancy that all the credit is due to the developer. I venture to say that a still very dimly understood fact is this: that until we first really and scientifically get to the bottom of the precise differences in the physical constitution of the first-class pianist and of the player with a harsh, disagreeable touch, who nevertheless has worn through the ivory of his piano-forte keys; and, secondly, transform, by imitation or extension of Nature's working, our "development" methods into distinctly more *radical* operations than they are at present, we cannot possibly be likely to gain the power or

imparting to more than a few of our "musical" pupils a firm, even touch or rapid technique. And just as long as this is the case, so long will the mental and technical difficulties be confounded, the musical periodicals be full of fruitless discussions on "touch," and the present anomalies in teaching the pianoforte—each professor adopting separate principles—continue unaltered.

Yours, &c.,
MACDONALD SMITH.

THE NEW CRITICISM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I be allowed to call attention, in your columns, to a specimen of the New Criticism, as practised by a prominent evening London newspaper?

Some three weeks ago an important work, new to London, was produced at the Albert Hall. On the day previous to the performance, the paper in question published a preliminary article on the work, from which we extract one typical sentence: "He (the composer) avoids anything like clearness of melody and easy symmetry of thought, as he would avoid the devil himself." Then, after some further remarks, the critic concludes, "We would not prejudice Thursday night's performance."

For sheer effrontery I think this would be hard to beat, even amongst the files of the newspaper in question.

Faithfully yours,
G MINOR.

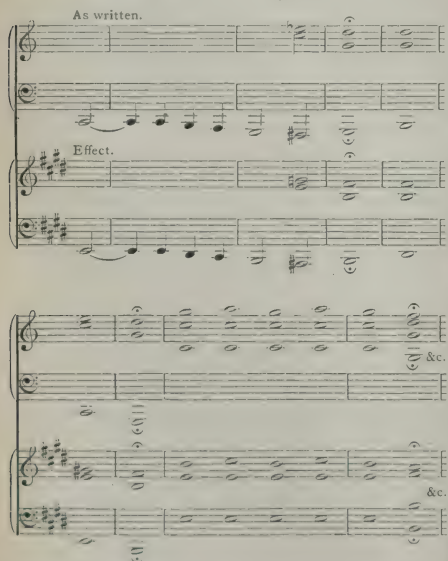
DIFFICULT HORN PASSAGES.

TO THE EDITOR OF "THE MUSICAL TIMES."

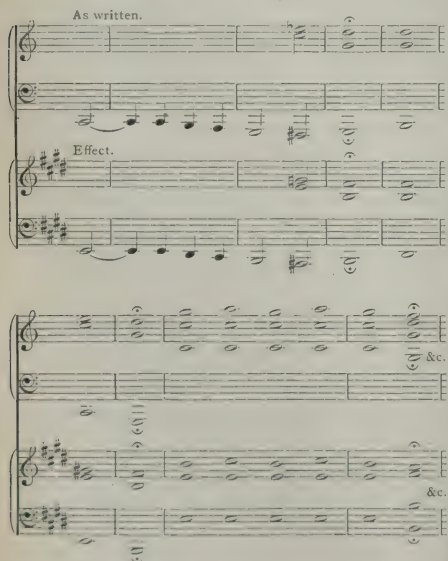
SIR,—It may interest some of your readers (as well as the writer) of the notice of Vivier (in the February number of THE MUSICAL TIMES) to know that not only did Vivier really produce a chord of three, or even four, notes simultaneously, but that he was neither the first nor the only player who has been able to do so.

In Carl M. von Weber's Concertino for horn (written in 1815) the following passage occurs at the end of the Cadenza (after the Recitative)—

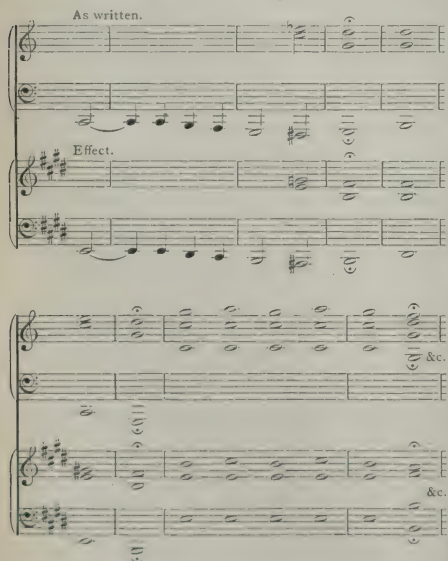
As written.



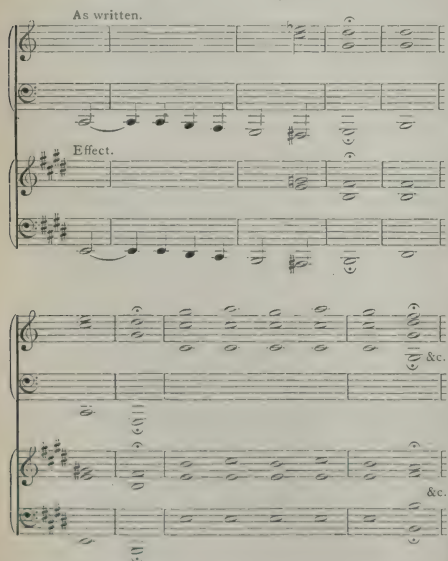
Effect.



&c.



&c.



Jähns, in his Thematic Catalogue of Weber's Compositions (p. 201), has a note, of which I translate a portion, to the following effect:

"In the final Cadenza an uncommon effect is to be noticed; a passage of nine bars for the horn alone, in three and four-part harmony. So that Weber, in 1815, already indicated an effect, which, after having been entirely forgotten, was revived by the celebrated Vivier about thirty-five years later, and created an extraordinary sensation."

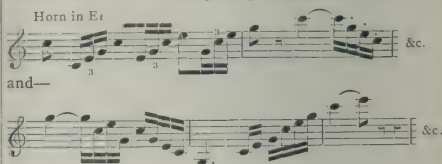
He goes on to explain—not, I think, quite completely—how the effect is produced.

I can testify to the possibility of the effect, as I have often heard it produced, more or less completely, by a moderately skilful amateur.—I am, &c.,

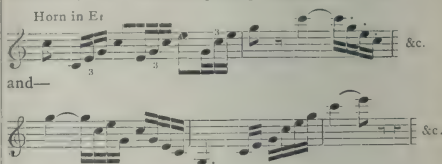
Severn Grange, Worcester. E. W. WHINFIELD.

P.S.—The same Concertino contains, in the final Polonaise, some rather surprising passages, such as—

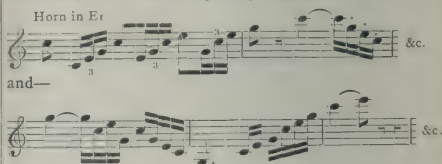
Horn in E:



&c.



&c.



TO CORRESPONDENTS.

* * Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

F. W. WEIRER (Geelong).—Thanks; but the subject is now too stale in Great Britain.

J. D. HORWOOD.—César Franck died at Paris from the effects of an accident, November 8, 1890.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BASINGSTOKE.—On the 11th ult. the Harmonic Society gave excellent performances of Beethoven's "Mount of Olives" and Cowen's "Sleeping Beauty." The soloists were Miss Kate Drew, Miss Mary Reeve, Mr. Charles Butler, and Mr. Giffard Wells. Mr. J. S. Liddle led the band and Mr. W. H. Liddle conducted.

BEDFORD.—Mdlle. de Nohac gave a *Matinée musicale* at the Town Hall, on the 2nd ult. Mdlle. de Nohac, whose efforts were heartily appreciated, was assisted by Mr. Templer Saxe, Miss M. Chetham (solo violin), and Miss Ethel Herbert (reciter). Dr. H. A. Harding acted as accompanist.

BLACKBURN.—A most successful choral contest took place on the 9th ult. There were five entries for the competition, which was open to all musical societies and choirs of thirty-five voices and under. Mr. R. H. Wilson was the adjudicator, and gave the first prize to Accrington Wesley Choir, the second to Leeds Vocal Union, and the third to the Ramsbottom Presbyterian Choir. Very large audiences were present both afternoon and evening.

BRIGHOUSE.—The Choral Society, conducted by Mr. J. H. Pearson, gave an attractive miscellaneous Concert on the 5th ult., in the Town Hall. The choir was heard in Schubert's "Forth to the Meadows," Mendelssohn's "Hunting Song" (Op. 59), and some choruses; and Madame Thomas, associated with Messrs. Tomlinson,

Rees, Whiteley, Burnett, Crossland, and Pearson, performed Saint-Saëns's Septet in E flat (Op. 65). Vocal solos were also given by Miss Bertha Sladdin and Mr. John Ridding. The orchestra, led by Mr. W. Rees, accompanied Mr. Pearson in Mendelssohn's Pianoforte Concerto in G minor (Op. 25) and played several pieces of important design.

BROADSTAIRS.—On the 5th ult. a performance of Handel's "Messiah" was given, in the large hall of St. Mary's Home, by the Broadstairs and St. Peter's Choral Society. The principals were Mrs. Vincent Henniker, Miss Van Senden, Mr. O. F. Morgan, and Mr. O. Williams. Mr. F. G. Davison presided at the organ and Mr. G. B. Middlemiss at the pianoforte. The choruses were effectively sung by the active members of the Society, about seventy in number. Mr. H. B. Osmond conducted.

CHESTERFIELD.—A complimentary Concert was given to Mr. Thomas Cooper (of the Parish Church Choir) on the 11th ult., in the Stephenson Memorial Hall. The vocalists were Madame Vadini, Miss C. Cooper, Miss L. A. Jackson, Mr. Thomas Cooper, Rev. N. C. Robertson, and Mr. D. Harrison. Miss E. H. Barker contributed violin solos and Mr. H. N. Biggin accompanied. There was a very large audience.

DENABY.—A Concert was given in the Large Hall, on the 5th ult., the first part consisting of Sir Joseph Barnby's "Rebekah." Miss Marjorie Eaton interpreted the title rôle, and the other principals were Mr. Hawksworth and the Rev. R. P. Roseveare. In the miscellaneous second part Miss Eaton sang with much charm "Scenes that are brightest" and two songs by Sir Alexander Mackenzie.

ENNISCORTHY.—The winter Concert of the twenty-sixth season of the Choral Union took place on January 22, in the Church Institute. The programme consisted of Landeghen's cantata "Merlin; or, the Charmed Oak," and a miscellaneous selection. The vocalists were Miss H. C. Preston, Miss R. Byrne, Miss L. Goff, Mr. McEnnis, and Mr. A. McDermott. Miss M. Garland played some violoncello solos, and Miss E. Alcock and Miss E. Murphy were the accompanists. Mr. F. Hatson Wright conducted.

GRAVESEND.—In the Upper Public Hall, on the 7th ult., Mr. T. E. Breakwell, music-master, H.M.S. *Worcester*, gave his second Pianoforte Recital. Mr. Breakwell gave ample proof of his ability as a pianist, and his performances were warmly received. Miss Marie Kehrein was the vocalist and Miss Edith Jarvis the violinist.

HARROGATE.—A Concert, under the auspices of the Harrogate Literary Society, was given in the Spa Room on January 30, when J. Allanson Benson's cantata, "The Water Nymph," was effectively performed by the members of the newly-formed Musical Society, supported by an efficient orchestra. Miss F. Sellers, Miss M. Barracough, and Mr. J. Browning were the soloists, and the work was conducted by the composer. The second part consisted of vocal and instrumental solos and part-songs, the last-named being well rendered by the choir under the direction of its Conductor, Mr. W. H. Breare.

HENDON.—Mr. L. Fowles and Mr. Edward Hermann gave an excellent Chamber Concert on the 8th ult., in the Public Hall. They were ably assisted by Mr. H. Wyand, Mr. J. Rosoman, and Mr. A. D. Swift. Vocal solos were sung by Mr. Ripley and Mr. W. J. Morrell.

LIVERPOOL.—The programmes of Mr. J. Herbert England's recent series of Saturday and Sunday Organ Recitals, in St. George's Hall, have presented an excellent and attractive selection of music, the performance of which has doubtless proved both enjoyable and instructive to the large audiences attending.

LLANFAIRFECHAN.—On the 14th ult. a performance of Schubert's "Song of Miriam," with Miss Hughes as soloist, was given by the Choral Society at the Town Hall, under the conductorship of Mr. Llewelyn Jones. In the second part of the programme, which was miscellaneous, the following performers took part: Miss H. Lempriere,

Miss M. E. Jones, Miss E. Lempriere, Mr. J. R. Morgan, and Mr. H. Jones. Miss Hewitt and Miss Duckworth contributed violin solos, and Mr. A. Jones presided at the organ.

MALVERN.—A Pianoforte Recital was given, on the 16th ult., in the large hall of the Imperial Hotel, Malvern, by Mr. Herbert Sharpe. The pianist gave a fine and characteristic interpretation of Schumann's exacting *Fantasia in C* (Op. 17). In striking contrast was the tenderness and intellectual force combined in the artist's playing of the *Fantasia* of Chopin (Op. 49). The programme included selections from Brahms, Tschaiakowsky, Stojowski, Godard, and Grieg, and two charming and individual works by the performer, whose playing of his own realistic "Ruines d'un Château" (Op. 56) was much admired.

MEXBORO'.—A performance of Barnby's "Rebekah" was given in the Congregational Church on January 29. The soloists were Miss Maggie Jaques, Mr. Charles Blagboro', and Mr. J. G. Hewson. The choruses were admirably sung, and the instrumental portion of the work received a careful and effective interpretation by an orchestra ably led by Mr. J. A. Cox. Miss M. E. Scoraah presided at the organ and Mr. A. Popple conducted.

MIDDLETON.—Mr. T. V. Davies gave his third Concert at Middleton Hall, on the 11th ult., assisted by the following artists: Miss M. Davies, Miss G. Hughes, Miss A. Bona, Miss A. Hinton, Mr. Trefelyn David, Mr. I. Lewys, Mr. Ffrangon-Davies, Miss A. Trott (violin), and Miss Annie Lynne, the pianoforte playing of the last-named winning much approval. Several compositions by the Concert-giver were included in the programme.

NEWCASTLE-ON-TYNE.—On the 12th ult., in the Town Hall, the Harmonic Society gave an effective performance, under the conductorship of the composer, of Dr. Joseph Parry's "Saul of Tarsus." The soloists were Madame Williams-Penn, Mr. Maldwyn Humphreys, and Mr. Morgan Wilkinson. The accompaniments were played by an efficient orchestra, and Dr. Chambers, the Conductor of the Society, presided at the organ.

NEW MALDEN.—Madame de Launay gave a miscellaneous Concert, on the 18th ult., in the Lecture Hall. The vocalists comprised Miss C. Adair, Miss R. Percival, Madame T. Fysch, Mr. R. Trigg, Mr. T. le France, Mr. A. Smart, and Mr. S. Moore; and the instrumentalists included Miss M. May, Miss L. Sturman, Mr. D. Sturman, Mr. Waters, Mr. Essex, and Mr. F. Sinclair. Mr. F. W. Tagg gave a recitation, and Mr. Macdonald was the accompanist.

OSWESTRY.—Two Organ Recitals were given on January 31, by Mr. C. Morton Bailey, at Holy Trinity Church. The programmes included pieces by Bach, Mendelssohn, Spohr, Smart, Lux, Raff, Grison, Faulkes, and Shaw. Miss Emilie Lloyd and Mr. A. Wynne Corrie were the vocalists.

PURLEY.—The Choral Society opened its present season on the 12th ult., when the chief work performed was a cantata, entitled "The Fairy Partner," composed by Mr. Cuthbert Nunn, the clever Conductor of the Society. The solos were sung by Madame Marie Mallia and Mr. Frank Marten, and the work created a very favourable impression. Other artists who took part were Miss Dora Matthey, Mr. F. Marten, Mr. J. G. Coldwells, and Mr. P. L. Beall.

RAWTENSTALL.—Miss Bessie Holt gave a miscellaneous Concert on the 13th ult., in St. Mary's Schoolroom. Miss Holt's singing was much admired, and she was ably assisted by Miss E. Young, Mr. R. Walker, Mr. A. Wardley, Madame G. Thorpe (harpist), and Mr. Piddock (flautist). Mr. W. Lord was the accompanist.

RIPON.—A new cantata, illustrated by tableaux vivants, entitled "The Fairy Mirror," written by Dr. Coward, was effectively performed, on the 5th ult., in the Victoria Hall. The work was rendered by a choir of ladies and an orchestra of about fifty performers, the latter body being led by Mr. Stevenson; and the principal solos were sung by Miss Beecroft, Mrs. Burrill, Miss Brigg, Miss Kirkpatrick, and Miss Harrison, the last-named being the Narrator.

Mr. J. Castle was the pianist and the Rev. F. H. Taylor conducted. During the Concert some violoncello solos were played by Herr Schrumppf.

ST. AUSTELL.—"The Messiah" was performed, on the afternoon and evening of the 7th ult., by the Nonconformist Choral Union, in the Wesleyan Church. The solos were entrusted to Miss K. Collings, Mrs. Joel Baker, and Messrs. Hilcox, Popperwell, and W. J. S. Bishop. The choruses were effectively sung by about eighty voices; Mr. Howlett presided at the organ, and Mr. J. T. Hawke conducted.

SHEFFIELD.—The annual Concert in aid of the choir fund of St. Mary's Church was held on the 12th ult., in the Music Hall, Surrey Street. The part-songs sung by the choir, under the direction of Mr. J. A. Rodgers, included Smart's "Good night, thou glorious sun," and the beautiful Evening Hymn from Sullivan's "Golden Legend." Vocal solos were sung by Mrs. William Foxon, Miss M. Pfeilschmidt, Master H. Dudley, Mr. C. G. Booker, and Mr. F. Foxon; and a violin and pianoforte duet was played by Mr. J. H. Parkes and the Conductor. Mr. F. Cleaves recited, to pianoforte accompaniment, Poe's poem "The Bells."

SOWERBY BRIDGE.—On the 2nd ult. a Recital was given by Mr. Gaukroger on the new three-manual organ erected in Christ Church by Messrs. Abbott and Smith, of Leeds; and, on the 7th ult., a second Recital was given by Dr. J. V. Roberts, Magdalen College, Oxford. Both Recitals attracted large congregations and were much enjoyed.

STOCKPORT.—An excellent performance of "Elijah" was given on January 21. The principals were Miss A. Mullen, Miss Emery, Miss S. Berry, Mrs. Bayley, Mr. H. Beaumont, Mr. A. Scott, Mr. John Smith, and Mr. Andrew Black. The chorus deserve especial praise for the vigour and intelligence with which they sang throughout the work.

WHITCHURCH (SALOP).—On the 6th ult. the Musical Society, conducted by Mr. W. E. Rogers, gave an effective rendering of Gaul's "Holy City," in the Parish Church. The cantata was accompanied by the Orchestral Society, led by Mr. V. Somerset, and the organ, at which Mr. V. Blount presided. The principals were Miss Holford, Miss C. Holford, the Rev. E. J. Evans, and Mr. A. E. Ellis. This is the first occasion that the church has been used for such a purpose, and the new departure was in every way a success, the performance being apparently much enjoyed by a large congregation.

WIGAN.—The Rev. E. A. Ingram played an artistic selection of organ music on January 31, in St. James's Church, Poolstock.

WINDSOR.—The Shinner Quartet gave a Chamber Concert on January 31, in the Albert Institute. The programme included Schubert's posthumous String Quartet in D minor and Dvořák's Pianoforte Quintet in A (Op. 81). Miss K. Timberman was the vocalist and Miss Annie Fry the pianist.

ORGAN APPOINTMENTS.—Mr. George F. Andrews, to the Parish Church, High Wycombe.—Mr. Percy G. Hart, Organist and Choirmaster to St. Peter's, Bushey Heath.—Mr. Albert Ingham, Organist and Choirmaster to Dominican Church, Dundalk.—Mr. A. T. Robinson, Organist and Choirmaster to Buxton Parish Church.—Mr. W. Karl Vincent, Organist and Choirmaster to Parish Church, Alford, Lincolnshire.—Mr. Hedley Vicars Webb, Organist and Choirmaster to St. Luke's Church, Barton Hill, Bristol.—Mr. William Wooding, to St. John's Mission, Littleworth, Stafford.

CHOIR APPOINTMENT.—Mr. Charles James, Bass Lay-Clerk, to Bangor Cathedral.

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No. 626.—Vol. 36.

Registered for transmission abroad.

APRIL 1, 1895.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1895.

INSPIRATION IN MUSIC.

I MUST begin this paper by stating as precisely as possible in what sense the term "inspiration" is employed. There are various forms of the influence from without which we represent by a word primarily indicating a physical action. We recognise, for example, an inspiration that makes the person subjected to it merely a channel of communication between a supernatural power and mankind. "And when they bring you into the synagogues," said our Lord to His disciples, "and unto magistrates and powers, take ye no thought how or what thing ye shall answer or what ye shall say; for the Holy Ghost shall teach you in the same hour what ye shall say." This absolutely controlling form has two modifications, one which is defined as "the infusion or communication of ideas or poetic spirit by a superior being, or supposed presiding power." It comes far short of positive verbal dictation. The third and least powerful form is described as a "highly-exciting influence," of course operating, like the others, from without. My readers will scarcely need an assurance that by "inspiration" I do not here mean that which was promised to the apostles. Who knows if it is ever vouchsafed? for that matter who can be certain that it is not? One assurance we have—that we never recognise it, and are quite unable to bring it within any ascertained law of action. In his Oxford lecture on "The Relation of Art to Religion," Ruskin asks: "What ground have we for thinking that art has ever been inspired as a message or revelation? What internal evidence is there in the work of great artists of their having been under the authoritative guidance of supernatural powers?" The famous critic calls this a "mysterious question," and avoids discussing it minutely, but he makes one definite statement: "And the more impartially you examine the phenomena of imagination, the more firmly you will be led to conclude that they are the result of the influence of the common and vital, but not, therefore, less Divine spirit, of which some portion is given to all living creatures in such manner as may be adapted to their rank in creation; and that everything which men rightly accomplish is indeed done by Divine help, but under a consistent law which is never

departed from." Ruskin is careful to point out that this conclusion from the internal evidence of art-works does not entirely meet the case set forth in his "mysterious question," the reply to which cannot rest alone upon such testimony. This is an important point, seeing that we are unable by reference to the lecturer's "consistent law" to account for the precocity of a Mozart or a Mendelssohn. Herein lies the mystery towards the solution of which we darkly grope; the most of us, however, being content to look upon it as inexplicable and, therefore, to do nothing but wonder. Putting aside such exceptional phenomena, and having regard to the whole range of facts as far as known, I am bound to accept Ruskin's theory of the common, vital, and Divine spirit bestowed upon all men, and operating within them according as circumstances help or hinder its activity. But this conclusion seems to imply that there is no such thing as inspiration at all in the sense generally understood. So much, indeed, the lecturer distinctly asserts: "I shall be able to show you, without any doubt, in the course of our studies, that the achievements of art, which have been usually looked upon as the results of peculiar inspiration, have been arrived at only through long courses of well-directed labour, and under the influence of feelings which are common to all humanity." This, it will be observed, comes at one point very near the definition of Genius as "the faculty of taking pains."

After the remarks just made it will be assumed that the term "inspiration" as used in this paper does not imply the special control or guidance of a higher Power, which, in fact, gives us all of its Spirit and leaves us to make what we can of it amid the varied and confused forces that act and re-act upon our life. Ruskin goes on to point out that the strength and development of the indwelling spirit may be affected, favourably or otherwise, by a variety of causes—by our own conduct, our physical condition, our will, distress, and sin. I would add, and by our relation to exterior things and to the influences they exert upon mind and feeling. When that relationship is happy, the Divine spirit within receives a stimulus from without. It becomes stronger and more active, and sometimes capable of deeds which astonish none more than the doer. In this much modified, though essentially true sense I use the word which it has been thought necessary to discuss at such length.

Small space need be devoted to proving that the Ruskin theory is one of exceeding comfort to earnest and anxious men. True, it does not imply a condition of equality of powers, and, if it did, would affront common experience and observation. Nobody is absolutely master of his circumstances, which, in some degree or other, and to various ends, dominate our life. But it is encouraging when we see grounds for believing that in each of us burns the flame of

a spiritual gift, lying, to a large extent, though not wholly, within the province of our will to make fruitful of worthy deeds.

The question now is: How may the young musician who aspires to distinction as a composer most fully profit by inspiration, as we have agreed to understand it? He must first of all prepare himself for a sympathetic reception of influences from without, just as the field labourer, by working the soil and exposing it to the action of sun and atmosphere, makes it fit to receive the seed he will presently scatter. Here the argument inevitably brings me to the junction of art and ethics. There is no such junction, say some, and, indeed, one of my friendly critics charged me the other day with the mistake of submitting artistic questions to the test of a rather narrow moral code. There may be a degree of truth in the accusation, though I hope not. I must assert, however, that in my view the realm of art and that of ethics have distinct points of contact. After indicating the day's work of a Montegna or a Paul Veronese, the great teacher and critic, whom I have already quoted, goes on to say:

"And then consider, so far as you know anything of physiology, what sort of an ethical state of body and mind that means!—ethic through ages past! What fineness of race there must be to get it, what exquisite balance and symmetry of the vital powers! And then finally determine for yourselves whether a manhood like that is consistent with any viciousness of soul, with any mean anxiety, any gnawing lust, any wretchedness of spite or remorse, any consciousness of rebellion against law of God or man, or any actual, though unconscious, violation of even the least law to which obedience is essential for the glory of life and the pleasing of its Giver."

Ruskin admits that not all great artists have been thus pure and noble, but he argues that their moral defects appear in their work, and stoutly contends for the intimate relationship between the worth of an artist's character and the strength and dignity of his creations. "All good has its origin in good, never in evil." Again: "If there is indeed sterling value in the thing done, it has come of sterling worth in the soul that did it, however alloyed or defiled by conditions of sin which are sometimes more appalling or more strange than those which all may detect in their own hearts, because they are part of a personality altogether larger than ours, and as far beyond our judgment in its darkness as beyond our following in its light." Here the master touches upon a grave and solemn subject in words which every young and aspiring musician should ponder with an earnestness proportioned to his gifts: "And it is a sufficient warning against what some might dread as the probable effect of such a conviction on your own minds—namely, that you might permit yourselves in the weaknesses

which you imagined to be allied to genius, when they took the form of personal temptations;—it is surely, I say, sufficient warning against so mean a folly, to discern as you may with little pains, that, of all human existences, the lives of men of that distorted and tainted nobility of intellect are probably the most miserable." "With little pains," indeed, may this fact be discerned. The history of genius tells of many a moral wreck. The road along which genius has travelled is dotted with mournful ruins. And the cause lies in ill-governed instincts and unbridled passions, often abnormally strong in sensitive natures; to some degree, also, in the foolish leniency with which what are called the aberrations of genius have come to be regarded. No man can safely be taught that vice hateful in others is less to be condemned in himself.

Does not the contention stand to reason that he who aims at achieving great and noble deeds should fit himself for the task by cultivating all great and noble qualities? Milton says of Virtue—

She can teach thee how to climb
Higher than the spherie clime.

and another of our poets hath this:

Virtue, when proved and full
Matured, inclines us up to God and heaven.

—in other words, makes us sensitive to the influences of whatsoever things are pure and of good report. This argument seems to me specially applicable to the case of music—the most intensely personal of the arts, and that in which expression comes most directly from the very soul of the artist. The argument, moreover, is supported by what we know of truly great composers. In nearly every case distinguished achievement is matched by individual excellence. Think of the solid virtues of Sebastian Bach; the personal purity and manly courage of Handel; the sweetness and affectionateness of Mozart; the blamelessness of Beethoven throughout his long struggle under the "burden of the flesh"; the delicate and gracious refinement of Mendelssohn, and, to name no other examples, the beautiful though too melancholy and tragic life of Robert Schumann. The struggle for personal fitness involves much repression of self, much agonising to reach the "strait gate," and is never brought to a successful issue without strong crying and tears; but the prize is worth the pains of conflict. Only through victory in this war can the young musician become the Pure Knight of legend, to whose protection Beauty commits herself in perfect trust.

What else now remains to do by way of building up a fitting home for inspiring ideas and emotions? There must be not only moral cleanliness and nobility of soul, but susceptibility to the impressions made by whatever is beautiful and exalted. This can be obtained only through general culture. The question is sometimes asked why young musicians are required

to pass an examination in other branches of study before entering upon their special training. To all who give the matter a moment's thought, the answer is easy. The "literary examination," as it is sometimes called, does not mean that a knowledge of languages or mathematics is essential to a musician. It is simply a method of ascertaining in what measure the mind has been disciplined by study, and its faculties expanded by familiarity with great truths. But I include much more than "book learning" in the term culture as here employed. Perhaps the best and highest means of culture are not those which work through the intellect, but rather those to which we are emotionally sensitive. Many men are, so to speak, born refined, shrinking naturally from ugliness and vice of form and speech and thought. We call them "nature's gentlemen," and gentlemen are they in the truest sense, though perhaps boasting no glory of blood and state. But for most of us it is the old fashion—a fight for every inch of ground gained. Let us consider how that fight should be carried on. Best, undoubtedly, by constant familiarity with whatever is elevating in example and precept, with whatever tends to lift us above the small and sordid concerns of life, or promotes within us a feeling for beauty. The young musician should therefore be a reader, but only of books that are wholesome, and, preferentially among these, of such as cultivate the fancy and imagination, such as create sensitiveness of mind and feeling. Not for him should be the degenerate in literature and art—pleasant and exciting, perhaps, but inflammatory and yielding no nourishment. There is profound truth in the saying of Shaftesbury that "the taste of beauty and the relish of what is decent, just, and amiable perfects the character of the gentleman," and it is by indulging the relish for such things, making it a rule of life, that we can attain the "taste of beauty" which constitutes the fine flower of true culture and the most absolute testimony to its presence.

Now the question confronts us: How can the musician, who, by discipline and study, has qualified himself to receive inspiration, best attain it? For one thing, quiescence will not do. The negative attitude recommended to the apostles under very different conditions would here only result in barrenness. There must be activity—the activity of the painter who goes along the countryside searching for "bits," and plants his easel before the one that most commends itself to his feeling for the picturesque. How encouraging is the knowledge that the sources of inspiration are all around us—in the physical and moral world alike, in the speech of men and the courses of the silent stars; in the crowded city street, and on the deserted moorland; in the silver radiance of dawn, the splendour of noon-tide, and the dying glories of sunset. But we must see these things—the eyes to see, alas! are

often wanting—and open to them every avenue of our nature. I have just lighted on some verses by an American poet, in which the writer, asking: "How to the Singer comes the Song," thus himself replies:

How to the singer comes the song?

At times a joy, alone;

A wordless tone

Caught from the crystal gleam of ice-bound trees;

Or from the violet-perfumed breeze;

Or the salt smell of seas

In sunlight weltering many an emerald mile;

Or the keen memory of a loveliest smile.

Thus to the singer comes the song:

Gazing at crimson skies,

Where burns and dies

On day's wide hearth the calm celestial fire,

The poet with a wild desire

Strikes the impassioned lyre,

Takes into tuned sound the flaming sight,

And ushers with new song the ancient night.

The whole philosophy of that which I would now teach is contained in, or suggested by, these verses, and I say to every young musician: Having prepared yourself for intercourse with the Divine manifestation we call Nature, live with her as a child with his mother, as a pupil with his master—nay, without irreverence, as the Christian with Him into Whose image he grows by constant contemplation. Nature is the fertile parent of lovely conceptions, and through them of emotions that yearn for utterance. Beethoven knew this when he sought the park of Schönbrunn, and found there inspiration for his "Pastoral" Symphony. Mendelssohn knew it as he looked upon the Isles of Fingal, and translated the grandeur of the scene into deathless sound. Each of us in his degree, some fully, others with but faint perceptiveness, has learned the same lesson and felt the same moving power. So Thomson, invoking Nature:

How mighty, how majestic are thy works!

With what a pleasing dread they swell the soul

That sees astonished, and astonished sings.

Here then is the free and ever-flowing source of inspiration. But only those can partake to greatest advantage who fit themselves by contemplation and self-abandonment. "As I mused," says the sacred writer, "the fire burned and I spake with my tongue," while that most ancient sage to whom we owe the "Book of Job" advises: "Stand still, and consider the wondrous works of God." Ah! if we could only stand still sometimes!

It would be absurd to say that a man cannot write music save under the inspiration of Nature. Many painters paint Nature when she is absent, or without taking the trouble to look at her. But we know what the studio landscape is, and how lifeless in its presentation of the forms of things without the spirit. We know, too, what "made music" is—how deficient in glow and how weak in its appeal to our sympathy. The composer will do little who does not open a purified and sensitive soul to the influences of all lovely things and noble thoughts. We might as well look to a cloistered monk for knowledge of life as expectantly to him for beauty and nobleness.

He lives upon himself, and sooner or later inanition sets in, with all the diseased fancies and unwholesome dreams that follow in its train. How much of the morbidity and extravagance of modern music is due to unhealthy states of mind, to intellectual hysteria, and haunting visions which a nature sane and sound knows not?

Let the young musician who reads these

and of remembering that the primary duty of a scholar is obedience. So, to quote a writer whose eloquence will be recognised, he "shall be filled with the in-dwelling light of self-possessed imagination, which shall not be stained or enfeebled any more by evil passion, but glorious with strength and chastity, and which shall no more degrade or disguise the work of God in heaven, but testify of Him as



Robert Schumann 1853.

words pay me the compliment of considering them, or, better still, let him at once resolve to try the effect of the course they recommend. Let him read the noblest poetry and prose; let him become familiar with beautiful works of art in painting, sculpture, and architecture; above all, let him, with eyes that see and fail not, study the ever open volume of Nature, and then he will be in the way of the inspiration that prompts to large achievement—in the way, too, of learning humility through self-knowledge,

here dwelling with men, and walking with them, not angry, in the garden of the earth."

JOSEPH BENNETT.

FROM MY STUDY.

THE portrait of Robert Schumann given herewith is "processed" from a drawing by J. B. Laurens, now in my possession. According to an inscription on the back of the drawing, it

was taken from life at Dusseldorf in 1851, and is noteworthy as showing the face very nearly in profile. A remarkable profile it is.

Wilhelmine Schröder-Devrient was a native of Hamburg, and born in 1804; both her parents, Friedrich Schröder and Antoinette Sophie Bürger, being artists, the one an operatic baritone of some repute, the other a famous actress, known in her day as "the German Siddons." The child of these persons inherited the talent of each, and became one of the greatest dramatic singers that the lyric stage has known. Miss Schröder made her first appearance at the Vienna Opera House in 1821, and at once became famous, such was the beauty of her vocalisation and the power of her acting. In 1822 she played Beethoven's "Leonora" in the master's presence. He was not easily pleased, and probably heard very little of the singing. But he could see, and when the performance ended, smiled on the young artist, patted her cheek, and said he would write an opera for her—a promise never kept unhappily. Continuing to increase her renown between 1822 and 1832, Madame Schröder-Devrient (she married Devrient, the actor, in 1823) inevitably turned her steps towards London. She made her *début* at the King's Theatre in 1832. Chorley, who closely followed her career during the season, has given us the following description of her appearance and characteristics:—

"She was a pale woman; her face, a thoroughly German one, though plain, was pleasing from the intensity of expression which her large features and deep tender eyes conveyed. She had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a Mænad. Her figure was superb, though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to some other German voices of the class . . . but with an inherent expressiveness of tone which made it more attractive on the stage than many a more faultless organ. Her tones were delivered without any care, save to give them due force. Her execution was bad and heavy. There was an air of strain and spasm

throughout her performance." Chorley was influenced a good deal by prepossessions and prejudices; we must, therefore, take his opinions cautiously. Madame Devrient sang at Covent Garden in 1833, under Alfred Bunn, and again in 1837. But there were troubles between her and the manager, the artist's health gave way, and the engagement ended disastrously. The remainder of her life was unfortunate in various respects. It ended, after a painful illness, in January, 1860.

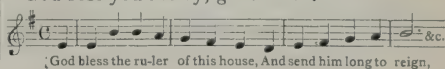
Mr. F. G. Highe, organist of Castleacre Church, Norfolk, writes enquiringly about a



Christmas carol, of which this is the last verse:

God bless the ruler of this house,
And send him long to reign,
And many a happy Christmas may
He live to see again.
With all his friends and kinsfolk
That live both far and near,
So we wish you a merry Christmas
And a happy New Year.

The ditty has, it appears, been sung from time immemorial in the district of Castleacre. Perhaps some correspondent can supply information with regard to it. The tune, as transcribed by Mr. Highe, is obviously that of "God rest you merry, gentlemen."



I am indebted to Mr. Henry Joyce for the subjoined musical epitaphs:

ON A CELEBRATED MUSICIAN.

Philips! whose touch harmonious could remove
The pangs of guilty power, and hapless love,
Rest here, distrest by poverty no more;
Find here that calm thou gav'st so oft before;
Sleep undisturbed within this peaceful shrine;
Till angels wake thee with a note like thine.

Dr. S. JOHNSON.

ON STEPHEN, THE FIDDLER.

Stephen and time are now both even;
Stephen beat time, now time's beat Stephen.

ON THOMAS MERIDETH, ORGANIST.

(In St. Mary's, Winton College, Oxford.)

Here lies one, blown out of breath,
Who lived a merry life, and died a Merideth.

I have recently added to my library what may be called a "purity song book." It is entitled, "A Collection of Songs, Moral, Sentimental, Instructive, and Amusing. The Words selected and revised by the Rev. James Plumptre, M.A., Fellow of Clare Hall, the Music adapted and composed by Charles Hague, Mus. Doc., and Professor of Music in the University of Cambridge." The volume, printed at Cambridge by Francis Hodson in 1805, bears on its title-page the following lines from Cowper's "Task":

But is amusement all? Studios of Song,
And yet ambitious not to sing in vain,
I would not trifle merely, though the World
Be loudest in their praise who do no more.

Worthy Mr. Plumptre, as vicar of a rural parish (Hinxtton), had before him ample evidence of the fact that men when merry are not always wise. At harvest homes and village feasts, "Drunkenness seems to be the end of drinking, and noise of singing, and the songs, if not improper, are seldom either amusing or instructive." The vicar asks for a reason: "Is it that the use of liquor or of singing is incompatible with innocence—that men cannot be 'merry and wise'? or is it that the *use* has grown into *abuse* and that we do not take care to regulate these things?" Mr. Plumptre believes in the much virtue of regulation, and pours out his soul in a flow of Johnsonese addressed to Dr. Hague, whom he invites to help him "employ Music against Music." From the list of subscribers, it appears that the country clergy and gentry were of one mind with the Hinxtton vicar in believing that the rural song book needed revision. Their names, in serried ranks, fill eight pages of octavo (all titled patrons being grouped under each letter of the alphabet, and divided by a "blank space" from the mere squirearchy). It does not follow, of course, that these ladies and gentlemen unanimously approved of our author's suggestions for the regulation of popular ditties—suggestions, by the way, which Mr. Plumptre found in Patrick Colquhoun's "Treatise on the Police of the Metropolis." He would have the authorities regulate public amusements for the

purpose of giving a right bias to the dispositions of the people. "How superior this," exclaims the good man, "to the odious practice of besotting themselves in ale-houses, hatching seditious and treasonable designs, or engaged in pursuits of the vilest profligacy, destructive to health and morals." In the next place, the common ballad-singers of the streets should be constrained to give a better turn to the minds of the lowest classes, teaching them loyalty patriotism, and obedience. There is also a hint to put the ballad press under censorship. Our excellent vicar had, no doubt, the best intentions in the world, and would have rejoiced in a peasantry made virtuous by policemen; but where, save, perhaps, in the seclusion of his study, could he have imagined that Englishmen would submit to the necessary operation? Mr. Plumptre was much better employed in compiling a virtuous song book and sending it forth clothed in the beauty of innocence to show his dissolute parishioners a better way.

To this collection are admitted only such pieces as promote the fear of God and the honouring of the King; also songs on the seasons, circumstances, incidents, objects, and characters of rural life; soldiers' and sailors' songs; some few drinking songs of a kind as mild as, I trust, was the Hinxtton village brew; songs on the passions, as friendship, love and marriage, contentment; and songs which contain any generous sentiments or give instruction in any way.

Looking through the pages of this book with a purpose, I detect a fine old Conservative flavour—an eager desire to convince the "lower classes" that everything is for the best in the best of all possible worlds. The author or compiler does not stop at a little in carrying out his design. He is feverishly anxious for "Church and King," and for that state of content enjoined by the Catechism. I wonder if the Hinxtton yokels had their tongue in their cheek as they joined in a ditty, called "The happy days of good King George," especially in this stanza:—

'Tis true our Taxes are become a burden very heavy, Sir,
And much we dread the Assessor's face when'er he comes to levy, Sir;
But we should roll in luxury, without some check in trading, Sir,
And, like a ship, the State sails on the better for the lading, Sir.

The vicar, of course, puts in a good word for his Church:

Our Church is good, her faith is pure, her rites, in happy plainness, Sir,
'Twixt Popish pageantry she keeps and Puritanic meanness, Sir,
Tho' firm her polity to guard, each sect we deem a brother, Sir,
The King her nursing father is, the Queen her nursing mother, Sir.

All to the tune of "Ally Croaker," which seems decidedly inappropriate to a case of such marked optimism.

I saw, the other day, that a popular vocalist had added to his repertory a song called "The Happy Farmer." There is a "Happy Farmer" in the Plumptre collection, probably that about to be revived. It presents a pretty, though, I am afraid, largely imaginative picture of

rural peace and beauty. Thus, for example, sings the contented agriculturalist :

My house is convenient and whitened all o'er,
An arbor of jessamine fronting the door;
My flourishing orchard abundantly bears
Fine plumbs, golden pippins, and bergamot pears.
The rose, the sweet pink, in my garden are found,
Where dainties of health for my table abound;
My mind, when fatigued, here I often unbend,
Peruse a good book, or converse with a friend.

Where flocks and large herds in my pastures are seen,
The crows, or daisy, bespangle the green;
I view my gay lambs nimbly frolic and play,
Whilst under their feet spring the beauties of May.
Whilst joyful observing the flourishing corn,
The blackbird and linnet sing loud on the thorn,
Nor would I my peaceful employments lay down,
Or quit my green fields for the cares of a crown.

All very nice, but was there ever a happy farmer? One thing is quite sure: if this picture of the rent-payer ninety years ago were shown in our villages at the present day, the actual farmer's boot would go through it as a gross affront to the cherished traditions of his class.

Soldiers were wanted in the reign of good King George, and loyal Mr. Plumtre proved equal to the occasion with a song inculcating very cheerful sentiments on this point. It is styled "The Flowers of our Parish"—the volunteers, to wit—and begins with a remonstrance :

Ye Wives and ye Mothers, ah! cease your lamenting,
Nor fill Hinxton streets with your sighs and your tears,
Ah, why, gentle dames, would you thus be preventing
The Flowers of our Parish turning out Volunteers?
Ah, no; rather smile, be no longer affrighted,
And banish at once all your sighs and your fears,
'Tis rather a cause that your hearts be delighted
When the Flowers of our Parish prepare for the wars.

Excellent Mrs. Hannah More contributes a "Ploughman's Ditty," which puts most exemplary sentiments into the mouth of Hodge. A favourite device in this book, by the way, is to make the "pore workin' man" a channel for opinions and feelings that smack strongly of the vicarage study. Sings the ploughman :

I've my Church, too, to save,
And I'll go to my grave,
In defence of a Church that's the best, Sir;
I've my King, too, God bless him,
Let no man oppress him,
For none has he ever oppressed, Sir.

* * * * *

Now do but reflect
What I have to protect,
Then doubt if to fight I shall choose, Sir,
King, Church, babes and wife,
Laws, liberty, life;
Now tell me I've nothing to lose, Sir.

The bucolic landscape seen from the study window is always radiant, but our reverend friend admits that the sailor may sometimes encounter bad weather, and even pleads for poor Jack:

Why should the man who knows not fear
In peace be then neglected?
Behold him move along the pier,
Pale, meagre, and dejected!
Behold him begging for employ,
Behold him disregarded,
Then view the anguish in his eye
And say are Tars rewarded.

This song was written for Mr. Plumtre by "a Gentleman of Liverpool"; but the vicar's

round hand may be detected in "Ne'er be drunk again." Hinxton is bent on temperance (not total abstinence, oh, no!) and sings:

When with good fellows we meet,
A pint apiece, not more,
'Twill let us stand on our feet,
While others lie drunk on the floor.
Then, prithee, go fill us a quart,
And let it be ale in grain;
'Twill cherish and comfort the heart,
But we'll ne'er be drunk again.

Did Hinxton, I wonder, never drink "t'other pint" when the vicar's back was turned?

Our well-meaning parson provided songs for club meetings (though shrinking, good soul, from the word club, as suggesting the Jacobins), for swains choosing a wife, for weddings, and even—cunningly persuasive one, this—for persons afraid of vaccination:

Long time the Small Pox o'er the world has been raging,
Sweeping thousands and thousands away to the grave,
But Providence, kindly, its rigour assuaging,
Has pointed the means from his fury to save.
For our own useful Cow a distemper has often,
No infection it gives; ne'er was life by it lost one,
Yet this will the rage of Small Pox always soften,
For none e'er have Small Pox after this from the Cow.

Fancy a rustic singing, "For our own useful cow," &c. No, you cannot fancy it, and I fear that Mr. Plumtre's labouring parishioners did not abandon "For it's my delight on a shiny night" or "Drink deep, my hearties."

X.

FRENCH MUSICAL CRITICISM.

THE action of the directors of the Grand Opera at Paris in giving a free performance of Madame Augusta Holmès's new opera, "La Montagne Noire," has not unnaturally provoked a good deal of discussion in the French press. These gratuitous performances are a regular institution at the French Opera, but, as a rule, they are given at the State-subsidized theatres in connection with the national *galas*, and form a parallel to the *circenses*, or free exhibitions in the arena, given to the populace of Imperial Rome. From the point of view of the direction these entertainments are exceedingly unpopular. The audience assemble hours before the opening of the doors, equipped with provisions of all sorts, and the state of the house next day is something indescribable, the floor being littered in every part with fragments of bread and meat, greasy pieces of paper, and other relics of this gigantic pic-nic. The pieces chosen for performance, moreover, are always of the most hackneyed order. But the gratuitous performance of a new work, which has been rather severely handled by the critics, is a new departure of an unprecedented character; the decision of the directors has not unnaturally given rise to a great deal of speculation as to their motive; and a writer in the *Gaulois* has furnished a solution to the mystery which is not only extremely plausible, but also throws a good deal of light on the question of French musical criticism generally. According to M. Thiébaud, the writer in question, the directors would never have adopted

this course unless they had been anxious to escape from the tyranny of the coterie of professional critics whose chief aim seems to be to wreck all native compositions, and to substitute for the verdict of a few prejudiced experts the artistic Referendum of the entire public. This select circle of critics, according to the writer, are fanatically Wagnerian in their preferences, and no composer who does not denationalise his genius and adopt the most extravagantly Teutonic modes of expression has any chance of escaping the "batteries of Krupp guns installed in the bastions of musical criticism."

Whether M. Thiébaud is justified in ascribing such omnipotence to the Wagnerian coterie in Paris or not, there can be no doubt that Wagner has an exceedingly powerful and influential following in that city, and in view of the attitude adopted towards him thirty years ago, it is impossible to feel much sympathy for the alleged victims of what is, perhaps, one of the most curious instances of the irony of fate in all the annals of musical art. It was Wagner's misfortune, in 1861, that he was supported by an aristocratic rather than an artistic set in Paris. But it would be a great mistake to imagine that the chances of "Tannhäuser" were wrecked solely by the vulgar prejudices of a Philistine clique. Some of the acutest critics of the time were ranged against him, notably Berlioz, who made no secret of his satisfaction at the *fiasco* of "Tannhäuser." And now by one of Time's most freakish revenges it has come about that the popularity of Wagner in Paris has proved the great obstacle in the way of Berlioz gaining a hearing at the Opera, although the commanding merit of Berlioz's operas has met with signal recognition in Germany at the hands of a great Wagnerian conductor! Hardly less amazing, in view of the charges of Wagneromania brought against the French critics of to-day, is the strange case of Bizet. For it is a notorious fact that that most typically French composer was accused again and again of Wagnerian proclivities, and that these absurd accusations materially interfered with his chances of obtaining a fair hearing. If Bizet had lived twenty years later he would apparently have been condemned for not being Wagnerian enough! According to M. Thiébaud, since the opening of the new Opera House in 1876, about forty new works by French composers have been produced, but he adds: "I cannot recall a single one which has escaped the hostility of the high and mighty Wagnerian coterie." After protesting that he has no desire to belittle the genius of Wagner himself, and that he frankly admits the immense services rendered by the new criticism in purging opera of the vicious conventionalities of the Italian school, he continues as follows: "Granting all this, was it necessary to make a holocaust of all French works? Did the cult of the new divinity demand so many human sacrifices? The fact is that it has been left for the public to

resuscitate from the grave to which they had been consigned by our critics, all those noble works which have afterwards charmed countless hearers, and, in spite of all opposition, are the greatest favourites in our national repertory. This was the case with 'Faust,' slain on its first apparition by our critics, which was welcomed by kindlier hearers abroad and returned to us with a new lease of life. This was the case with 'Carmen,' produced in England, if I mistake not, by Mr. Mapleson. Then there was Reyer's 'Sigurd,' which had to take refuge, like an outlaw, in Belgium; 'Salammbô,' which met with a similar fate; Massenet's 'Hérodiade,' imploring the hospitality of Brussels; 'Samson et Dalila,' welcomed in Germany, to say nothing of 'Gwendoline' and so many others which have come back to us from abroad." The explanation of this strange state of affairs is, according to the writer, simply the murderous hostility of the French press to anything native, and it is apparently a peculiarity of long standing. For when the Venetian Ambassador, in 1610, was rendering an account of his mission to France, he wrote as follows: "This nation is neither avaricious, nor brutal, nor given to murder or robbery, except against its own government and against itself. They are infatuated about everything that is foreign, and if any fashion or crime is imported from abroad, they immediately adopt and eulogise it." "Hence," continues M. Thiébaud, "it is, no doubt, thanks to this ancient peculiarity of ours, that French operas, in order to find favour with our exceedingly fastidious critics, must come back to us from abroad. Will the *plébiscite* system counteract the effect of this little oligarchy? That remains to be proved. Anyhow, the experience will be most curious."

One may admit that there is a good deal of inconsistency and exaggeration in the article which we have summarized, and yet there is obviously a certain substratum of fact in M. Thiébaud's strictures. More than that, there is a great deal in what he says which we may lay to heart for our own enlightenment and profit. As Sir Alexander Mackenzie judiciously remarked the other day, if we are to have a national school of English music, the efforts of native composers claim a sympathetic and encouraging treatment from the press as well as the public. The wholesale condemnation of English music affected by some writers is just as unfair and undesirable as the vulgar and offensive abuse of Mendelssohn and Dr. Joachim, to which we have been treated recently in the columns of a leading weekly journal.

For the Leeds Musical Festival, which is to take place on October 2 and three following days, chorus rehearsals are now in full progress in five different centres, under four chorus-masters. It will be remembered that the comparative weakness of the

chorus of 1889 was sought to be rectified by employing a wider area of selection. This policy proved so satisfactory in 1892 that it has been continued, and to some degree extended, in arranging for the coming Festival. The total number of 341 voices—which may possibly be slightly augmented—is divided thus: Leeds contributes 128, of whom eighty are representatives of the Leeds Philharmonic Society; from Bradford the Festival Choral Society sends forty and the Old Choral Society sixteen; the Huddersfield and Halifax Societies contribute fifty-six each, and at Dewsbury, the local Choral Society's thirty is augmented by fifteen voices from Batley. The task of training these various bodies is in the hands of Mr. Alfred Broughton, Mr. W. H. Garland, Mr. John Bowling, and Mr. G. H. Hirst. The component parts of the chorus met for the first time, on the 16th ult., in the Leeds Town Hall, where Sir Arthur Sullivan took them through Beethoven's Mass in D, which promises to be a leading feature of the Festival, as it was in 1883, and portions of "The Messiah." "The Messiah," strange to say, will be almost a novelty as regards the Leeds Festival, not having been in a Festival programme since 1874. The remaining features of the programme, so far as it is at present settled, have already appeared in THE MUSICAL TIMES. Its completion may be expected in a few days, and the chief additions will probably be Schumann's "Paradise and the Peri," a portion of Bach's Christmas Oratorio, and Sir Arthur Sullivan's "Golden Legend," with which it is intended to conclude the Festival, as in 1889.

turning over of programmes, the furtive glances at watches, and the aside whispers of 'sweet sixteen' to 'expectant five-and-twenty,' I am quite sure that half the much-expressed delight in classical and scientific music is nothing more than 'side,' though I can understand well enough the overwhelming influences of the dramatic music of the great writers of opera when coupled with the glamour of the stage and the spell of the human voice." Musical people may not all listen to the C minor Symphony with the ears of Berlioz, but they are sufficiently agreed on its character to recognise that Beethoven's music is capable of all the expressive and emotional suggestiveness with which Berlioz credited it, while in the more technical, or at least intellectual, feature of design, it is admittedly about as near perfection as it is possible to imagine. To put it plainly, a considerable proportion of even educated people have no more appreciation of the capabilities of music than a child of ten has of poetry. They as much prefer "Daisy Bell" to the C minor Symphony as the child would think "Old Mother Hubbard" preferable to "Paradise Lost." But the misfortune is that they are more inclined to doubt the sincerity of those who do admire Beethoven than to recognise their own incapacity.

ALTHOUGH the life-work of the late Professor John Stuart Blackie has exerted, and it may be added will exert, its chief influence upon questions unconnected with music, yet his labours for Scottish song and his love of the art that makes the world akin permit and indeed demand a tribute to his memory in these columns. The vitality and warm-heartedness of his spirit, dashed as it was with the recklessness of the Celtic temperament, are perhaps nowhere more discernible than in his metrical writings. Those who heard him lecture on art matters may esteem themselves privileged. Wit and wisdom, and praise of love and song, were mingled in these discourses in a manner that delightfully blended the enthusiastic exuberance of youth with the aphorisms of matured experience. On June 5, 1890, the Professor was invited to speak on the life and work of Goethe at the Annual Meeting and Conversation of the English Goethe Society. With springy step, grasping his faithful plaid and soft felt hat, neither of which the attendants had been able to induce him to relinquish, the Professor came down the long gallery, and, mounting the small platform at the end, held the attention of his audience for over an hour while he spoke in colloquial fashion on a variety of subjects more or less connected with the German poet and scientist. Some of the remarks referring to criticism are worthy of record. Apparently struck by the comparatively youthful appearance of a member of the press—who was striving to take down some of his words—and looking straight at him he said: "No young men should be critics. True criticism is an impartial judgment after careful consideration all round, and can only proceed from accumulated knowledge and life-long experience: *then*" (and a world of significance was imparted to this little word) "it is worth having, and valuable. . . . The critic's duty is to inculcate and develop reverence for the beautiful and noble, not to go about finding fault. That is the work of *Mephistopheles*—and he is a poor creature." Later on the speaker declared that, "Want of reverence is the fault of the age; it debases and debauches all that is noble. Without reverence for the works of the past and productions of the present, a man will never do anything great." Good words these, and worthy of remembrance by our young composers. With pessimism the genial

In one of Mr. Herbert Spencer's works he takes as an illustration a typical person of low æsthetic susceptibility, who listens with impatience to a Sonata, and on its conclusion asks for "Polly put the kettle on," as being "something that people can understand." The philosopher goes on to explain the case: "On contemplating his mental state, you see that along with absence of the ability to grasp complex musical combinations there goes no consciousness of the absence—there is no suspicion that such complex combinations exist, and that other persons have faculties for appreciating them." A still more striking illustration of this tendency to regard one's own powers of comprehension as the only true standard is afforded by a paragraph in a column contributed to the *Yorkshire Weekly Post* by a well-known journalist, Mr. Joseph Hutton. Mr. Hutton, it seems, had attended a recent Philharmonic Concert when Beethoven's C minor Symphony was played. Berlioz had discovered in this famous work "all Beethoven's secret griefs, his concentrated rages, his reveries, full of sad heavy business" ("*pleines d'un accablement si triste*" is the original, by the way), "his nocturnal visions and bursts of enthusiasm, the fury of *Othello* and the dumb sorrow of *Romeo*." Mr. Hutton, however, could find none of this in Beethoven's music, so he is driven to the conclusion that Berlioz was hypnotised by Beethoven. He proceeds: "I love music, and have a cosmopolitan taste, but the complex orchestration, the strange disconnected passages with their very brief suggestions of melody, gave me no insight into Beethoven's reveries and rages, nor did they expose to my mind anything of his secret griefs. I believe if the *Allegro con brio* had gradually modulated into a phrase or two of 'Home, sweet home,' or 'The Hunt is up,' or 'The Wedding March' of Wagner or Mendelssohn, that part of the audience which pretends its hypnotic absorption would have awakened up into enthusiasm. Looking around at the patient faces, and noting the

Professor had no patience. "My dear sir, pessimism is a habit of thinking or a frame of mind that leads a man to fix his eyes on the accidental faults or disagreeable points of any object or objects relatively to himself, and to infer from them, by a hasty conclusion, that accidental faults are the essence of all things and express the dominant character of the universe. A pessimistic rhymist would write of the rose:—

I hate the flower that wears a thorn,
It frets my dainty nose;
Sooner of smell would I be shorn,
Than smell the thorny rose.

IN another column will be found a letter from an Eastbourne correspondent on the subject of a paper read recently by Mr. Henry Davey before the Sussex section of the Incorporated Society of Musicians. It was entitled "The recent discoveries in Early English Music," and as it included a statement that "polyphony was invented (*sic*) by the Englishman, John Dunstable," we do not wonder that our correspondent—speaking for the Sussex section of the Society—should write of Mr. Davey as having "quite astonished us all by what he said." For our own part, however, we are even more "astonished" to find that the Sussex section of the Society accepted so preposterous a statement without rising in a body and asking Mr. Davey whether he knew what he was talking about. Everyone possessing even a superficial acquaintance with the history of music during the Middle Ages knows that polyphonic music existed as early as the eleventh century, and that dozens of examples, in two, three, and four parts, dating from the twelfth, thirteenth, and fourteenth centuries, are extant. As Dunstable's career as a composer dates from about the beginning of the fifteenth century, it is obvious that all statements as to his "invention" of a thing which had been in existence for four centuries (at the very least) belong to the myths, not to the facts of musical history. Did no member of the Sussex section of the Society recall the existence of "Sumer is iucumen in" and other pieces of the same date (portions of which are printed in the article "Score" in Grove's Dictionary), which show conclusively that the art of writing music in independent parts was well understood in England at least a hundred and fifty years before Dunstable was born?

BUT is it not sufficiently obvious to any mind with the least pretensions to scientific training that to speak of such a thing as polyphony as being the "invention" of any one man is altogether absurd? As well speak of the "invention" of syntax. In the development of polyphony, as of every other product of nature or art, the laws of evolution have operated. All progress is gradual, and, but for "missing-links," the successive steps of that progress would always be traceable. Naturally, the steps of men of genius are larger than those of their fellow workers, and they hasten progress accordingly. That Dunstable was such a man is evident, not only from his music, but also from the fact that he is the acknowledged head of the school which included Dufay, Binchois, and other composers, and which enormously improved on the methods of writing part-music then in vogue. That improvement can be clearly seen by anyone who will compare the compositions produced by the best masters of the fourteenth century—say Landino or J. Florentinus—with those of Dunstable and Dufay. But there is a slight difference between acknowledging the advance made by these men and saying that they "invented polyphony." Polyphony, even as it

existed before Dunstable, was a highly complex thing containing many "inventions"—such as passing-notes, suspensions, contrary motion, imitations, and so on. Each of these things had an "inventor," no doubt (*i.e.*, some one musician was the first to use it), and the "invention" of polyphony must therefore be credited to men whose united lives spread over about six hundred years.

By the premature death of Mr. Corney Grain, the world of music, as well as the world at large, has sustained a very severe loss. For music, though a divine art, has many false worshippers; and Mr. Corney Grain rendered excellent service by his constant exposure of the affectations, the absurdities, and the charlatanries by which incompetent amateurs and incompetent professionals bring that divine art into undeserved disrepute. His satire, if it erred at all, erred on the side of excessive leniency, though it should be remembered that it is almost impossible for a satirist to exaggerate his travesties of the fervid folly of the erotic ballad-monger. Be that as it may, his musical illustrations and "skits" were all the more effective from the fact that they were thoroughly artistic and workmanlike. Mr. Corney Grain was, unlike most of his rivals and imitators, an excellent pianist, and his musical mimicry was often exceedingly subtle, and ingenious. He had not only a really keen appreciation of good music, but a practical acquaintance with it. One of his earliest appearances in public, as we have been informed by a correspondent, was at a Concert given some thirty years ago, at which, together with a well-known amateur, he played an arrangement for four hands of Beethoven's Septet. It is difficult at the moment to measure the full significance of his untimely removal, which, coinciding so closely with that of his esteemed partner, Mr. Alfred Reed, and of the latter's mother, Mrs. German Reed, has seriously imperilled the continuity of an entertainment honourably conspicuous from its commencement for its happy mixture of mirth and refinement.

WE heartily congratulate Melbourne on its addition to the rapidly increasing number of cities possessing a Municipal School of Music. In December last the Senate of Melbourne University, in conjunction with Mr. Marshall-Hall, the Ormond Professor of Music, formulated a scheme, the result of which is that, as we write, Melbourne has a "University Conservatorium of Music"—we should have preferred a less German-sounding title than "Conservatorium"—which, judging from the prospectus, courteously sent us by Mr. G. C. Allan, gives every promise of exerting a healthy and stimulative influence upon the progress of music in this beautiful city. Nothing is of more vital importance to the earnest student of music than a systematic training under competent and experienced teachers, possessing wide views of their art; and the advantages derived from association with congenial minds, and constant life in an artistic atmosphere, can scarcely be over-estimated. Glancing at the list of subjects forming the "complete course," it is satisfactory to notice the importance attached to "Form and Analysis," "History and Aesthetics of Music," and "Interpretation of Works"; for the success of composers and executants will in the future undoubtedly more and more depend upon music being to them a language, and a language of which they have clear historical knowledge and can command its utterance with understanding. Professor Marshall-Hall, who will be the Principal, has in the past shown himself to be a man

of much originality of thought and independence of spirit, and his procedures in the important academical position he now holds will be watched with widespread interest.

THE forty-third annual report, now before us, of the Choir Benevolent Fund, shows this valuable society to be in a most prosperous condition. That it should be so is eminently satisfactory. To quote from the preface, "the design of this Fund is to secure a provision for aged or invalid members of the society, to guarantee a fixed sum payable at the decease of members to their widows and children, and also to afford to the said widows and children temporary assistance in time of need or affliction." These objects are the more laudable because they are directed to aid an underpaid class of musicians, the majority of whom have but little means of providing for the future of those dear to them. It is to be regretted that the number of lay-clerks enrolled as members is not larger, for membership practically gives an insurance which increases in value each year; but presumably even the guinea a year subscription is a prohibitory sum to many, or at least an obligation that limited means cause hesitancy to incur. It is satisfactory, therefore, to find the musical public supporting the scheme, for the more rapidly the Fund increases, the sooner will it be possible to give guaranteed pensions to aged members, an object which, remembering how much of the flower of their life has been devoted to rendering our church services impressive, should appeal not in vain to the generosity of all churchmen.

THE appointment of the Rev. Dr. Troutbeck as Precentor of Westminster Abbey is one which cannot fail to give general satisfaction. Dr. Troutbeck has already had experience in a similar capacity in Manchester Cathedral, and his musical and literary attainments are known throughout the world in connection with the numerous translations which for many years he has supplied for Messrs. Novello's editions of oratorios, operas, and cantatas. As editor of the Cathedral Paragraph Psalter and Westminster Abbey Hymn Book, and part-editor of the Cathedral Psalter and the Westminster Abbey Chant Book, he is entitled to speak with authority on the much-vexed question of chanting and on the subject of hymnology. It is unquestionable that no more suitable occupant for so important a post could have been found.

THE fortunate recovery of Purcell's autograph copy of his instrumental *Te Deum* and *Jubilate* has enabled Dr. Bridge to prepare a new edition of this interesting work, which Messrs. Novello, Ewer and Co. are now publishing. It will be found that Dr. Boyce's version is very far from being a true representation of Purcell. Not only is this version about a third longer than the original, but the work is broken up into many movements, alterations are made without any reason, and, worst of all, some of Purcell's most beautiful harmonies are expunged. Dr. Bridge intends to produce the work in its true form at one of his Gresham Lectures, on May 21. Sir Joseph Barnby will provide a large chorus and orchestra and conduct the work. We are glad also to hear that the Purcell commemoration will not impossibly assume the dimensions of a two-days Musical Festival. An attempt to organise the scheme on a large scale is, at any rate, being contemplated, and deserves the fullest support of music-lovers. A performance of "Dido and Æneas" will probably be given by the students of the Royal College of Music.

FACTS, RUMOURS, AND REMARKS.

MUSIC-TEACHERS in Hampstead appear to be cutting under each other so as very nearly to have reached the bottom. "A Young Lady" offers to take additional pupils at the rate of sixpence a lesson!

A CONTRIBUTOR to the *Bury Guardian* has furnished that paper with short notices of the "Twelve greatest Composers of all Times." Under each name is a brief list of works, intended, no doubt, to be representative, followed by a paragraph headed "Features," in which the master's characteristics are summarised within the space of eight or ten lines. Appended are a few samples by which to judge all:—

BACH.

Pieces.—Preludes, Fugues, Six Sonatas for Violin and Piano, Grand Mass in B minor, Sacred Cantata, French Suites.

Features.—His counterpoint was unapproachable. He created an entirely new vocal style based on instrumental principles. His melody, harmony, and periods are all of one mould. He has a very wonderful unity of ideas. In his chorales he often makes use of the old church modes, but the harmonic principle is predominant in his works.

BETHOVEN.

Pieces.—The Sonatas, The Opera of Fidelio, Mass in C, Ninth Symphony, Mount of Olives, Thè Concertos.

Features.—Individuality of each piece and each movement. His melodies often consist wholly or mainly of consecutive notes. He used variations to a very great extent. His favourite change in the keys was to the sub-mediant or third below.

MOZART.

Pieces.—Twelfth Mass, Don Giovanni, Rondo in A minor, Figaro, The Zaubergeflöte, Requiem Mass.

Features.—The technique is easy, they contain no mere *biavura* (*sic*) writing, the passages being for the most part founded on the scale or on broken chords. In variations he employs for the most part the melismatic style. His themes were taken from well-known pieces.

Comment would hardly improve the effect of these selections upon the reader's mind.

FROM a paper read in North-Western England: "Mrs. B.—, although suffering from a cold, sang the florid air, 'O Mio Femanda' (which brings out Donizetti in his gayest mood) in splendid style, and was even more successful in 'Ciascumlo Dice,' by the same composer."—"The quartettes were exceedingly well sung, that 'ensemble' being obtained which is the 'bête noir' of quartette parties."

MISS E. DYKE, of 34, Bridge Road West, Battersea, has sent me the following poem, the publication of which may be of service to song-composers wanting "words for music":

THE ORGANIST.

(Copyright.)

The worshippers have left the church, yet am I not alone,
For One still listens to the prayer breathed in each organ
tone;

Somewhere within the church He stands, in garments long
and white,

His Face and Figure radiant with soft celestial light.
His gracious eyes on me are bent, His hand is raised to
bless,

My rapt soul faints beneath the weight of all His tenderness!
Although my fingers touch the keys, my feet the pedals
press,

I play no longer, but, instead, some spirit strong and sweet—
And in a stream the music flows about His shining feet.

E. D.

FROM a correspondent: "A friend of mine informed me the other day that he was having lessons from a clergyman in the neighbourhood of Crewe for the small sum of a halfpenny a week, the lesson consisting of two hours." This is too absurd. Either the writer's friend has hoaxed him, or the arrangement with the clergyman has been made to avoid the charge of giving and receiving quite gratuitous lessons.

HERE is a poetical tribute to Paderewski, forwarded by "J. J. E.," and entitled—

HUMORESQUE À L'ANTIQUE.

(TO THE CHIEF MUSICIAN.)

Sure, the West wind o'er the waves
Holds less sweet despot's sway
Than you o'er the ivory keys,
Paderewski! When you play
Time himself might pause to hear,
Love might lend an envious ear.

Very thunderbolts of Sound
Crash—at your impetuous Will,
Liquid pianissimo,
Limpid as a mountain rill,
Softer than the South wind's breath,
Sweet as Love and Strong as Death!

I have heard your creamy Runs,
Pearled Lightning, magic strung;
I have heard your golden tones,
Sweetest Love songs ever sung,
I have heard—and Memory
Echoes them in Dreams to me.

MRS. T. B. CHURCH (let her name have honourable mention) has been Organist of St. Mark's, Grand Rapids, for fifty years, and although the Jubilee was not a unique event, as the American *Churchman* believes, it certainly was rare enough to call for special acts of recognition. Besides a "reception," a performance of sacred music was given in St. Mark's. At the reception, Mrs. Church was presented with a cheque for 1,000 dollars, while the vestry set aside a pew for her use in retirement. Other honours were bestowed and there was a general disposition to say in words—also in actions, which speak louder—"Well done, good and faithful servant!"

I REGRET to read that Mr. Riseley, Organist of Bristol Cathedral, again has a cause of difference with the Dean and Chapter. The particulars have not yet appeared, but it seems that Mr. Riseley has appealed to the Bishop, and that the matter is about to be officially investigated. Quarrels are unpleasant, but it is better to bring the dispute to a head, and settle it once for all, than to let a sense of grievance smoulder.

ACCORDING to the *Musical Courier*, England "can be generous to an artist, even when he is dead." I have long suspected that myself, and quite anticipated that the death of Rubinstein, who did not love England, would be followed by a revival of his music. This having come about, the *Courier* declares that the unmusical country has taken her revenge on him in a manner which my contemporary proceeds to illustrate by means of a good story: "This reminds us of the dire revenge which Brother Krehbiel, of the *Tribune*, took on Brother Ben Woolf, of the Boston *Herald*. Brother Woolf wrote a long diatribe against the New York musical critics and said that they were an insufficiently informed and

generally incapable lot. Not very long after that Brother Ben produced an operetta called 'Westward, Ho!' Thereupon, Brother Krehbiel got on a train, went over to Boston, attended the production, and telegraphed three-quarters of a column of favourable criticism to the *Tribune*. Brother Ben had said Brother Krehbiel did not know anything, and Brother Krehbiel responded by saying that Brother Ben's operetta was good. That left Brother Ben in a quagmire of the worst kind. Now England, having been told by Rubinstein that she has no musical taste, suddenly conceives a great regard for the Russian's music. But Rubinstein is dead, and so he misses the gentle sarcasm of the thing, after all."

WITH reference to Lablache, whose portrait was given in THE MUSICAL TIMES for March, a Cricklewood correspondent writes, as one of those who saw and heard the great artist: "It may be of interest to record that in 'Il Barbiere,' in the Singing-Lesson scene, the favourite basso, unassisted, briskly drove, or ran, a grand piano from the far back of the stage to the front, doing the little piece of 'business' with the utmost ease. In the same opera, he produced another comic and thoroughly at-home-with-his-audience effect, also, by interpolating an *aside* to us, in broken English, as a criticism on the lover's ardour. 'Full-ish mann!' he cried, sending a light and merry laugh through all the box tiers and from pit to gallery."

JOSEPH BENNETT.

PHILHARMONIC SOCIETY.

WITH a guarantee fund larger than ever, and a strong subscription list, the *doyen* of our musical organisations began its eighty-third season on the 7th ult.—no doubt in a cheerful spirit begotten by full assurance of success. We have now to discuss two Concerts out of the promised seven. At each of these a new work was produced, that heard on the above-mentioned date being an Overture, "From the Scottish Highlands," by Mr. Frederic Lamond; while, on the 20th, Professor Stanford, as both composer and conductor, presented a Symphony entitled "L'Allegro ed il Penseroso." These novelties are not for comparison, but it may be said that the difference between somewhat raw youth and full maturity was strikingly exemplified by them. In the Overture there are the extravagance and crudity of the one; in the Symphony, the artistic restraint and judicious workmanship of the other. But we must not condemn Mr. Lamond's work because it shows the characteristics of his years and inexperience. Time will remove these in all probability, and the important question is whether the young Scottish composer's music gives evidence of capacity for time to develop. We think there is such evidence. The work shows Mr. Lamond's power of melody in a favourable light, and proves also that he is endowed with fancy and imagination in no mean degree. These are precious qualities, possession of which, while laying a young musician under no common responsibility, should encourage him to go forward with confidence. Let Mr. Lamond now seek to discipline himself; to check the too great exuberance of his style, and to avoid becoming the servant instead of the master of the means supplied by the modern orchestra. It is not always necessary to use the heavy batteries of percussion, in the employment of which there is strong temptation to mere noise and proportionate risk of defect in style. "From the Scottish Highlands" evidently has an underlying story, but Mr. Lamond does not reveal it, which is a pity, because of loss of interest, and also because some parts of the work cannot well be understood save as referring to particular events or circumstances. The Overture had a rather cold reception, with which the omission just pointed out may have had something to do. The Symphony at this Concert was Beethoven's Fifth, and the Concerto, Mendelssohn's in G

minor for pianoforte. With the last-named was given Weber's "Concertstück," so that Mr. Emil Sauer, the pianist of the evening, had the pleasant task of associating himself with two old favourites. He played both with wonderful facility and correctness, if not, in every part, with depth of expression. Madame Sapiro was the vocalist. We scarcely need add that Sir A. C. Mackenzie resumed his post as Conductor, or that he had a cordial greeting, or that he did his work well.

Professor Stanford's new Symphony is not a thing to be judged off-hand, and while, so to speak, it is flying past the observer. Besides, it would be a poor compliment to speak with an air of authority after one glance at a work upon which an eminent musician has exhausted the resources of his art. "L'Allegro ed il Pensieroso" must be heard again, and studied on paper, if haply that is possible, before such an attitude can safely be assumed by critics, unless, indeed, they wish to pass as mere recorders of impressions. But, while reserving definite opinions regarding the Symphony as a whole, we may say that a large part of it appealed to one's sense of satisfaction, by the charm and propriety of the themes, and their skilful as well as picturesque treatment. Everywhere could be seen the deft hand of the practised musician, going straight to the point and working out results with ease and certainty. Our feeling is that the Symphony will largely improve upon acquaintance and take its place among Mr. Stanford's best works. It had a very cordial reception, and a good performance under the composer's *bâton*. Other features in the Concert were Tchaikovsky's Pianoforte Concerto in B flat minor, dashing played by Mr. Dawson; the Overture to "Les Deux Journées" and Chopin's Third Scherzo. The orchestral works were, of course, conducted by Sir A. C. Mackenzie. Madame Sapiro was again the vocalist, in the absence of Madame Ella Russell.

ROYAL CHORAL SOCIETY.

GOUDON'S "Redemption" is now annually performed at the Albert Hall on Ash Wednesday, and the interpretation on February 27 had many points of excellence. Mr. Andrew Black sang the part of the *Redeemer* with the fullest measure of expression that could be desired, and in the other solos Miss Esther Paliser, Miss Margaret Hoare, Miss Sarah Berry, Mr. Iver McKay, and Mr. Charles Copland were entirely satisfactory. The choruses were rendered in the most forcible manner under the direction of Sir Joseph Barnby, and the most sacred work of the deceased French master has seldom been heard under more favourable conditions.

A disappointment had to be endured by the subscribers in respect to the next Concert, which took place on the 21st ult. Dvorák's picturesque cantata "The Spectre's Bride" was to have been given for the first time in the Albert Hall, but owing to bad attendance at rehearsals, in consequence of the prevailing epidemic, Sir Joseph Barnby wisely decided to postpone the performance, especially having regard to the fact that Mr. Henschel's "Stabat Mater" was also to be presented for the first time to a London audience. This work, it will be remembered, was produced at the Birmingham Festival in October last, and was moderately well received. There is ground for the assertion that at Festival time a certain glamour prevails, so that new works create a more favourable impression than they do subsequently under ordinary Concert-room conditions. But there is something to be said on the other side, for towards the close of a heavy Festival week weariness is apt to set in, and justice can, therefore, scarcely be done to important novelties. This we imagine was the cause of the lukewarm expressions of opinion concerning Mr. Henschel's "Stabat Mater." Certainly those who heard it at Birmingham and again at the Albert Hall were far better pleased with it on the latter occasion. It would be invidious to institute comparisons with this work and the versions of Rossini and Dvorák, for there are no points of resemblance between the three settings of the old Latin hymn. Mr. Henschel's style is his own, and every musician must acknowledge that in the melodious contralto solo and chorus "Eia Mater," the graceful soprano and tenor duet "Fac me vere," the Berlioz-like

"Inflamatus," and the lovely passage where the harp streams in at the words "Paradisi Gloria," he has been eminently successful in his treatment of the words. That the audience appreciated the masterly part-writing and general effectiveness of the music was proved by the enthusiastic applause, Mr. Henschel, who took the bass part himself, having to rise and bow his thanks several times in the course of the performance in response to the applause from the audience and the choir. Mrs. Henschel, Miss Hilda Wilson, and Mr. Edward Lloyd completed an admirable quartet of principal vocalists. Mendelssohn's "Lobgesang" followed, and, as a matter of course, was well interpreted; soloists, orchestra, and chorus being perfectly familiar with their duties.

LONDON SYMPHONY CONCERTS.

ON February 28 Mr. Henschel gave his eighth Concert, for which a judiciously devised programme had been prepared. "Classical" music was represented by Beethoven's "Egmont" Overture, Wagner by the "Waldweben" from "Siegfried," and two songs; and modern tendencies found expression through Dvorák's latest Symphony, "From the New World," and Goldmark's Overture to "Sappho," which we were given to understand was repeated "by desire." Wagner's songs—"Der Engel" and "Attente"—were interpreted by Mrs. Henschel, who brought to the pleasant task her usual charm of style and perfect appropriateness of expression; and the Scottish Orchestra was responsible for the instrumental pieces already named, and was also heard in the Scherzo from Scharwenka's Concerto in B flat minor, the solo part in which was most artistically played by Madame Augarde. Dvorák's Symphony was received with a heartiness that plainly indicated its growing popularity and was also a well deserved tribute to the orchestra. A finer performance than that of the slow movement of this work on this occasion we cannot hope to hear. As regards phrasing, shading, and indeed every refinement of the conductor's difficult art, it was worthy to rank with the highest achievements in this direction of modern times. It should be said, moreover, that this phenomenal excellence was due mainly to the wind instrument players, who in the exquisitely beautiful movement in question have the lion's share of the work. Of Goldmark's Overture we have already given our opinion. A second hearing served but to deepen the impression made by the first and duly recorded in these columns, and the net result is that we do not wish to be called upon to adjudicate a third time!

The ninth Concert ended the season and introduced a new violinist, of whom it is probable critical pens will have much to write in the near—and perhaps distant—future, and a Symphony which may, or may not, be heard again. Herr Willy Burmester unfortunately detracted largely from the effect his gifts might have made upon competent judges by his choice of pieces, which for such a Concert was most injudicious. He played three compositions (one as an encore) by Paganini, and that was all—parts of the Concerto in D, some variations on "Nel cor più," and an Etude. The appalling difficulties of these works were vanquished with apparent ease, so that Herr Burmester's position as a *virtuoso* was at once established; for the rest, he has a good tone, plenty of "singing" power, and an intonation that rarely offends; but at present we have no means of knowing whether he possesses artistic intelligence, insight, feeling, or any of the subtle and unnameable qualities that distinguish a great artist from a great juggler. The Symphony, entitled "In Memoriam Ludwig Kossuth," is the composition of Mr. Emanuel Moór, a young Hungarian musician resident in England, who has already won his spurs as a composer of orchestral and other works of serious aim. It reveals, in large measure, qualities that induce respect, such as high intention, reverence for classical form, and adequate knowledge of contrapuntal, harmonic, and orchestral resources. More than this we do not feel able to say, and more than this is imperatively necessary in a Symphony. Genius may (perhaps) dispense with the quality of conscientiousness—but Mr. Moór's lengthy flights were sustained so little by inspiration that they wearied the best disposed listeners. An

interesting and spirited scena from Rubinstein's "Die Makkabäer," admirably sung by Miss Esther Palliser and Mr. David Bispham, and two pieces by Wagner, completed a programme the orchestral portions of which were played most artistically by the London Symphony Orchestra, led by Mr. Hollander. We are glad to hear that next season the first part of each Concert will be devoted to works by Beethoven.

CRYSTAL PALACE CONCERTS.

In the absence of Mr. Manns the Concert of February 23 was conducted by Mr. F. H. Cowen, who secured excellent renderings of the C minor Symphony of Beethoven and Gade's sonorous and effective "Ossian" Overture. A decidedly graceful and effective novelty was introduced in Miss E. A. Chamberlayne's "Ariel," a dainty Scherzo for strings, harp, and flute, which was beautifully played and very cordially received. Mr. Frederick Dawson made his *début* at these Concerts in Scharwenka's Concerto, which he played with remarkable dexterity and fluency, though without much distinction of style. Fräulein Gelber sang an old-fashioned aria from Flotow's "Stradella" with moderate success, and the programme was completed by the beautiful Dream-Pantomime music from "Hänsel und Gretel."

On the following Saturday the *bâton* was taken by Sir Alexander Mackenzie, who introduced a Concert-Overture, "Cridhe an Ghaidhil," or, "The Heart of the Gael," from the pen of his young compatriot, Mr. Charles Macpherson. The Overture is not without an occasional *longueur*, and the *tempi* are in the main somewhat leisurely for a work of this description. Still it shows decided poetic feeling and considerable control of orchestral resource. Lady Hallé was very well suited in Bruch's clever Fantasia on Scottish airs, and also gave, with much effect, the *Adagio* from Spohr's Sixth Concerto. The Symphony was the perennial G minor of Mozart, and the vocal relief was furnished by the Misses Salter, who sang, with considerable success, two charming duets by Schumann, "An den Abendstern" and "Mailed." Miss Florence Salter also gave with neatness and good taste an old-fashioned aria by Nicolo. The Concert concluded with the Overture to "Der Freischütz."

Sir Alexander Mackenzie again conducted the Concert on the 9th ult., when Herr Emil Sauer made his first appearance before the Sydenham audience. He chose for his principal solo Henselt's elegant Concerto, a very judicious choice, and achieved a great success in a work which afforded him ample yet legitimate scope for the display of his remarkable powers of execution. Later on he gave with much effect minor solos by Beethoven, Chopin, and Schumann. The chief orchestral feature of the Concert was Rubinstein's "Russian" Symphony, a work which has some happy moments—though the spirit of the *Scherzo* is much more in keeping with the ballet than with the symphonic form—and an immense amount of wearisome padding. It was, however, well played under the careful direction of Sir Alexander Mackenzie, who also secured a fine rendering of the "Leonora" Overture (No. 3). Mr. Braxton Smith was the vocalist, singing with conscientious accuracy, but a notable lack of dramatic feeling, *Lohengrin's* "Farewell."

Dr. Hubert Parry was the Conductor at the Concert of the 16th ult., when his fine Oratorio "Job" was heard for the first time at the Crystal Palace. In the unavoidable absence of Mr. Plunket Greene, at present in America, the arduous title rôle was undertaken with great success by Mr. David Bispham, who delivered the "Lamentations" in most impressive style. The charming solo for the *Shepherd Boy* was carefully sung by Miss Thudichum, Mr. Branscombe gave an accurate but colourless rendering of the music of *Satan*, and Mr. Robert Grice was thoroughly efficient as the *Narrator*. The chorus acquitted itself with credit, if not with distinction; and the orchestra gave a good account of the powerful instrumentation of Dr. Parry's work, which was very heartily applauded by the audience. The new choral ballad, "Young Lochinvar," by Mr. Davidson Arnott, which was produced for the first time on this occasion, is an early effort of this promising

young composer. It possesses the welcome quality of melodiousness, is full of spirit and vigour, and, on the whole, decidedly effective. It was very warmly applauded.

MONDAY AND SATURDAY POPULAR CONCERTS.

An interesting feature of the Concert on Saturday, February 23, the first we have to notice this month, was Bach's Partita in C minor, one of six works for the keyboard produced during the master's ripest period, after he had finally settled in Leipzig. Pianists nowadays evince such a peculiar fondness for doctored versions of Bach's organ works that Mr. Leonard Borwick should be thanked for selecting this Partita, which had only been played once previously at these Concerts. That he rendered it ample justice may be taken for granted, and he was recalled four times, firmly declining, however, to play again. The concerted works in the programme were Beethoven's Quartet in E flat (Op. 74), Mozart's Pianoforte Trio in E (No. 6), and Schubert's favourite Fantasia in C for pianoforte and violin (Op. 159). Madame Hope Glenn contributed songs by Scarlatti, Carissimi, and Rubinstein with fair effect. This was the last Concert at which Lady Hallé officiated as leader for the present season.

On February 25 Mr. Joachim re-appeared and was received with enthusiasm. For once a Beethoven Quartet did not head the programme, the great violinist leading off with Schubert's popular Quartet in D minor, which is far more frequently heard than the companion work in G (Op. 161), though the latter in some respects is more representative of the composer's genius. Mr. Joachim did not play any solo pieces on this occasion, but he was associated with Mr. Leonard Borwick in Brahms's brief but invigorating Sonata in D minor for pianoforte and violin (Op. 108) and led Haydn's Quartet in D (Op. 64, No. 1). Miss Kate Cove was the vocalist, and Mr. Borwick gave three of Scarlatti's harpsichord pieces with marked success.

Mozart's Quintet in C for strings (No. 5) was given on Saturday, the 2nd ult., and was magnificently interpreted. Miss Fanny Davies was heard to much advantage in a rarely heard Fantasia and Fugue in D, by Bach, and joined Mr. Joachim in Schumann's three Romances originally written for pianoforte and oboe, and subsequently arranged in several ways, showing that the master cared more for his own music than for the precise method of its interpretation. Mr. Ben Davies gave a finely dramatic rendering of Handel's "Waft her, angels," and the Concert was effectively closed by Beethoven's Sonata in C minor for pianoforte and violin (Op. 30, No. 2).

Very brief record of the Concert on the 4th ult. will suffice. The concerted pieces were Beethoven's Quartet in F minor (Op. 95), of which Mendelssohn thought so highly; Bach's Sonata in E for pianoforte and violin, and Brahms's beautiful Pianoforte Trio in C minor (Op. 101). Miss Fanny Davies was again the pianist, her solo being Beethoven's Sonata in A (Op. 101), the first of those which are generally, though somewhat unjustly, regarded as in the composer's "third manner." Madame Hope Glenn was the vocalist, her selections being airs by Haydn, Ries, and Schumann.

On Saturday afternoon, the 9th ult., the concerted works were Haydn's Pianoforte Trio in G, Schumann's Quartet in A minor (Op. 41, No. 1), and Beethoven's Sonata in G, for pianoforte and violin (Op. 95). The pianist, Mr. Leonard Borwick, rendered three of Chopin's Studies with much skill and played a fourth as an encore. Miss Mary Morgan was the vocalist.

More interest attached to the Concert of the following Monday. To begin with, a superb performance was given of Mozart's String Quartet in G minor, and the exquisitely beautiful work aroused an unusual display of enthusiasm. Dr. Joachim is always expected to play Bach's Chaconne during his annual sojourn in London, and his rendering of the famous piece remains as grand as ever. Thunders of applause followed, and eventually the greatest of living violinists granted an encore. The pianist was Mr. Ernest Consolo, who is said to be English by parentage though he has lived in Italy and has studied under Mr. Sgambati. He has good technique, but he played trifling pieces by

Mendelssohn, Liszt, and Rubinstein in a somewhat hard and unsympathetic style. Mr. Consolo was more satisfactory in Schumann's Sonata in D minor for pianoforte and violin (Op. 121), in which he had Dr. Joachim as a companion artist. Mrs. Helen Truett was charming in songs by Giordani and Miss M. V. White.

There was an unusual mishap on Saturday, 16th ult., Mr. Emil Sauer being compelled to pause in his solo, Chopin's Fantasia in F minor (Op. 49), owing to the obstreperous sound of a muffin-bell in the immediate proximity of St. James's Hall. The artist eventually resumed his performance, and gave as an encore a transcription of Mendelssohn's song "Auf Flügeln des Gesanges." The concerted works were by Beethoven—namely, the Quartet in F (Op. 59, No. 1) and the Pianoforte Trio in B flat (Op. 97). Miss Fillinger was thoroughly acceptable, as usual, in songs by Schumann and Brahms.

On Monday, the 18th ult., Mr. Emil Sauer was again the pianist, his solo being Beethoven's curious and wholly original Sonata in G (Op. 31, No. 1), of which he gave a very effective reading. The Concert opened with Mendelssohn's early Quintet in A (Op. 18) and closed with Rubinstein's effective Pianoforte Quartet in the same key (Op. 66), the repetition performance of which was welcome. Mr. David Bispham made a great success in Schubert's masterly song, "Waldesnacht."

LONDON CHORAL UNION.

A NEW work for baritone solo, chorus, and orchestra, a setting of Longfellow's "Ballad of Carmilhan," by Mr. Davidson Arnott, was produced by the above Society, at Queen's Hall, on February 26. It is this promising Scottish composer's Op. 10, and not only his most ambitious and elaborate, but also his best work, and a great step in advance of any of its predecessors. Needless to say, it is not perfect. The composer is still young; his command over the various branches of the *technique* of his art lacks as yet the easy masterfulness which will come with years and experience, as will also the valuable self-criticism which will teach him to express himself in the shortest and most direct way. Such as it is, however, the Ballad displays some very desirable qualities. The poem offers exceptional opportunities for strong contrasts, the lyric and dramatic elements alternating throughout. Mr. Arnott has not been slow to avail himself of this chance of supplying greatly varied musical effects, and his imagination has proved equal to the difficult task of keeping up the interest and avoiding monotony throughout the long poem, though employing only one soloist. His melodic gift is displayed to much advantage in the lyrical portions, where sentiment is illustrated by many a tuneful and expressive passage, frequently accompanied by charming orchestral figures. The breezy opening theme and most of the quick movements are redolent of the sea and have a healthy British ring about them, while the energy and "go" of the dramatic parts and the stirring climaxes prove exciting and effective. That Mr. Arnott has not come under the influence of Wagner in setting this story of the sea and the spectre ship is not a little remarkable; and yet the one *Leitmotif* in the cantata, the striking "Carmilhan" theme, is just such a strongly rhythmical nine-note phrase as might have been coined by the composer of the "Ring." On the occasion under notice the Ballad was received with genuine enthusiasm, the composer being repeatedly called to be greeted with the wildest of cheers, and this in spite of a performance which left very much to desire. Mr. Andrew Black was of course excellent in every way in the solo part. A fair performance of "The Golden Legend," with Miss Kate Cove, Madame Marian McKenzie, Messrs. Harper Kearton and Black, completed the programme.

THURSDAY SUBSCRIPTION CONCERTS.

THE programme on the 7th ult., in the Queen's (Small) Hall, was of special interest, inasmuch as the first part consisted entirely of the works of Dr. Hubert Parry, including a manuscript song, "Thine eyes still shine for me." This composition, replete with the grace and expressive force characteristic of the pen from which it proceeded, was

admirably interpreted by Mr. William Nicholl, whose artistic method was further manifested in a painstaking rendering of "Shall I compare thee?" The care Miss Elsie Mackenzie bestowed upon those charming vocal pieces, "A Contrast" and "A Spring Song," was duly recognised, and the two Anacreontic odes, "Golden hues of life are fled" and "Away, away, you men of rules," were sung with spirit by Mr. Ben H. Grove. Equally satisfactory was the selection of instrumental productions of the popular English master. The fine Trio in E minor for pianoforte, violin, and violoncello called forth the highest executive powers of Messrs. Septimus Webbe, Otto Peiniger, and Hans Adolf Brouil, the two first-named of whom were also heard to advantage in the attractive Partita in D minor. The second part was, as usual, derived from various sources.

Mendelssohn supplied the chief materials, on the 21st ult. for the final Concert of the season. Again several branches of the composer's art were effectively illustrated. The Trio in C minor (Op. 66) was played with genuine impulse and fervour by Messrs. Webbe, Peiniger, and Brouil, and for solo display there was the *Andante* and *Finale* of the Violin Concerto, safely entrusted to Mr. Peiniger. Misses Kate Alston and Minnie Pryce contributed the duets "O wert thou in the cauld blast," "Greeting," and the "Autumn Song," each of which was welcome. Mr. Nicholl gave that lovely song "The Garland" with his accustomed finish, and in the miscellaneous section made much of the melodious romance "Adieu, Mignon," from the best-known of Ambroise Thomas's operas. Miss Mary Carmichael appeared both as accompanist and composer, her ability in the latter capacity obtaining exemplification in the duets "It is the hour" and "Under the thorn-tree," sung by the Misses Alston and Pryce.

INSTRUMENTAL RECITALS.

PROGRAMMES of music for pianoforte or some stringed instrument are given in ever-increasing numbers, artists of ability apparently thinking that they can secure satisfactory audiences with perhaps one vocalist for the sake of relief. Nothing of an extraordinary nature has been offered during the past month, and we shall therefore group together such entertainments of this nature as seem to deserve a few lines of notice. Taking up the record, first mention is required of Mr. Franz Rummel's second Pianoforte Recital in St. James's Hall, on Friday, February 22. The gifted pianist was perhaps scarcely wise to essay two such elaborate works as Beethoven's last Sonata in C minor (Op. 111) and Weber's in A flat (No. 2); but no judge of pianoforte playing could do otherwise than bestow high commendation on the rendering of each Sonata. Minor pieces by Bach, Schubert, Chopin, and Liszt were also played with brilliancy and taste.

A Pianoforte Recital was given by Miss Marie Dubois in St. James's Hall, on Tuesday, February 26. It was not well attended, for Miss Dubois is not as yet well known to English amateurs; but she is a capable and intelligent artist, as was proved by her interpretation of a familiar Sonata by Beethoven and various smaller pieces by Scarlatti, Mozart, Chopin, Raff, Massenet, Liszt, and Schumann. The young executant was at her best in the last-named composer's Romance (Op. 28, No. 2) and the dainty little piece "Vogel als Prophet."

Noonday is a curious time for giving public musical performances, save at provincial Festivals; but this was the hour fixed by Mr. Rubio for his first Violoncello Recital at the Steinway Hall, on Monday, the 4th ult. The performer, who was described in the programme as "the famous violoncellist to Her Majesty the Queen of Spain," is a good executant, though his tone is somewhat thin and hard. He played pieces by Bach, Gluck, Tschaikowsky, and Schumann on the whole effectively, and he was also heard in some of his own compositions, which, however, did not prove very interesting. Miss Grace Simon contributed some trifling pianoforte solos in agreeable fashion.

On the afternoon of the same day the Russian artist, Mr. Siloti, gave an artistically successful Pianoforte Recital in St. James's Hall, his somewhat ambitious programme including Beethoven's Sonata in A flat (Op. 110)

Mendelssohn's *Variations Sérieuses*, and Schumann's *Etudes Symphoniques*. These were played in what may be termed a sound and conscientious, but rather frigid style. Some pieces by Russian composers—Tchaikowsky, Glazounoff, Rachmaninoff, Arensky, and Balakireff formed, perhaps, the most interesting feature of the Recital.

Miss Ethel Bauer, whose pianoforte playing we have had occasion to notice in favourable terms on many occasions since she first appeared several years ago as a child "prodigy," gave a Recital, with the valuable assistance of the violinist, M. Achille Rivarde, and Mr. Denis O'Sullivan, who took the place of Mr. Douglas Powell as the vocalist, in the Princes' Hall, on Wednesday evening, the 6th ult. Miss Bauer played Schumann's "Carnaval" with earnestness, though perhaps with insufficient warmth of expression. An interesting feature of the programme was a Pianoforte and Violin Sonata in A, by the recently deceased French composer, César Franck, whose sympathies were apparently much in favour of the German school. M. Rivarde gave some violin movements by Bach with noteworthy skill.

That very charming pianist, Miss Ilona Eibenschütz, gave a Recital at St. James's Hall, on Friday afternoon, the 8th ult. The young lady is making rapid progress and was heard to special advantage in Brahms's early though certainly not simple Sonata in F minor (Op. 5), of which she gave a very expressive and brilliant rendering. The feature of next importance was Beethoven's set of Variations in C minor, and various pieces of an unpretentious character by Bach, Rameau, Scarlatti, Schumann, Chopin, Mendelssohn, Grieg, Liszt, Schütt, Brüll, and D'Albert served to fill up a well executed and enjoyable programme.

Mr. Franz Rummel gave the third and last of his present series of Pianoforte Recitals at St. James's Hall, on the 1st ult., the most interesting feature of the programme being Schumann's Sonata in F sharp minor, a work not often heard, probably because Schumann is associated more closely with the romantic than the classical school of composition. But there is much that is effective in the F sharp minor Sonata, and Mr. Rummel rendered ample justice to it. He also played Beethoven's Sonata in A flat (Op. 110) in a manner that commanded the attention of thoughtful amateurs, and pieces of lesser magnitude by Weber, Chopin, and Liszt.

There was a fairly large attendance at the so-called grand Concert given by Mr. E. Cavour in St. James's Hall, on the afternoon of the 11th ult., which resolved itself into a Vocal and Pianoforte Recital, the artists who carried through the programme being Madame Elise Inverni and Mr. Emil Sauer. The former is a mezzo-soprano with a powerful voice of good quality. The most interesting of her selections, because unhackneyed, were two airs from "Psyche," a pretty opera by Ambroise Thomas, never performed, so far as we are aware, in this country; "A Toi," by C. M. Widor, words by Victor Hugo; "Printemps qui commence," from Saint-Saëns's "Samson et Dalila"; and an air from Meyerbeer's "Le Prophète." Mr. Sauer gave his favourite Beethoven Sonata in A flat (Op. 110), and was admirable in Schumann's Toccata in C (Op. 7) and Chopin's Ballade in A flat (Op. 47).

SIR A. C. MACKENZIE ON NATIONAL MUSIC.

SIR A. C. MACKENZIE'S third Lecture, on "The Traditional and National in Music," was delivered at the Royal Institution, on February 23, when attention was chiefly directed to Irish folk-song, and particularly to the writings of Tom Moore. The lecturer said that while some people declared Irish music to be the most human, poetical, and imaginative in the world, there were others who averred that it did not possess such varied and distinct characteristics as were to be found in the folk-song of other countries. There could be no doubt, however, that the process of obliteration was at work in Ireland as elsewhere—in fact, as it was in all places where the national music was not thought to be worthy of artistic crystallization. It was, therefore, most satisfactory to hear that an Irish National Festival had been proposed to be celebrated at Dublin, the objects of which were—1. The performance

of Irish music in strict accordance with the traditional manner. 2. The publication of Irish airs now preserved in manuscript, and the notation of such tunes or fragments of tunes which have not yet been recorded. 3. The use of the Irish language in rendering the songs. 4. To stimulate the creation of an Irish school of composers, who by their work might prove that it was possible for Irish musicians to be as truly national in their art as Dvorák and Grieg—to say that this chiefly concerned Irish people was scarcely true. The art gained universally when its sections drove their roots deep into folk-music. The modernisation of old folk-music was to be deplored, for it deprived it of its very spirit. We were possibly farther on the road to an English school of music than we imagined or recognised. We had witnessed the production in recent years of many orchestral and other works representative of the racial expression of the separate nationalities which went to make up Great Britain, and although we might still be passing through the experimental stage, the initial steps had undoubtedly been taken by our best composers. The accomplishment must obviously be the result of a long succession of efforts by many minds. If we would assist this development we must encourage our composers. Some admirable examples of Irish and Scottish folk-music were given by Miss Kate Cove and Mr. Emile Sauret.

ROYAL COLLEGE OF MUSIC.

ANOTHER work from the busy pen of that very promising scholar, Mr. S. Coleridge-Taylor, was produced at the College Concert of the 13th ult. It was a set of five Fantasiestücke for string quartet, and consisted of a dignified Prelude, an unconventional but expressive Serenade, a Humoreske (full of fun and brightness), an exceptionally charming and quaint Minuet and Trio, and a piquant and fresh Dance. Mr. Coleridge-Taylor is a *rara avis* amongst students, for he has something to say that is worth saying, and he does so in his own individual way. Considering the lamentable dearth of good string quartet music by native composers, his Fantasiestücke should be in request; they certainly deserve to become well known, for they are thoroughly charming, remarkably free from reminiscences, and effective. They were excellently played by Miss Ruth Howell, Messrs. Thomas Jeavons and Ernest Tomlinson, and Miss Emma Smith. Miss Katherine Ramsay did a large amount of justice to some numbers from Schumann's "Kreisleriana" (Op. 16), and Brahms's Clarinet Quintet received a worthy interpretation, even to the "divinest melancholy" of the matchless *Adagio*. The clarinet part was played by Mr. George Anderson, a very able performer on his beautiful instrument.

At the Concert of the 22nd ult. the orchestra, under Professor Stanford, greatly distinguished itself in Mozart's E flat Symphony and Weber's "Euryanthe" Overture, of which latter quite a brilliant performance was given. Sir Walter Parratt conducted Nos. 2, 5, and 4 (in the order given) from Brahms's "German" Requiem. In the inspired chorus "Behold, all flesh is as the grass," where the composer suggests, but hardly ever obtains, the employment of "at least two harps," four such instruments were played, whence an exceptionally fine effect was produced. The chorus sang admirably on the whole, the superior quality of the voices and their professional training being of course eminently favourable to a finished rendering of such difficult music. The solo in No. 5, "Ye now are sorrowful," was taken by a young scholar, Miss Agnes Nicholls. We have never heard it interpreted more satisfactorily. She not only sang in tune—no easy feat in this most trying piece—but with just the expressive simplicity and avoidance of all affectation and of striving after effect which the words and the sublime music demand. Miss Nicholls is a pupil from whom much may be expected. Miss Louise K. Lunn gave an appropriately dramatic rendering of the air "Figlio mio," from "Il Profeta," and Miss Ada Walter successfully surmounted the difficulties of the solo part in Goetz's Pianoforte Concerto in B flat (Op. 18), which came with all the charm of an important and beautiful novelty. For beautiful it is, in spite of some "lengths" which an impatient listener might not consider "heavenly."

ROYAL ACADEMY OF MUSIC.

A SUCCESSFUL Concert was given by the students of this prosperous Institution, at St. James's Hall, on Monday afternoon, the 4th ult. It commenced with a movement from Mendelssohn's early Octet in E flat (Op. 20), which was fairly well rendered; but a far more favourable impression was made by a very graceful Romance in D for violin by Mr. G. E. Newland Smith, a pupil in the Academy, artistically played by the composer. Another student's effort worthy of mention was a song by Miss Edith Pratt, sung by Miss Katie Thomas, the title being "The lark and the nightingale," words by Hartley Coleridge. The choir, under the direction of Mr. H. R. Eyers, was commendable in Mendelssohn's unaccompanied setting of the Psalm "Why rage fiercely the heathen," which (in common with the companion works, the versions of the 22nd and the 43rd Psalms) is not heard so frequently as it deserves.

On the 15th ult. the fine organ in the Queen's Hall was utilised by some very promising organ students of the Institution, who gave a Concert of considerable musical interest. Miss Claiborne Dixon gave a creditable rendering of the solo part of Handel's Concerto in F for organ and strings; Mr. William Beazley contributed a neat performance of Bach's Trio in D minor and one of this master's Fugues in G minor; and Miss Kate Field showed remarkable skill in her management of the huge instrument in an effective interpretation of Mendelssohn's Fourth Sonata in B flat. The most noteworthy feature of the afternoon was the performance of the last two movements of Rheinberger's Concerto in F (Op. 137) for organ, strings, and horns. This work is one of the finest and most effective of modern compositions for the kind of instruments. It consists of three movements—a *Maestoso*, an *Andante*, and a vigorous *Finale*—all of which are conceived in a spirit most happily in sympathy with the genius of the solo instrument. It was excellently played, Mr. Walter S. Vale being the soloist. Miss Winifred Peake, Mr. Chambers Coleman, and several other vocalists imparted agreeable variety to the Concert, which was concluded by a brilliant rendering by Mr. George B. Aitken of Widor's showy Toccata from his Fifth Organ Symphony. Sir Alexander Mackenzie conducted.

Two important scholarships in connection with the Royal Academy of Music will, for the first time, be competed for on May 1. The Goring Thomas Scholarship, founded in memory of the talented musician who died three years ago, will be awarded to the composer of the best work for the operatic stage. The competition is for British-born subjects of either sex who shall have attained the age of eighteen before the day of contest, and the successful candidate will be entitled to three years' musical education at the Academy. The Erard Centenary Harp Scholarship, given by Messrs. S. and P. Erard, is for British-born subjects of either sex between fourteen and twenty-one years, and three years' tuition at the Academy is the reward awaiting the winner. Candidates are required to prepare Parish Alvars's study, "In Imitation of the Mandoline," and to play one piece selected by themselves and another piece, at first sight, chosen by the examiners. For both competitions entrance fees and birth certificates should be sent to the secretary of the Academy on or before the 16th inst. Competitions for various prizes have taken place as follows: The Goldberg Prize on the 11th ult. The prize was awarded to Beatrice Stanley Lucas, and the Examiners highly commended Evelyn Langdon. The Llewellyn Thomas Prize on the 16th ult. The prize was awarded to Jane Spicer and the Examiners highly commended Cornelia Beckmann. The Evil Prize on the same day. The prize was awarded to Bertram H. Wallis, and the Examiners highly commended F. B. Ranalow and David Jones. The Louisa Hopkins Memorial Prize on the 18th ult. The prize was awarded to Sybil Palliser, and the Examiners highly commended Lily West. The Robert Cocks and Co. Prize to male students on the 21st ult. The prize was awarded to George Aitken, and the Examiners highly commended Christopher Wilson. The Sterndale Bennett Prize on the 23rd ult. The prize was awarded to Gertrude Peppercorn, and the Examiners highly commended Edith O. Greenhill, Edith Pratt, Alicia A. Needham, and Ida C. Betts.

ROYAL ACADEMY OF MUSIC.—LECTURES.

THE Lectures delivered at the Royal Academy of Music during the last month were of unusual interest. Mr. C. F. Abby Williams, by a mastery of his subject and by the help of a number of remarkable musical illustrations, conveyed to his listeners in two Lectures, the last of which was delivered on the 6th ult., an admirable idea of the music of the ancient Greeks; and Mr. Francis Korbay began, on the 13th ult., a series of discourses on the Music of Liszt.

Mr. Williams began by describing the great importance attached by the Greeks to music as an educational medium. The Greek drama was entirely musical, and the author of the words was the composer of the music. Hence the Greek plays we possessed were in reality the *libretti* of Greek operas, the music of which had disappeared, with the exception of a small portion of "Orestes" by Euripides, which would be found in THE MUSICAL TIMES for May last. The Greek drama owed its origin to a religious rite, in which a chorus sang and danced round the altar of Dionysus, the God of Wine. The music of the Greek theatre consisted of three kinds of melody. The first was called the spoken *melos*, in which the voice of the actor moved up and down without settling on any definite musical intervals, the rise and fall of the voice being indicated to some extent by the verbal accents. In the second class of *melos* the voice moved by regular intervals, which could be defined by mathematical ratios. This was called singing *melos*. The third description of *melos* was used in tragedy. It consisted of reciting the verses in measure, to the accompaniment of the lyre, and corresponded to some extent to those passages in modern opera in which the actor speaks while the orchestra plays. Although the Greek drama was always musical, it must not be supposed that the music absorbed the chief interest. The instrumental accompaniment was of the most meagre description, and the chorus sang only in unison or octaves. The Greeks, in their theatre, seemed to have sought for an artistic balance, in which no one of the arts preponderated over another. Passing over the mythical times of Orpheus and Apollo, Greek music might be said to have begun with the foundation of a school of music in Sparta under Terpander. This school lasted until the end of the sixth century, and may be called the archaic epoch. The second, or classical period, had its chief centre at Athens, and, beginning with Lasos, the master of Pindar, lasted until the conquest of Greece by Philip of Macedon, in 338 B.C. After this, the period of decadence set in, and continued until the first or second century of our era, when the early Christians, taking the Greek scales in the condition in which they found them, adopted them for the music in their churches. Greek theorists considered that music consisted of two elements—melody and rhythm. Melody was founded on the intervals of the scale, rhythm on intervals of time. A scale was called a harmony—*i.e.*, a harmonious combination of melodic sounds, not simultaneous sounds. The scale was founded upon the interval of the perfect fourth, and all sounds were connected with the strings of the lyre. The word "chord" meant a string made of gut, and a tetrachord was a combination of four such strings tuned in certain ways. The number of strings was gradually increased, but the Greeks always rejected in their classical music the principle of shortening the strings by a finger-board. The whole of the Greek musical system was founded on a tetrachord, the sounds of which might be represented by E F G A. Developments followed, until the form known as the diatonic genus was evolved, concerning which Aristoxenus was at great pains to explain that all the tones and semitones were to be made by ear respectively equal to one another, the result of course being equal temperament. This, however, was not satisfactory to mathematicians, and hence we had several treatises which went at great length into fractions and proportions, and these enormous calculations were looked upon by many as the essence of Greek music. There were, however, several important variations from the diatonic scale. These variations consisted of alterations of the two inner notes of the tetrachord, the extreme notes, a perfect fourth, being always left untouched. All these varieties of tuning, the enharmonic, chromatic,

and diatonic genera, seemed to have been in regular practice during the classical period of Greek music, but they gradually fell out of use during the period of decadence and the old simple diatonic scale re-asserted its supremacy and formed the foundation of the Gregorian system and of our own to-day. Evidences of the occasional use of the quarter-tone during the first and second centuries of the Christian era were forthcoming. Thus one of the flutes discovered at Pompeii produced this interval, in addition to a complete octave of semitones, and Claudius Ptolemy told us that a scale formed of the mixture of the diatonic and enharmonic intervals was a favourite with the lyre players of his day—about 200 A.D. The lecturer also gave a brief but clear description of the two notations used by the Greeks, one, the oldest by about 200 years, for instrumental and the other for vocal music. Much interesting information was given concerning rhythm and form, to which the Greeks attached almost as much importance as to melody, doubtless owing to the absence of harmony. The rhythm of Greek music chiefly depended on the words to which it was allied, but contrasting rhythms, such as alternate bars of three and four time, were apparently always aimed at. Great use was made of five-time bars, which Aristoxenus told us were divided into two portions of three and two respectively, and which measure was specially connected with the Pæan or hymn of praise to Apollo. Although the Greeks had no conception of harmony or vocal counterpoint in the modern sense, there was evidence that the lyre was not always played in unison with the voices. Thus Plato required that "boys should be taught to play the lyre in unison with the voice, rather than to play an independent melody, as did the professionals."

The peculiar effects arising from the various tunings of the Greek scales were impressed in a most graphic manner on the audience by three pianofortes which had been tuned by Mr. Hipkins in accordance with the principal ancient Greek scales. Scraps of Greek melody played on these instruments formed a unique if not altogether agreeable experience. Mr. Williams also gave some illustrations on a Spanish guitar-lyre and the recently discovered Hymn to Apollo was sung by Mr. Wing.

From the music of the Ancient Greeks to that of Liszt is a far cry, but Mr. Francis Korbay, who began a series of Lectures, on the 13th ult., by his treatment of his subject, showed, perhaps unwittingly, that there was much in common between the writers of classic times and the Hungarian composer. Probably few modern musicians have been more misunderstood than Liszt, and the opinions on this master of one who has shown such remarkable sympathy with the spirit of Hungarian music is of peculiar interest. Liszt, being a genius in his childhood, the lecturer appropriately began by reference to prodigies, in the course of which he said, "It is my theory that the human ear is yet very far from having accomplished its evolution. We all know that it contains a minute instrument resembling the harp, provided with a number of strings, which, according to their regularity and proportions, cause a more or less musical ear and understanding. . . . The perfect ear discerns pitch as distinctly as the normal eye distinguishes colour. Colour-blind people are rare and few, but most people's ears are colour-blind. That proves that only in very few phenomenal cases is the ear properly developed and that the infinite majority are yet on their way of evolution. . . . When the ear has attained a universal perfection similar to the eye, then music may become the real language of the world." Consequent upon this was predicted that the mysterious and vague meanings in music would be rendered clear and comprehensible, and the art "would develop into the language of a poetry as sublime and beautiful as some of our greatest tone-poets in their happiest moments had dreamed of." Music to-day was only a faint allusion to what it would be. Dark-skinned races, such as the Hebrews, Negroes, Gipsies, and Arabs, seemed to have the most musically developed ears. It was probable, therefore, that the evolution of the musical ear might have started among such races, and that its further development might proceed amongst them with greater facility and speed than where over-civilisation claimed so much vitality that little surplus was left for nature's own free action. Music to-day was in its infancy,

its powers and prospects were as unlimited and great as they were unimagined, "for its essence was spirit; its model—if any, intangible—an immediate manifestation of the Divine; and its realm was the Universe." The composer composed, but the tone-poet poetised. There were many of the former, but few of the latter. One of the few was Liszt, to whom music was a language, and whose language was music. When he played he spoke to you with all the eloquence of the all-powerful and all-absorbing individuality of his noble genius. There were three distinctly detached periods in Liszt's life as a tone-poet. To the first belonged his pianoforte compositions, remarkable for innovations and inventions. His Hungarian Rhapsodies presented an entirely new pianoforte form. Liszt, in fact, reformed the literature of the pianoforte, and even influenced the construction of the instrument by his suggestions to Messrs. Erard. In his second period he became a reformer of form, making it subservient to the idea in the creation of the symphonic poem. No musician had penetrated into harmony and unearthed greater wealth than Liszt. In his knowledge and mastery of the ancient church modes he stood alone. The enormous variety of his rhythmical combinations, allied with his Hungarian accentuation, were the prime factors in the formation of his melodies, the strange intervals in some of which were due to their underlying weird harmonies. Melody, since the time of Beethoven, had gradually grown more and more out of harmony, and notably from the chord. Liszt's melodies in particular had their basis in the chord, which went through many transformations and experiences in diatonic, chromatic, and enharmonic regions. The lecturer then passed on to a masterly analysis of Liszt's music to Goethe's "Faust," which consists of four movements severally devoted to the hero, *Gretchen*, *Mephisto*, and the Apotheosis. At the second Lecture, delivered on the 20th ult., Liszt's masterly treatment of Plain Song and innovations in Oratorio were dwelt upon, and his use of the fugue form explained. This form was shown to be able to give best expression to the sentiment of an assemblage of people agitated by a dominant idea, but, from its self-imposed restrictions, to fail to poetically portray the climax of the agitation. By abandoning these restrictions towards the end of his vocal fugues, Liszt obtained expressive effects of great power, and the listener's attention was diverted from the consideration of the form to the meaning of the music. Passing to Liszt's songs, the lecturer pointed out the difference of Liszt's conceptions to those of other composers in setting well-known lyrics, and concluded his remarks by an analysis of "Ich Möchte ihn gehn" and "Am Rhein."

MUSICAL GUILD.

AN exceptionally interesting programme was provided for the second of this Society's twelfth series of Concerts, given at Kensington Town Hall on the 5th ult. A Quartet in E flat by Mozart, Brahms's Sextet in G, and Bach's Violin and Pianoforte Sonata in A (the latter performed by Miss Donkersley and Miss Annie Grimson) were the chief numbers in a lengthy list, which also contained Schumann's Humoreske for pianoforte, superbly played by Mr. Leonard Borwick, Schubert's song "Waldensnacht," sung by Mr. Bispham in his usual masterly style, and a novelty of an interesting because unusual type. This was a setting of Mr. William Morris's poem "From the Upland to the Sea," for baritone voice, with accompaniment of string quartet and pianoforte. The composer, Mr. Ernest Walker, has hardly justified this innovation by anything wonderful resulting from the unconventional combination, for the strings seemed to add but little to the general effect. Apart from this, however, there is much to admire in his scena. The voice part is in the style of Wagner's melodious declamation, of which Mr. Bispham is one of the best exponents. Mr. Walker has written well for the voice, his music is ever distinguished and frequently impressive and beautiful. The elaborate and effective pianoforte part was played by the composer, with whom we hope to meet again. The third Concert, on the 19th ult., opened with Schumann's hackneyed String Quartet in A minor, which

was well played by Messrs. Bent, Sutcliffe, Kreuz, and P. Ludwig. The first-named gentleman joined Miss Maggie Moore in a capital performance of the same composer's Violin and Pianoforte Sonata (Op. 105), while Brahms's great Clarinet Quintet, ably led by Miss Holiday, gave the clarinetist, Mr. C. Draper, the best of opportunities for displaying his very beautiful tone and fluent execution. Miss Fillunger sang two musicianly songs by Mr. E. Kreuz and three lovely Volkslieder from Brahms's latest collection.

MR. DOLMETSCH'S RECITALS.

THE recent particularly interesting and instructive series of four Concerts of ancient music, given by Mr. Arnold Dolmetsch, was concluded, on February 25, in the Queen's (Small) Hall, when the evening was devoted to the writings of French composers of the last two centuries. First in regal array on the programme came three quaint little ditties, respectively attributed, "on very good authority," said Mr. Dolmetsch, to Francis I., Henry IV., and Charles IX. Following these songs were heard two pieces for harpsichord, an Allemande by Du Mont, and a Sarabande by J. C. Chambonnières, who held a Court appointment under Louis XIV., and may be said to have founded the school of harpsichord playing which preceded that of Rameau. The most noteworthy instrumental performance on this occasion was given by Miss Hélène Dolmetsch, who played thirty-two Variations on a popular air for the viola da gamba, by Marin Marais, one of the most celebrated teachers and performers of this instrument in the early part of the eighteenth century. Much interest was also attached to four pieces from the "Neuvième Ordre" for the harpsichord, by François Couperin, whose style and method exerted so remarkable an influence on Sebastian Bach. "A Concert" for harpsichord, violin, and viola da gamba, by J. P. Rameau, was characterised by a quaint humour that made the work peculiarly attractive. It comprised three movements, respectively entitled "La Pantomime," "L'Indiscrette," and "La Rameau," titles happily suggestive of the spirit of the music. Miss Harding being indisposed, it fell to Mr. Douglas Powell to execute the vocal examples. In addition to those already mentioned, this gentleman sang a song, entitled "A mille soins jaloux, Tircis abandonné," by C. R. du Fresnoy, that pleased the listeners so much that they insisted on hearing it again. The Concert concluded with the exhibition of a remarkable pianoforte made by Messrs. Erard for Napoleon I., which has an extra pedal acting upon a drum and triangle. To the martial accompaniment of this instrument Mr. Powell sang, with the irony of fate, "La Marseillaise."

ROYAL ARTILLERY BAND CONCERT.

THE efficiency this band has attained under the *bâton* of Cavalière L. Zaverthal in the performance of compositions possessing none of the ordinary attributes of military music has often been demonstrated, but never more convincingly than on the afternoon of the 22nd ult., in Queen's Hall. By the spirit, closeness, and unanimity of expression with which Professor Stanford's Fourth Symphony, constituting the first part of the programme, was interpreted, the band must have surprised those among the large audience not previously conversant with its high claims to consideration as an artistic body, and the favourable estimate of ability thus formed was not subsequently imperilled. At the commencement of the second part came Mr. Edward German's exceedingly melodious "Gipsy Suite." To this series of effectively contrasted and engaging pieces full justice was done. The delicately plaintive sentiment of the *Valse Mélancolique* ("Lonely Life") was admirably reproduced, and there was no lack of piquancy in the rendering of the *Allegro di Bravura* ("The Dance") or the *Menuetto* ("Love Duet"), whilst the animated execution of the impulsive *Tarantella* ("The Revel")—infectious in its reckless gaiety—did not fail to evoke the loud approval due to both the work and its performers. Col. Hime's "Homage to Mozart," Burnett's *pizzicato* movement, "La Mandoline," the sparkling *Saltarello* from

the Ballet Music of Sir A. C. Mackenzie's "Colomba," and Allan Macbeth's *Intermezzo* "Forget me not" were also played with the point demanded; and a fine rendering of Sullivan's noble "In Memoriam" Overture brought the Concert to an impressive termination. Cavalière Zaverthal conducted throughout with unfluctuating zeal and decision.

AMATEUR ORCHESTRAL SOCIETIES.

THE leading associations of amateur orchestral players are still showing vigorous life, and on the 6th ult. there were two performances, one being given by the Strolling Players' Society in the Queen's Hall. Mr. Norfolk Megone's spirited players started with Wagner's fiery Overture to "Rienzi," and followed on with a portion of Goldmark's Symphony "A Rustic Wedding"; a not very interesting Suite by the Polish pianist, M. Stojowski; Grieg's two Melodies for strings; a pleasing Idyl, entitled "Dawn," by Mr. Albert E. Matt, a member of the orchestra (being composed as a companion piece to his "Sunset," which obtained favourable attention last season); and the Hungarian March from Berlioz's "Faust." Miss Kate Cove and Mr. van Rensselaer Wheeler, the latter a talented baritone, were very acceptable as the vocalists; and Mr. Edward Cutler's artistic organ playing between the parts secured more attention than is usually given to *entr'acte* performances.

The same estimable Society gave a special performance in the Queen's Hall, on the 13th ult., in aid of the Metropolitan Hospital in the Kingsland Road.

On the 6th ult. an excellent Concert was given by the Westminster Orchestral Society, a very interesting feature being Spohr's Symphony in D minor (No. 2). Two numbers from Sir Alexander Mackenzie's Incidental Music to "Ravenswood" were also well given under Mr. Stewart Macpherson's direction, as were Gounod's Overture to "Mireille" and Mr. Edward German's to "Richard III." Miss Alice Elieson played a Violoncello Concerto in A minor, by Saint-Saëns (Op. 33), with fair effect, and the vocalists were Miss Clorinda Thurtle and Mr. Griffiths Percy.

MUSICAL ASSOCIATION.

DR. MACLEAN read, on the 12th ult., before the Musical Association, an instructive paper, entitled "Some causes of the development of tone-colour in the modern orchestra." The lecturer divided his discourse into three portions, in which he dealt with the improvements effected in orchestral instruments, the demands of modern audiences, and the conceptions of composers. To the strengthening of the lower registers of the flute and to richer tone was attributed the constant use of these instruments in modern scores. Clarinets were shown to be exerting a powerful influence on tone-colour. More use was being made of the contra-fagotto and the upper registers of bassoons. The invention and effect of valves in horns were gone into at some length, and the use of the cornet-à-piston in place of the trumpet condemned. The bass tuba had forced up the part-writing for the bass trombone and threatened to cause the latter to be neglected. Modern string parts were characterised by greater figuration and the frequent employment of double stopping. The treatment of the violas was suggestive of their being written with first and second parts in future scores; a method that would exert a marked effect on tone-colour. No little of the new orchestral colouring noticeable in the scores of Halévy, Berlioz, Meyerbeer, and Wagner's earlier works was attributable to the military spirit which prevailed in France from 1830 to 1848. Larger concert-rooms called for broader effects, and the application of the valve to brass instruments by Adolphe Sax provided the means of satisfying the craving of the time. The practice of modern composers was to treat the orchestra as an instrument of equal temperament, to indulge in rapid transitions to extreme keys, and to write more polyphonically for each family of instruments. The lecturer concluded by pointing out the tone-colour which distinguished the works of Berlioz, Wagner, Liszt, Verdi, and Brahms. The paper was followed by some remarks from Sir John Stainer (who occupied the chair) and a few of the members.

REVIEWS.

Musicians and Music-Lovers, and other Essays. By William Foster Apthorp.

[New York: Charles Scribner's Sons.]

READERS of the *Atlantic Monthly* will already be familiar with several of the chapters of this interesting volume, in which Mr. Apthorp has collected in a revised and enlarged form his principal contributions to contemporary periodicals on musical subjects. With Mr. Apthorp's criticisms and comments it is not always possible to agree, but he has at least the sovereign merit of an animated and entertaining style and a great fund of hearty enthusiasm. The chapter on Bach is, in particular, admirable reading, and we cannot refrain from quoting the following passage in which the writer discusses the influence of Bach on the public. "Bach's works," writes Mr. Apthorp, "both during his own lifetime and since his death, have, as a rule, appealed only to the especially cultured few. There is hardly another great composer who has had so small a public as he. And yet no composer that ever lived is held in profounder and more loving reverence by those that do know him. It may be said of Bach, as Lowell said of Dante, that 'his readers turn students, his students zealots, and what was a taste becomes a religion.' . . . So irresistible is the spell he casts over those who come within the range of his influence, that once you have crossed the threshold of his temple you are his heart and soul for ever. The love of Bach is the most enduring of musical passions. I know that I can hardly open a volume of Bach without a certain feeling of superstitious terror; I feel as if the perusal of each page would be but a nail in the coffin of all my other loves." And yet Mr. Apthorp is fully alive to his unpopularity with the great mass of musical people. He points out, however, that he is not a man whose popularity is extinct, but that he never at any time enjoyed any marked popularity; and he continues: "No doubt the Bach-cult one finds in some quarters is not wholly free from cant; I never knew any cult that was. But I must say that I have found less sham love for Bach in people that I have met than I have for most of the other great composers. On the contrary, I have usually found Bach made the theme of the most up-and-down plain speaking. It is but another proof of the immense distance which separates him from the popular modes of musical thought. Many people who have to keep up a reputation for musical taste will bear the infliction of a Schumann quartet or a Brahms symphony quite smilingly; they will grin and bear it, and try to think they like it. But Bach marks the point when the worm will turn; he is the last straw that breaks the back of musical endurance, and people admit quite frankly that they find him intolerable." Another excellent chapter is devoted to "Two Modern Classicists," Robert Franz and Otto Dresel, and derives special importance from a number of interesting excerpts from the correspondence which passed between the former and Mr. Apthorp. Of Franz's creative genius as a song-writer he writes in the following terms of generous but intelligent eulogy: "Franz's songs have just that unforced felicity of cadence and expression, that wholesome out-of-door freshness, that refinement without priggishness, warmth without feverishness, above all—that hative reverence for purity and beauty that we find in the English love poems of Elizabeth's day. No lover can be too passionate to sing them, no maid too pure to hear them." Mr. Apthorp's "Thoughts on Musical Criticism" seem to us a trifle commonplace, but there are some excellent things in his chapter on "Music and Science." He contends with considerable force that "there should be no question (for the musical scientist) of what Music ought, or ought not, to be; the only questions that interest the Science of Music are what Music is and has been, and how and why it has become what it is." And he illustrates the dangers of adopting a different procedure by the case of Fétis and Beethoven's symphonies, adding, "For Fétis to disapprove of a progression in a Beethoven symphony was very like what Professor Huxley would be guilty of if he should cry out to Nature: 'Ho! stop there! you have made a mistake in this horse.'" In fine, Mr. Apthorp's book is

a really suggestive contribution to the literature of musical criticism. It is the outcome of an exceedingly thoughtful and sympathetic study of composers of a variety of schools, expressed with a vigour and trenchancy which seldom fails to arrest the reader's attention.

The Parish Choir Book, Nos. 162-173.

[Novello, Ewer and Co.]

NOTHING could testify more distinctly to the increasing efficiency of choirs in ordinary churches, as distinct from cathedrals and other places of worship where professional singers are employed, than the success of the above-named publication, with the rapid issue of which it is difficult to keep pace. Of the dozen numbers which we propose to notice at present, the first is a Magnificat and Nunc dimittis in A, by T. W. Hanforth, organist of the Parish Church in Sheffield. This setting of the Evening Canticles shows a modern spirit in the chromatic progressions and the independent accompaniments, but the voice parts are not difficult, though fugal writing is employed in the "Gloria Patri." No. 163 is a Te Deum in C, by Alfred S. Baker, of considerable elaboration and requiring solo voices. It is remarkable for chromatic and unexpected harmonic progressions, and the vocal parts are divided into as many as eight. The Te Deum is eminently suitable for Festival use. Very different is No. 164, a chant setting of the same canticle by G. Wilson Macpherson, of Sidmouth. Double and quadruple chants are given in this, but the chant rhythm is adhered to with strictness. The next number is a Magnificat and Nunc dimittis by G. C. Martin, rather more free in form than the preceding, but quite simple and savouring rather of Gregorian phraseology. No. 166 is an easy but expressive setting in F of the Nunc dimittis, by W. D. Armstrong, and No. 167 consists merely of accompaniments to the Lord's Prayer and the Apostles' Creed as monotoned on G. The writer is J. Varley Roberts of Magdalen College, Oxford, and he has rendered good service to those organists—a numerous body—who possess no gifts of extemporisation. The same able musician's accompaniments to the Nicene Creed (No. 168) are worthy of precisely the same measure of commendation. No. 169 is a Magnificat and Nunc dimittis in B flat, by A. Herbert Brewer, rather restless in tonality, but certainly effective in the organ accompaniment and not very elaborate in the voice parts. The next number (170) is another setting of the Evening Canticles, in E flat, by T. Tallis Trimmell, very easy, but not ineffective, though the voice parts are, to a considerable extent, written in unison or octaves. No. 171 is yet one more version of the Magnificat and Nunc dimittis, this bearing the honoured name of J. Stainer. It is at once solid, church-like, and spirited, the close of the Gloria, where there is a momentary transition to the key of F (the main body of the Service being in E), showing that the composer is not only an excellent musician, but an original thinker in the department of church music. The Prayer Book Canticles for Evening Service, "Cantate Domino" and "Deus Misereatur," have fallen into some neglect of late, but it is not easy to perceive why they should not be used, and the setting in F, by W. Bayley, may prove welcome to many organists and choirmasters. There is some florid work for the organ pedals at the words "Let the sea make a noise," but, speaking generally, the Service is pleasing and unpretentious. The last on our list for the present is a Magnificat and Nunc dimittis in F, by Edward J. Hopkins. This, however, is virtually only a chant setting, though some of the verses are written in four-part harmony. It is noteworthy, as showing a reversion to antique methods, that in most of the foregoing the minim and not the crotchet is employed as the unit of time measurement.

English Lyrics (Third Set). By C. H. H. Parry.

[Novello, Ewer and Co.]

In a recent Lecture on "Hänsel und Gretel," delivered at the Royal Institution, Sir A. C. Mackenzie remarked that on every page of that work was stamped "Made in Germany"; and of most of the songs now under notice it may be said that they are "made in England." By this we do not mean that there are no traces of foreign influence. With Dr. Parry's highly cultivated, well-stored

mind this would be impossible; but, throughout, the music reveals qualities of directness and homeliness which may fairly be styled English. Dr. Parry is rendering good service in choosing good words. In this Album there are two poems by the "Cavalier Lyrist," Richard Lovelace; one by Thomas Lovell Beddoes, nephew of Maria Edgeworth; one by Sir J. Suckling, the easy, graceful ballad writer of the seventeenth century, who is said to have divided his time betwixt gallantry and verse-making; and one by William Walsh, a poet praised by both Dryden and Pope. Was William, by the way, a brother of John Walsh, the father of Handel's publisher? And from among modern poets our composer has selected Mr. Julian Sturgis, who is represented by his "Through the ivory gate." This choice of poems deserves to be emphasized; how much, only those will understand whose task it is to read through the sentimental, silly, and sometimes vulgar words of many modern songs. Dr. Parry seems, indeed, determined to raise the standard of English song. In his first set of English Lyrics were to be found the names of Sir Philip Sidney, Scott, and Shelley, while for the second set Shakespeare was laid under contribution. Of this third set, No. 1, "To Lucrecia, on going to the wars" (Lovelace), has a flowing melody; and though the structure of the song be simple, there are many touches which reveal *ars celare artem*. No. 2, "If thou wouldst ease thine heart" (Beddoes), opens with a short symphony, in which a plaintive little phrase seems to tell "of love and all its smart." The middle section is worked up to a fine climax, which renders the quiet close still more effective. No. 3, "To Althea from prison" (Lovelace), is exceedingly attractive; the melody has national character, and the accompaniment is clever, yet quite unlaboured. No. 4, "Why so pale and wan" (Suckling), is a little gem; it seems, indeed, a trifle that could have been written down without an effort. Sometimes composers have moments of inspiration, and a song appears with Minerva-like suddenness; frequently, however, the simpler the music the greater the effort which it has cost. No. 5 is an expressive setting of "Through the ivory gate" (Sturgis); and No. 6, "Of all the torments" (Walsh), is a good sturdy song, though, perhaps, not the best of the set.

Marche Solennelle. Pianoforte Solo and Duet. *Marche Militaire.* Pianoforte Solo and Duet. *Valse Scherzo.* Pianoforte Solo. By P. Tschaikowsky.
[Novello, Ewer and Co.]

Of making of marches there is no end; but of the many, few achieve popularity. Certain marches seem to enjoy peculiar favour; it will suffice to name Mendelssohn's "Wedding," Beethoven's "Eroica," and Chopin's "Funeral" March. For this, of course, there are good reasons; in spite of *Punch's* advice, people still continue to marry, and death is still "the quiet haven" of great men; the pieces named, therefore, are in continual demand. Rhythm and form are, to a certain extent, conventional, and to write a march of striking originality is by no means easy. Without deciding on the exact degree of inspiration in the two marches under notice, we can venture to say that they show breadth, dignity, and skill. It must be remembered that in their present form, (the first was originally written for full orchestra, the second for military band), although the transcriptions in both cases are effective, the music is not heard to the fullest advantage; talent manifests itself in colouring as well as thought. The "*Marche Solennelle*" opens in the key of D with a few introductory bars foreshadowing the principal theme of the piece. This theme is solemn, yet not sad; the dotted and even doubly dotted notes carry with them, indeed, an air of defiance. The middle section, in the key of the flattened submediant, is of quiet character, and the opening phrase of the principal theme is the germ from which it is evolved. A vigorous thematic *Coda* brings the duet to a close. The "*Marche Militaire*" is in the key of B flat. The opening section, clear and decided in rhythm, is imposing; the soft middle section, as in the case of the previous piece, is based on the principal theme. The simplicity which pervades these two marches is noteworthy. Tschaikowsky, when he chose, could gird himself with the armour of counterpoint. The "Valse

Scherzo" for pianoforte is a dainty little piece, and interesting both in the matter of rhythm and harmony. The technical difficulties are not great, but the music demands neat playing and careful phrasing.

A Garland of Country Song. English Folk-songs, with their Traditional Melodies. Edited and arranged by S. Baring Gould and H. Fleetwood Sheppard.
[Methuen and Co.]

WHEN, about eight years ago, the two gentlemen responsible for this volume associated themselves with Mr. Russell, for the purpose of collecting the folk-songs of the West of England, the store of examples their industry enabled them to accumulate included many songs that, while found in Devon and Cornwall, could not be said to belong exclusively to those counties. All such were therefore excluded from the collection published a few years ago by the authors of the present volume, under the title of "Songs of the West." The collection now under consideration contains fifty of the examples thus "held over," and includes songs belonging to all parts of England, with the exception of Yorkshire, Northumberland, and Sussex—those counties having already been dealt with by Mr. Kidson, Mr. Stokoe, Miss L. E. Broadwood, and others. The book is welcome, as are all such—the results of an enthusiasm that shirks no difficulties in the attainment of its object. How much patience, how much persistence, such a volume represents may only, perhaps, be realised by those who have themselves attempted the task of noting down songs from the lips of the peasantry. Some idea, however, of the praise deserved by such workers may be gained by a perusal of Mr. Baring Gould's introductory remarks, which give, at considerable length, a number of interesting details concerning those from whom the songs were obtained, and also contain valuable comments on the origin, growth, and neglect of folk-song in general. With regard to the accompaniments to the songs praise must be qualified. Some are admirably simple and appropriate—others tricked out with common-place arpeggios or overloaded with "fill-up" passages of the cheapest kind. That the last-named are in a minority is something to be thankful for, but in such a volume they should have had no place at all.

Santley's Singing Master. Part I. [Chappell and Co.]

The title of this tutor will assuredly in itself be a sufficient recommendation to many aspiring students and probably not a few teachers, for no vocalist has won more widespread esteem and popularity by a finer vocal production and more legitimate method than Mr. Charles Santley. The manly style of the gifted artist's declamation is reflected in the prefaces respectively addressed "To the student" and "To the teacher." That to the former contains advice that every pupil would do well to engrave on the tablets of his memory; especially the remarks having reference to the cultivation of the sense of rhythm, which all vocalists are inclined to more or less treat slightly. In a book, too, on a subject which has not always been marked by a superabundance of Christian charity it is refreshing to read as follows: "A prevailing idea among students, especially of the female sex, is that their particular master is the only one who can teach. Dismiss that idea. It is true there are few good teachers, but those have the same end in view; each has his own road by which to arrive at that end. Each road may be equally good, but one student will find this more convenient; another, that." Mr. Santley speaks with equal plainness to music teachers. Commenting upon the difficulty which sometimes exists to decide whether a voice is soprano or mezzo, tenor or baritone, he says: "We are all liable to mistakes, a teacher of singing not the least so. . . . Mario's first attempt was the bass part in the Trio for three men from 'William Tell'; Reeves, in the beginning of his career, sang baritone songs; Jean de Reszké was a baritone at the Italian Opera for some seasons. I was forced to sing tenor for three or four years after my voice broke." It is unnecessary to express an opinion on the exercises. They bear evidence of having been carefully designed by Mr. Santley. That is enough.

German Folk-Songs. With pianoforte accompaniment by Johannes Brahms. English version by Albert B. Bach. [Berlin : Simrock.]

THESE songs are forty-nine in number, divided into seven books, the first six of which are for solo and the seventh for solo with small chorus. The melodies have been taken from various sources, some of them dating as far back as the sixteenth century, and have been selected, as one would naturally expect, with rare insight and sympathy, and with an evident desire to exhibit the wide range of expression that characterises the folk-songs of Germany. Though all have more or less distinction and merit, some stand out by reason of exceptional beauty or pathos—such, for instance, as No. 42, "In silent night," or No. 20, "Dearest heart," which are most exquisite songs. The student of folk-song will find here many interesting points of rhythm and form, which he may profitably compare with similar features in the folk-songs of Great Britain. No one who knows anything of the music of Brahms will need telling that the accompaniments to these songs are distinguished by great harmonic richness and dignity, but they will be glad to know that, in nearly every case, he has avoided that complexity which is often a far from satisfactory feature of his pianoforte writing. The difficult task of translation has been performed with a fair measure of success by Mr. Bach, who has also furnished a preface in which he draws attention to several features worthy of note. The collection is issued in two editions—one for high, the other for low voices.

Menuet (Vieux style), Polka de Concert, Valse Impromptu. For pianoforte solo. By Emile Sauer. [Weekes and Co.]

PIANISTS who can lay claim to the possession of a certain amount of "style" and whose appreciation of the decorative element in instrumental works has not been blunted by the modern fad that only music with a "meaning" has the right to exist, will find plenty in these pieces to charm and interest the ear, and to repay the trouble of learning them. The *Menuet* is the easiest of the three—the *Polka* the most difficult. This last is full of daring harmonies and modulations, and is planned on a large scale. The leading theme is tossed about in the most masterly way, and the whole piece needs to be, as it were, "shaken out" from the player's fingers as though it were a mere trifle. The *Valse* is distinguished by much grace and finish.

Living Pictures (Tableaux Vivants). Words of Songs and Stage Directions by May Gillington. The music composed by Arthur E. Godfrey. [Robert Cocks and Co.]

"THESE pictures," says the preface, "are designed to be carried out by children of from eight to twelve years of age, with such inexpensive accessories in the way of dresses, scenery, and 'properties' as can be easily procured, made, and arranged by themselves, with a little help." Illustrations are given of all the tableaux, which are accompanied by descriptive songs of melodious and simple character, intended to be sung by those not taking part in the pictures. The idea is a good one, is well carried out, and undoubtedly provides our little folks with a means of amusement calculated to cultivate artistic taste.

Pensées Intimes. Pour Violon et Piano. Par Emile Sauer. Six Nos. (Op. 39). [Novello, Ewer and Co.]

THE number of compositions for violin and pianoforte is ever on the increase. Performers on the pianoforte have never been scarce, while the number of students for the violin is growing larger every day: hence the supply of music must be equal to the demand. These six pieces have been written by one who is master of his instrument, and the violin part, merely from a technical point of view, is, therefore, sure to be thoroughly good and, moreover, effective. But M. Sauer has also bestowed care on the pianoforte part; the writing for this instrument shows both taste and skill. No. 1 is a smooth, flowing *Aria*. No. 2 is a graceful *Gondoliera*. The principal theme has both simplicity and charm, and the passage in which the opening phrase, or

rather a free version of it, is repeated several times by the violin and echoed by the pianoforte, is attractive. No. 3, consisting of a quiet *Melodie*, with soft, light accompaniment, is altogether simpler than the first two numbers. No. 4 has for title "Capricciotto," and the music is becomingly light and fanciful; the middle *piu tranquillo* section contrasts well with the spirited first part. No. 5, "Tristesse," is an *adagio* movement which, with its wandering violin part and chromatic progression, sounds somewhat after the manner of a rhapsody. The title of No. 6, *Valse Gracieuse*, sufficiently describes the character of the music.

A concise and simple plan for Fingering the Scales in double thirds and double sixths. By Walter Fitton. [Edwin Ashdown.]

MR. FITTON has made a laudable attempt to classify the fingering of the scales when played in double thirds and sixths, and those students, especially such as meditate going up for examination in technique, who find a difficulty in remembering the fingering of the respective scales in these positions will do well to master this system. It is contained on two cards, and may be said to be a model of conciseness. Perhaps a little more explanation might have been vouchsafed with advantage, but the author evidently has faith in the intelligence of musical students, and doubtless many will find valuable aid from his ingenious arrangement.

FOREIGN NOTES.

BAYREUTH.—Herr Siegfried Wagner has just completed the composition, in the form of a cantata, of one of Schiller's poems, which it is expected will be first performed in London in June next.

BERLIN.—Wagner's "Rienzi" has just been revived at the Royal Opera, after many years' neglect, Frau Cosima Wagner having personally superintended the various departments. Capellmeister Muck conducted.

BRUNSWICK.—The annual meeting of the Allgemeine Deutsche Musikverein will take place this year in this town, from June 12 to 16 inclusive. The occasion is generally one of *rendezvous* by musicians from all parts of the world, to whom important Concert performances are to be offered on every one of the five days, the principal choral work contemplated being Berlioz's Requiem. Amongst the artists whose active assistance is anticipated are Madame Lilli Lehmann, Professor Heermann, Eugen d'Albert, and Paderewski.

COLOGNE.—The annual Musical Festival of the Lower Rhine is to be held in this town next Whitsuntide. The programme, which has not yet been completely arranged, will include Haydn's "The Seasons," a Te Deum by Dr. Wüllner, Handel's Overture to "Agrippina," scenes from "Guntram," by Richard Strauss; and "Die Wallfahrt nach Kevlaar," for soli, chorus, and orchestra, by Humperdinck. Madame Sembrich will be amongst the vocalists.

—Professor G. Holländer, so long a greatly esteemed member of the musical profession here, has taken up his residence at Berlin, as director of the well known Sternsche Conservatorium, which he has acquired by purchase.

COPENHAGEN.—An interesting celebration is being organised just now in this capital—viz., that of the ninetieth anniversary of the birth of Johan Peter Emil Hartmann, the composer of a number of more or less successful operas and other musical works and a most highly esteemed member of the profession. The veteran artist was born in Copenhagen on May 14, 1805, and since 1840 has been the director of the Conservatoire, and more recently private capellmeister to the King. His first symphony, dedicated to Louis Spohr, was produced at the Leipzig Gewandhaus in 1838.

DARMSTADT.—At a Concert recently given by the Grand-ducal Orchestra a young violoncellist, Mr. C. Fuchs, late pupil of the Royal Manchester College, met with a most enthusiastic reception in his interpretation of Schumann's Concerto in A minor and pieces by Saint-Saëns and Popper.

EISENACH.—The question of the disposal of Herr Oesterlein's Richard Wagner Museum has been finally

settled. The unique collection (comprising some twenty-five thousand numbers) is to be transferred from Vienna to this town, the requisite purchase-money having been for the greater part already subscribed for. The Eisenachers are justly proud of the achievement.

FLORENCE.—A special meeting of the Royal Institution of Music was held recently in somewhat tardy commemoration of the tercentenary of the birth of opera—viz., the first production, in 1594, at Florence, of Peri's "Dafne." An interesting and valuable paper, "Sull' opera in Musica," was read on the occasion by Professor Gandolfi, illustrated by the following excerpts—viz., Madrigale for four voices, by Luca Marenzio (1589); Canzone di Tirsi, from Peri's "Euridice" (1600); and the Rispetto from the opera giocosa "La Tancia," by Jacopo Melani (1657). A volume, including Professor Gandolfi's paper and other contributions on the subject of the tercentenary, is about to be published by the Institution.

FRANKFORT-ON-MAINE.—A new one-act opera, "Enoch Arden," the libretto written upon the lines of Tennyson's poem by Vittorio di Dio, has just been produced at the Stadt Theater with marked success. The composer is Herr Robert Erben, the second Capellmeister of the theatre.

HALLE.—A committee has been formed with a view to the erection here of a monument to the late Robert Franz. A commemorative tablet is also to be unveiled at the house, "Bruno's Warte," where the great *Lieder* composer first saw the light. The ceremony is to take place on June 28 next, the eightieth anniversary of Franz's birth.

HAMBURG.—A new opera, entitled "Kenilworth," the libretto founded upon Sir Walter Scott's novel, the music by Bruno Oscar Klein, was brought out recently at the Stadt Theater, and met with a favourable reception, a verdict which has been more than confirmed by subsequent performances. The young composer is a native of America.

LISBON.—Massenet's "Manon" was the principal novelty at the San Carlos Theatre during last month and met with a very good reception. The *Revista Theatral* contains a very able critical analysis of the work, but characterises the performance as "less than mediocre."

MAYENCE.—The Mainzer Liedertafel und Damen-Gesangverein is preparing for this summer two special performances of Handel's Oratorios "Hercules" and "Deborah," at which Dr. Chrysander's ideas will be carried into practical execution. The Empress Frederick has promised her personal assistance.

MEININGEN.—At the instigation and under the special patronage of the Duke, a Musical Festival, extending over three days, is to be held here in September next. As principal numbers in the programme of works to be produced may be instanced Bach's "St. Matthew" Passion, Beethoven's "Missa Solemnis," and Brahms's "Triumphlied." The chorists will be furnished by the choirs of Meiningen, Hildburghausen, Sonneberg, Saalfeld, and Salzungen. The Joachim Quartet is likewise to take part in the proceedings.—A life-size bust of the late Hans von Bülow, the work of Herr Berwald, of Schwerin, has just been placed in the Grand Saloon of the Court Theatre.

MILAN.—A new opera entitled "Silvano," by Mascagni, was announced to be brought out at La Scala last month. This work employs no chorus, and has only three characters, for which Signori De Lucia and Pucini and Madame Stehle have been cast. The same composer's "Guglielmo Ratcliff" has continued to attract large audiences during the past month under Mascagni's direction.—MM. Gailhard, Hansen, and Paul Vidal's ballet "Maladetta" was produced at La Scala, last month, with great success. The work has been most superbly mounted.

MONTE CARLO.—The first performance on any stage took place here, on the 8th ult., of a posthumous opera in four acts, entitled "La Jacquerie," by the late M. Lalo, the composer of "Le Roi d'Ys." The work, which was left in a very unfinished state, has been completed by M. Coquard, to the extent indeed of three entire acts. The libretto has for its subject the revolt of the people against their feudal oppressors in the middle of the fourteenth century, and is the joint-production of M. Blau and Madame Simone Arnaud. The interesting novelty, which had been well-mounted under the able management of

M. Gunsbourg, was received with every sign of favour. The orchestration of the score is said to be throughout very effective, while a prayer to the Virgin, which occurs in the second act, is signalised as one of the most impressive passages in the opera. Mlle. Lowentz, Madame Deschamps, MM. Gerôme and Bouvet were the principal executants. High praise is bestowed upon the performance of the chorus, both vocally and histrionically.

MOSCOW.—A season of French opera is about to take place here for the first time, the operatic field having hitherto been occupied exclusively by Italian companies. The fact is the more singular as applying to a city where French is practically the language of society. The undertaking is under the direction of M. Devoyod, who has provided an efficient company and a fairly representative *répertoire*.

MUNICH.—An interesting performance of Mozart's "Le Nozze di Figaro" has just been given at the Royal Opera House, under the direction of Capellmeister Levi. On the occasion referred to the exquisite and most valuable Louis XV. furniture and *bric-à-brac* in the *rococo* style, which the late King Louis had acquired for the famous special performances at which he formed the solitary audience, were employed in the *mise-en-scène* for the first time publicly. The effect was truly charming.—An opera, "Herzog Reginald," by the first baritone of the opera, Herr Otto Brucks, has been accepted by the directors for performance at an early date.

PRAGUE.—An opera, "Ratcliff," by the Hungarian composer, M. Vavrinetz, has just been brought out at the German Theatre of this capital. The book, like that of Mascagni's opera, is an operatic version of Heine's drama of that title.—A new ballet, entitled "A Wedding in Bohemia," is proving a great attraction just now at the National Theatre. The composer is Herr Bendl, who has availed himself with much effect of a number of the characteristic popular dance tunes of the country, while the reproduction of the picturesque and time-honoured costumes of the Bohemian peasantry serves to complete the national character of the piece.

ROME.—A new opera, "A basso Porto," has just been brought out with very considerable success at the Costanzi Theatre. The composer is Signor Ettore Spinelli, whose opera, "Labilia," obtained a prize in one of the Sonzogno competitions.

ST. PETERSBURG.—Madame Marcella Sembrich is meeting with a series of triumphs in her favourite parts at the Italian Opera here. Her expected assumption of the character of *Tamara*, in Rubinstein's "Il Demonio," is looked forward to with keen interest.

STOCKHOLM.—A posthumous Mass for solo, chorus, and orchestra, by the late Swedish composer, J. A. Södermann, has just been successfully performed here under the conductorship of M. Franz Néruda.

STUTTGART.—A one-act opera, "Der Meermann," by Dr. Hans Sommer, of Weimar, has been accepted for performance shortly at the Royal Opera House. The libretto, founded upon a popular Scandinavian legend, is from the pen of Herr Hans von Wolzogen.

THE HAGUE.—A very successful first performance (the second on any stage) was recorded at the Royal Theatre last month of the opera "Hulda," by the late César Franck.

TURIN.—A new opera in four acts, entitled "Tarass Bulba," by the Maestro A. Berutti, was brought out last month at the Teatro Regio with considerable success. The book of the new work is founded upon a novel by Nicolas Gogol, and has Signor Godio for its author.

VIENNA.—The much-coveted distinction of honorary membership has just been conferred by the Gesellschaft der Musikfreunde upon the following eminent musicians and musical authors—viz., Ambroise Thomas, A. Gevaert, Antonin Dvorák, Ed. Grieg, Franz Wüllner, Carl Reinecke, F. Chrysander, and Ed. Hanslick.—Dr. Guido Adler, of Prague, has been appointed to the chair of musical history at the University here, in the room of Dr. Hanslick, retired.—Carl Goldmark has put the final touches to a new opera, "Das Heimchen am Heerde," the libretto being a dramatised version of Dickens's "The Cricket on the Hearth."—The Berlin Philharmonic Orchestra will give three Symphony Concerts here in the first week of this month,

under direction, respectively, of Ed. Grieg, Felix Mottl, and Siegfried Wagner.—A permanent home for the performance of comic opera and operetta is at last to be established in this capital. Herr Pollini, of Hamburg, and Herr Jauner, of Vienna, two shrewd and experienced impresarios, have, it appears, jointly taken the historical Carl-Theater for the purpose, which is to be entirely renovated, and to be opened in the coming autumn by Herr Pollini's highly efficient Hamburg *personnel*, which will divide its time between the two musical centres.

WEIMAR.—Eugen d'Albert's fairy opera "Der Rubin" was performed here, for the first time, on February 24, under the composer's direction, and was very favourably received. During his stay here the pianist-composer gave a Concert for the benefit of the projected Liszt Memorial, at which he played, with sensational success, the last five Beethoven Sonatas.

ZURICH.—A special performance of "Tannhäuser" was given, on February 22, at the Municipal Theatre, in commemoration of the thirtieth anniversary of the historical so-called "last" production of the work here, under the personal direction of the master—viz., on February 23, 1855, and in which a number of local amateurs took an active part.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

ON February 21 the Irish Branch of the Railway Benevolent Institution gave a miscellaneous Concert in aid of its funds. Needless to add, the Ulster Hall was crowded to its utmost capacity. The artists engaged were Madame Medora Henson, Madame Marian McKenzie, Mr. Henry Stockwell, and Mr. Andrew Black as vocalists; while the instrumentalists were represented by Mons. Achille Rivarde (violinist) and Mr. John Lemmoné (the Australian flautist). Mrs. Andrew Black and Mr. Waddington Cooke acted as accompanists. The band of the 1st Battalion King's Own Yorkshire Light Infantry also took part.

On February 22 Dr. Collisson gave the fourth of his Subscription Concerts, in the Ulster Hall, assisted by Mdlle. Marie Titiens, Miss Grace Damian, Miss Katie O'Flaherty, and Mr. Charles Magrath, with Mons. Doulou as solo violinist. The Concert was well attended. Handel's "Judas Maccabæus," which has not been heard in Belfast for a considerable time, was given in the Grosvenor Hall by the Belfast Choral Union, which has now entered upon its third season. The soloists were Madame Emily Parkinson, Miss McKisack, Mr. T. R. Tarleton, and Mr. John Hemingway; with Mrs. D. F. Kelly at the pianoforte and Mr. Allan F. Parker at the organ, Mr. J. G. Laughlan acting as Conductor.

The performance of A. R. Gaul's "Holy City" in the same hall, on the 1st ult., was a great success, and it is to be repeated early in April. The principal soloists in the cantata were Miss Isa Moore, Miss McKisack, Mr. W. Thomas, and Mr. H. Galloway. The chorus and orchestra (led by Mr. T. J. Lindsay) numbered some seventy performers, under the conductorship of Mr. A. E. J. McCreary. In the second part, which was miscellaneous, the artists already named took part, together with Mr. James Dean, Mr. T. Blair Boyd, and the Misses Stelfox and Moody.

Dr. Collisson brought his popular Concert season to a close on the 8th ult. A distinguished party of artists, including Signor Campanini, Miss Lindo, and Signor Novara as vocalists; with Miss Janotha (solo pianist), Mr. Edward de Jong (solo flautist), and Mons. Max Mossel (solo violinist) took part. There was a very large attendance. In making his announcement regarding next year's engagements, Dr. Collisson intimated that an additional attraction at his Concerts would be the appearance of the Belfast Select Choir, under the direction of Mr. Louis Mantell.

The Belfast Philharmonic Society produced on Friday, the 15th ult., Mendelssohn's "Elijah," with Mr. Andrew Black in the title rôle, Miss Bertha Moore, Miss Marie Hooton, and Mr. Charles Chillely. The members mustered in full force, and the orchestra, which was augmented from Sir Charles Hallé's band, gave on the whole a very fine performance, which was much appreciated. Needless

to say, Mr. Andrew Black realised the composer's ideas to the full, while the other soloists gave creditable account of themselves. Mr. F. Koeller acted as Conductor, and Mr. Louis Werner presided at the organ.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

BOTH enjoyable and successful was the annual Concert of the Bristol Orpheus Glee Society, which took place in Colston Hall on February 21. The list of pieces included the famous glee "Strike the lyre," of Tom Cooke; "Ave Maria" (C. A. Attenhofer), "At the dread hour" (Dr. S. S. Wesley), "The cloud-capt towers" (R. J. Stevens), "The Ivy" and "The Pedlar" (C. Lee Williams), "The Tyrol" (Ambrose Thomas), "Comrades in Arms" (Adolphe Adam), "I know an eye" (F. X. Chwatal), "Ave Maria" (F. Abt), "Ossian's Hymn to the Sun" (Sir John Goss), "How dear to me the hour" (C. Pinsuti), "Thou art my dream" (Metzger), "Thinking of home" (Millard), "What care I" (J. Blumenthal), "The Retreat" (L. de Rille), "Hymn to Night" (Beethoven), and "Hail, smiling morn" (R. Spofforth). Several of these compositions, including those of Dr. Wesley, Ambrose Thomas, and the first-named of Mr. Williams were now brought forward for the first time by the Society. Under the inspiring direction of Mr. George Riseley everything was sung with delightful precision and finish, Mr. Harper Kearton and Mr. W. Thomas, the soloists, contributing their share to the success of the Concert.

At the second Chamber Concert of Miss Lock, on February 25, Schubert's posthumous String Quartet in D minor, Mozart's String Quartet in F (No. 8), and Scharwenka's Sonata in D minor (Op. 2) for pianoforte and violin were brought forward. The Sonata, now introduced to Bristolians for the first time, afforded especial enjoyment. The customary executants took part in the Concert, and Mr. W. Ernest Young was the vocalist.

The efforts of Holy Trinity Choral Society, Clifton, a small body, it is true, deserve recognition. Its interpretation of Van Bree's cantata "St. Cecilia's Day," on February 22, under Mr. Fawn's direction, was such as to win commendation.

The usual weekly musical gatherings at the Clifton Spa have taken place during the month. Madame Albani and party gave a Concert at the Victoria Rooms, on the 11th ult. There have been many other musical performances of a minor character.

An exceedingly pleasing and successful performance of Gaul's sacred cantata "The Holy City" was given on February 22, by the Fortishead Choral Society. The work had been evidently studied with care under the direction of Mr. Hamilton Clarke, judging from the standard of excellence that marked its rendering. The choruses were sung with precision, intelligence, and expression; and the soloists—Miss Gath, Miss Aldersley, Misses Warry Smith, Chaffey, Glyde, and Uncles—did their work with commendable results.

MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

THE series of Wednesday Concerts, undertaken by the University Musical Society, have been so far successful that their continuance for another year is announced. During the term now at an end three Concerts have been given. On January 23 Mr. Leonard Borwick and Mr. Bispham (in the absence of Mr. Plunket Greene) gave a Pianoforte and Vocal Recital. The programme of the second Concert, on February 13, included Bennett's "Naiads" Overture, Mozart's Symphony in E flat, and the "Siegfried" Idyll, with Mrs. Hutchinson as vocalist. At the Chamber Concert, on February 20, Mr. Frangon-Davies sang, and Mr. Gompertz's party gave Beethoven's Quartet in E flat (Op. 127) and Smetana's now well-known work in E minor.

The performance, by the Cambridge University Musical Society, in Trinity Chapel, last November, deserves some notice (though late) on account of the interesting

character of the programme. A splendid chorus, unearthed by Mr. Sedley Taylor from the ponderous tomes of the German Handel Society, was given for the first time in England. This work, on the opening verses of Psalm cx., "Dixit Dominus," is of such a bright and vigorous character that it cannot fail to win wide acceptance. Bach's chorus "O Ewigkeit" was also performed (probably for the first time in England), and the programme further included a new anthem by Dr. Chas. Wood, a Motet, "Tristis est anima," by Orlando di Lasso, and Mackenzie's Benedictus. Mr. T. T. Noble, of Ely, was the organist, and Dr. Gray conducted. This term the Society has given a Choral and Orchestral Concert, on the 6th ult., at which local talent exclusively was represented. Dr. Joachim paid his annual visit on the 12th ult., and, assisted by Messrs. Inwards, Kreuz, and Ould, gave Quartets by Beethoven and Schumann. The great violinist met with his usual hearty reception. Miss Fillinger was the vocalist. Other events of the term have been Recitals by Messrs. Paderewski and Sauer. The former, curiously enough, gave Beethoven's Sonata (Op. 111), which had been selected also by Mr. Borwick only a week earlier, and the Cambridge public had an opportunity of comparing the different readings of the work by two great artists. The Cambridge University Musical Club and the Oxford Musical Union have made their usual interchange of visits. The Concert of madrigals by Dr. Mann's choir has been postponed until next term.

For next term the University Musical Society announces Dvorák's "Spectre's Bride," and Dr. Mann's choir will take in hand Bridge's "Rock of Ages" and the "Hymn of Praise."

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

ST. MATTHIAS'S Choral Union performed Haydn's "Spring," with a miscellaneous selection, including the vocal march from "Tannhäuser," at the Adelaide Rooms, on February 26. In addition to the accompaniments, the band also played Sullivan's "Graceful" Dance from the "Henry VIII." music. Mr. Ernest Drury conducted, and Miss Amy Craig was principal vocalist.

On the same evening the Central Choral Association gave a Concert in the Gregg Memorial Hall, under the direction of Mr. G. S. Watts.

Herr Werner's eleventh Violin Recital took place on the same afternoon, in the Lecture Hall, Molesworth Street, and included Stanford's "Irish" Fantasias (No. 1, Boat Song; No. 2, Reel). Paganini, Raff, and Gade were also represented on the programme, which was interpreted with Herr Werner's well-known skill.

Professor Ebenezer Prout lectured at Trinity College on the same morning on "Forms of the Sonata," as illustrated in the later Sonatas of Beethoven. The public was admitted, and followed the Professor's illustrations with much interest. During Dr. Prout's visit to Dublin some important changes were made by the Senate of Dublin University in the curriculum for musical degrees, which will have the effect of defining more clearly than hitherto the exact scope of the examinations, and should meet with general approval.

The Society of Past Chorists of St. Patrick's gave a good performance of "The Messiah," in aid of the Coal Fund, on the 5th ult., at the Antient Concert Rooms, under the direction of Mr. Raymond Revell. The band and chorus numbered 150; the soloists were Misses Florence Hewson and Alex. Elsner, Messrs. Evan Cox and Aylmer Kelly; and Herr Werner led the orchestra.

The Glenageary Choral Society gave its second Concert (in aid of Sir Patrick Dun's Hospital) at Kingstown, on the 7th ult., Handel's "Acis and Galatea," with band and chorus of eighty performers, and a miscellaneous second part, made up the programme. Miss Elsie Connolly, Messrs. Dan Jones, R. G. Matthews, and T. F. Marchant were the principal soloists. Mr. Levenston led the band, and Mr. Frederick Welsh conducted.

Dr. W. H. Collisson's ninety-sixth Popular Concert took place at the Leinster Hall, on the 9th ult. The principal vocalists were Mdlles. Lindo and Beata Francis, Signori Campanini and Novara; and the instrumentalists were

Mr. de Jong (flute), Mdlle. Janotha (pianoforte), M. Max Mossell (violin), Mr. Spencer Lorraine and Dr. Collisson (accompanists). For his Benefit Concert, on the 23rd ult., Dr. Collisson announced an original Tennysonian operetta, entitled "Midsummer Madness," Hamilton Aidé and Virginia Gabriel's operetta "Widows Bewitched," and other attractive pieces.

A Benefit Concert given at the Antient Concert Rooms, on the 9th ult., by Miss Daisy Koe, brought a number of distinguished musicians together. Dr. T. R. G. Jozé and Miss Caroline Percival were the Conductors.

The series of Monday afternoon Chamber Music Recitals at the Royal Dublin Society is drawing to a close. On the 18th ult. the programme was made up of Beethoven's String Quartet in A major (Op. 18), Mendelssohn's Sonata in D for pianoforte and violoncello, and Brahms's Quartet in A (Op. 26) for pianoforte and strings. For the final Recital, on the 25th ult., the announcements were Mendelssohn's String Quartet in D (Op. 44), Beethoven's Violin Sonata in G (Op. 96), and Schumann's Quintet in E flat (Op. 44) for pianoforte and strings. The executants were Messrs. Papini, Delany, Grisard, Bast, and Esposito.

The second Concert of the Sackville Hall Musical Society took place on the 19th ult., under the direction of Dr. T. R. G. Jozé, and included Mendelssohn's 42nd Psalm and a miscellaneous selection. The principals were Misses Anne Irwin, Hilda Wilson, and Marie Jones.

Mr. Gordon Cleather, of the Royal College of Music, has been appointed to a vocal professorship at the Royal Irish Academy of Music.

Among the prospective announcements are the Dublin Musical Society's April Concert, at which Sullivan's "Ivanhoe" and a new "Fest-Messe," composed by the Conductor, Dr. Joseph Smith, will be performed; a performance of Mozart's Twelfth Mass with orchestra, on Palm Sunday, under the direction of Mr. Gleeson; a performance of Haydn's "Creation," on May 15, under the direction of Mr. P. Goodman; and a "Stewart" Concert in June, by the Dublin University Choral Society, under Mr. C. Marchant.

The movement for the revival of Irish music is making progress in the hands of the "Feis" committee. Dr. C. Villiers Stanford has accepted the presidency, and many influential names have been added to the executive.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE veteran Norwich Philharmonic Society gave its eighty-eighth Concert, in Noverre's Rooms, on February 21. The band, which now numbers forty performers, well sustained the reputation it has gained during the past few years, which is not a little due to the painstaking care of Dr. Horace Hill, who conducts the Society, and to Mr. F. W. B. Noverre, who, in addition to leading the band, is indefatigable in discharging the duties of honorary secretary. The two symphonic works chosen were Haydn's in F (the "Clock") and the first two movements from Beethoven's No. 8. Like most amateur orchestral bodies, the Philharmonic is not fully represented in several wind parts, but with the exception of a professional oboe, bassoon, and horn from London, the members are all residents in Norwich or the immediate neighbourhood, and the excellence of their work on this occasion was the theme of general remark among the audience. The effects in the graceful but trying *Scherzando* of Beethoven's work were capitally brought out. An Overture from the pen of the Conductor, written last year as a prelude to a short operetta, "The Sleeping Beauty," but now scored for a full orchestra, was played for the first time on this occasion. Its themes are attractive and freely treated, and the Overture deserves to be better known. The programme included Massenet's "Le dernier Soufflé de la Vierge," Ellenberg's March "The Mountain Gnomes," and Mozart's Horn Quintet in E flat, the principal part being in the safe hands of Mr. A. Borsdorf, ably supported in the string parts by Messrs. F. W. B. Noverre, H. Thouless, F. P. Pratt, and R. Price. Songs were contributed by Miss Beatrice Semence, a local artist rapidly coming to the front, and Mr. W. D. Tomkins.

The voluntary choir who assist at the special services held in the Nave of Norwich Cathedral on Sunday evenings, most laudably formed themselves into a Glee Club about twelve months since, under the conductorship of Mr. H. J. Brookes, and as a result of their practice gave a Concert on February 19, in Noverre's Rooms. With the assistance of several local amateurs a very enjoyable programme was submitted.

A special Lenten Musical Service was held in Norwich Cathedral, on the 7th ult., consisting of the first and second parts of Gounod's "Redemption," the executants being the Cathedral Choir, assisted by the choir of St. Mary Coslany Church, with Dr. Bates, the Cathedral Organist, at the organ. Possibly the choice of such a work without any band was hardly wise, but with that exception a careful rendering of the music was listened to with rapt attention by the very large congregation assembled. Between the parts of the Oratorio the Dean (Dr. Lefroy) gave a brief but eloquent address based upon the subject of the work.

Mr. H. Stonex, for many years organist of St. Nicholas Church, Great Yarmouth, as well as conductor of the local Musical Society, having been compelled, through failing health, to resign both those positions, his fellow townsmen determined to raise a testimonial fund as an expression of their respect, and to help forward this object a Concert was organised, which duly came off on the 7th ult., at the Royal Aquarium. Miss Anna Williams, Miss Lucie Johnstone, Mr. Harper Kearton, Mr. R. Hilton, Dr. Bunnett (an old friend and fellow pupil), Mr. W. E. Tuddenham, Mr. A. Windle, and Master Percy Green were the principal performers; their services being generally gratuitous. The Great Yarmouth Musical Society also lent its aid in several vocal and instrumental pieces, conducted by Dr. Horace Hill. Both musically and peculiarly the Concert was a marked success.

We are glad to record the first Concert of the Attleborough Choral Society, because it marks the increased interest taken in music by small communities, which all lovers of the art desire to see spread. The Society has only been established a few months, but under the conductorship of Dr. Horace Hill it has attained considerable proficiency, and without attempting anything beyond its powers, the choir, numbering about fifty voices, made a satisfactory first appearance on February 26. Songs were contributed by Miss May Seiber, Miss R. Wordingham, Mr. Sawford Dye, and Mr. W. N. Ladell; and violin solos by Master Percy Green, of Yarmouth.

An Orchestral Society has recently been formed in Beccles, with the happy idea of ultimately working in conjunction with the local choral society. The members gave their first Concert, on February 26, under the *bâton* of Mr. W. Harvey. Sufficiently wise not to try anything beyond their strength, a highly satisfactory result was obtained. Vocal excerpts by Mrs. Percy Warwick, Miss Marion Tilney, and Mr. and Mrs. J. A. P. Wyatt were included in the programme, as were also two violoncello solos capably played by Mr. R. Price.

The new organ recently built by Messrs. Wordsworth & Co., of Leeds, in St. Margaret's Church, King's Lynn, was opened on February 25. In the afternoon a Recital was given by Sir Walter Parratt, interspersed with vocal solos by Mr. A. H. Cross and Mr. Herbert Hilton, while in the evening a fully choral service was rendered by the united choirs of St. Margaret, St. Nicholas, and All Saints. An appropriate sermon on the power of music was preached by the Lord Bishop of Thetford, followed by a Recital by Mr. A. W. Wilson.

The Ipswich Nonconformist Choir Union made its first appearance, in any large work, in the Public Hall of that town on February 27, the work chosen being "The Messiah." The band and chorus, numbering about 200, consist of ladies and gentlemen connected with the various Nonconformist places of worship in the borough, Mr. J. Hayward being the Conductor. With the assistance of Miss Etta Wright (soprano), Miss Louise Auther (contralto), Mr. Allan C. Orriss (tenor), and Mr. Musgrove Tufnall (bass), a very creditable performance was listened to by a large and appreciative audience. It should be said that the tenor soloist is a member of one of the local Nonconformist choirs. The profits were devoted to the East Suffolk Hospital.

Stainer's "Crucifixion" was performed at Christ Church, Eaton, on the 15th ult., and was to be repeated on the 20th. The solos were sung by members of the choir. Mr. D. Underhill, Organist and Choirmaster, presided at the organ, and Mr. C. H. Duffield, Assistant-Organist of Norwich Cathedral, conducted. The "Crucifixion" was also announced for performance on the 22nd ult. and Good Friday, at St. Peter Permountergate, under Mr. Duffield's direction.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

MR. HENSCHEL'S last appearance among us as the Conductor of the Scottish Orchestra was the occasion of a large and extremely enthusiastic audience at Messrs. Paterson's tenth and last Concert of the series on the 6th ult. The demonstration which greeted him was a slight acknowledgment of our indebtedness to him for splendid programmes and ever improving performances, and the storm of applause at the close of the Concert sought to convey to him our regret at losing such a vivifying artistic influence as he has proved. Mr. Paterson's annual statement to his subscribers intimated the gratifying success of the spirited scheme which is now in its tenth year of prosperity, and it also disclosed the fact that Mr. Henschel's successor would be Mr. Kes. The programme included Brahms's "Tragic" Overture (magnificently played), Beethoven's Violin Concerto (Lady Hallé), Mozart's ever-fresh E flat Symphony, Saint-Saëns's tuneful Serenade, for cor anglais, viola, and orchestra; a Romanza by Bruch, and Weber's "Jubilee" Overture. The illustrated programme books, edited by Mr. Dibdin, have shown a distinct advance in the splendour of their get-up, and pictures, tail pieces, and musical quotations have been lavishly introduced in the praiseworthy desire to increase the interest of the audience in the composers and compositions.

In the Music Hall, on February 25, the choir of St. George's Church, under Mr. Hartley's skilful *bâton*, repeated the Palestrina Mass, "Pape Marcelli," which gave such pleasure last year. The choir sang with great taste and very evident appreciation of the wonderful music. The ravages of influenza and prevalent catarrh were rather evident, but the intonation was remarkably exact, and the general impression left was one of elevated æsthetic pleasure and of sincere gratitude to the earnestness of a society which had taken such pains with such a work. Gounod's "Messe Solennelle" constituted the second part of the programme.

The intention to refer to Professor Niecks's interesting scheme of Historical Concerts as a whole must be broken in order to mention one of the most thoroughly enjoyable choral performances ever heard in Edinburgh. A choir of about sixty voices had been gathered together to study under the Professor's careful direction, and at the performance on February 27, the serious intention, the minute care in detail, the familiarity with the music, and the earnestness felt all the more strongly in the academic atmosphere, made an audience, which might have been larger, feel that they had taken advantage of a rare opportunity. The deepest impression was made by Durante's noble Magnificat—perhaps because its beauty and its interest came as a surprise to the great majority of those present. Palestrina was represented by a Motet and a selection from the Mass "Iste Confessor"; and Bach's "I wrestle and pray," and the "Glory to God," from the "Christmas" Oratorio, served to show one of the thousand beauties of the great master. Organ works by Buxtehude and others were played by Mr. A. Scott Jupp.

The programmes of the Edinburgh Bach Society, now in its seventh session, have been of unusual interest. At the fifth meeting, on the 18th ult., in the Freemasons' Hall, the choir of St. George's Church, under Mr. Hartley, sang a selection from the B minor Mass; Mr. Sons, the leader of the Scottish Orchestra, played the Chaconne and the E major Sonata (No. 6); and pianoforte and vocal solos were contributed by Miss Dundas (C minor Prelude and Fugue and C minor Fantasia) and Miss Mary Black ("Rejoice, ye souls, elect and holy"). There was a very good audience.

The shades of night around us steal.

April 1, 1895.

A FOUR-PART SONG.

Words by W. D. SCULL, B.A.

Composed by J. VARLEY ROBERTS.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 60 & 61, QUEEN STREET (E.C.); also in New York.

Andantino.
mp

SOPRANO.

The shades of night a-round us steal, The day now slumbers in the west, The

ALTO.

The shades of night a-round us steal, The day now slum - bers, The

TENOR.

The shades of night a-round us steal, The day now slum - bers, The

BASS.

The shades of night a-round us steal, The day . . now slum - bers, The

Andantino.
mp

ACCOMP.

wea-ry round of la-bour goes In-to the ha-ven of its rest. May blest re-pose our

wea-ry round of la-bour goes In-to the ha-ven of its rest. May blest re-pose our

wea-ry round of la-bour goes In-to the ha-ven of its rest. May blest re-pose our

wea-ry round of la-bour goes In-to the ha-ven of its rest. May blest re-pose our

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spi - rits seal, And heaven's own peace be o - ver all, May guard - ian an - gels though un - seen, Be

spi - rits seal, And heaven's own peace be o - ver all, May guard - ian an - gels though un - seen, Be

spi - rits seal, And heaven's own peace be o - ver all, May guard - ian an - gels though un - seen, Be

spi - rits seal, And heaven's own peace be o - ver all, May guard - ian an - gels though un - seen, Be

77

with us when life's sha - dows fall. The sun's last ray has pass'd and died, The

with us when life's sha - dows fall. The sun's last ray has pass'd and died, The

with us when life's sha - dows fall. The sun's last ray has pass'd and died, The

with us when life's sha - dows fall. The sun's last ray has pass'd and died, The

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| 478. A few more years shall roll H. Blair 3d. | 256. Come unto Me ... H. R. Couldrey 3d. | 373. How long wilt Thou Oliver King 3d. |
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| 130. All they that trust ... Dr. Hiller 3d. | 336. Daughters of Jerusalem V. J. King 3d. | 298. I am well-pleased J. Rheinberger 3d. |
| 475. All Thy works ... E. H. Thorne 3d. | 449. Dawns the day, the natal day ... R. H. Legge 3d. | 120. I beheld, and lo ... Dr. Blöy 6d. |
| 9. All ye who weep ... Gounod 3d. | 213. Day of anger (Requiem) ... Mozart 3d. | 280. I beheld, and lo ... Dr. Elve 6d. |
| 261. And all the people saw J. Stainer 3d. | 252. Death and life ... Walter Parratt 3d. | 490. I came not to call the righteous ... C. Vincent 3d. |
| 220. And it was the third hour Elvey 4d. | 90. Distracted with care ... Haydn 4d. | 207. I cried unto the Lord Dr. Heap 4d. |
| 485. Awake, thee left alone J. Stainer 1d. | 302. Eternal source of every joy ... F. Brandeis 3d. | 108. I desired wisdom ... J. Stainer 6d. |
| 357. And the wall of the city Oliver King 3d. | 470. Eye hath not seen ... M. B. Foster 3d. | 230. I did call upon the Lord P. Pattison 3d. |
| 402. And when the day of Pentecost ... C. W. Smith 3d. | 329. Far from their home, our fallen race ... Rev. H. H. Woodward 3d. | 117. I have set God ... Dr. Blake 6d. |
| 228. Art thou weary ... C. H. Lloyd 6d. | 364. Father, hear the prayer F. Brandeis 3d. | 130. I have set God ... J. Goldwin 3d. |
| 311. As I live, saith the Lord H. T. Chipp 3d. | 44. Father of Heaven ... Dr. Wainisley 3d. | 420. I have set God ... Hamilton Clarke 4d. |
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| 24. As the hart pants ... Gounod 3d. | 23. Fear not, O land ... Sir John Goss 6d. | 219. I have surely built T. T. Trimmell 4d. |
| 147. Ascribe unto the Lord S. S. Wesley 8d. | 416. Flee from evil ... Rev. W. J. Clarke 3d. | 306. In my Father's house J. M. Cramment 3d. |
| 109. Ascribe unto the Lord S. S. Wesley 3d. | 254. For ever beset ... Mendelssohn 3d. | 338. In the fear of the Lord J. V. Roberts 3d. |
| 399. At the Lamb's High Feast we sing ... Rev. E. V. Hall 3d. | 498. For the mountains ... L. Samson 3d. | 171. I saw the Lord ... J. Stainer 6d. |
| 456. At the Sepulchre H. W. Wareing 3d. | 273. From the deep I called ... Spohr 6d. | 114. I was glad ... T. Attwood 4d. |
| 56. Awake, awake, put on J. Stainer 4d. | 227. Give ear, O Lord T. M. Pattison 3d. | 379. I was glad ... T. T. Trimmell 4d. |
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O ALL YE PEOPLE, CLAP YOUR HANDS

ANTHEM FOR ASCENSION DAY

(TWO SOPRANOS, TENOR, AND BASS)

COMPOSED BY

HENRY PURCELL.

(EDITED BY J. F. BRIDGE, D. MUS.)

Psalm xlvii. paraphrased.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Maestoso.

1st SOPRANO.

O all ye peo - ple, clap, clap your hands, O all ye peo - ple,

2nd SOPRANO.

O all ye peo - ple, clap, clap your hands, O all ye peo - ple, O all ye

TENOR.

O all ye peo - ple, clap, clap your hands, and make a cheer - -

BASS.

And make a cheer - ful noise, a

Maestoso.

ORGAN.

$\text{♩} = 74.$

clap, clap your hands and make a cheer - ful noise, and make a cheer - ful

peo - ple, clap, clap your hands, and make a cheer - ful noise, and make a cheer - ful

- ful noise, O all ye peo - ple, clap, clap your hands, and make a

cheer - ful noise, O all ye peo - ple, clap, clap your hands, and make a

* As there is no separate Alto part in this Anthem, the Altos should sing with the Tenors, except in the passages marked within brackets.

noise, and make a cheer - ful noise, a cheer - ful noise, with ac-cla-ma - tions,
 noise, and make a cheer - ful noise a cheer - ful noise, with ac-cla -
 cheer - ful noise, and make a cheer - ful noise, with ac-cla-ma - tions,
 cheer - ful noise, a cheer - ful noise, with ac-cla-ma - tions,

with ac-cla-ma - tions to your God. De - clare . . your in - ward
 - ma-tions, ac-cla-ma - tions to your God. De - clare . . your in - ward
 with ac-cla-ma - tions to . . . your God. De - clare . . your in - ward
 with ac-cla-ma - tions to your God. De - clare . . your in - ward

joys, His high per-fec-tions, His high per-fec-tions, pro-claim, pro-claim . .
 joys, His high per-fec-tions, His high per-fec-tions, pro-claim, pro-claim, . .
 joys, His high per-fec-tion, His high per-fec-tions, pro-claim, pro-
 joys, His high per-fec-tions, His high per-fec-tions, pro-claim . .

Him great - ly . . to . . be fear'd, This King of all the world, this
 . . proclaim Him great - ly to . . be fear'd, This King of all the world,
 - claim Him great - ly to . . be fear'd, This King of all the
 . . Him great - ly to be fear'd, This King of

King of all the world com-mands, com-mands, com-mands . . your hon-our and re -
 this King of all the world com-mands, com-mands . . your hon-our and . . re -
 world, this King of all the world com-mands, com-mands your honour and . . re -
 all the world, this King of all the world commands, com-mands your honour and re -

Allegro.
 - gard. In a tri-umph-ant state our Lord is gone, in a tri-umph-ant state
 - gard. In a tri-umph-ant state our Lord is gone, our Lord is
 - gard. In a tri-umph-ant state our Lord is gone a -
 - gard. In a tri-umph-ant state
Allegro. ♩ = 104.

our Lord is gone, is gone a - bove the skies. Trum-pets pro - claim . . our joys,
 gone, is gone a - bove, a - bove the skies. Trum-pets pro - claim . . our joys,
 - bove, is gone, gone a - bove, a - bove the skies. Trum-pets pro - claim our joys,
 our Lord is gone, is gone a - bove the skies. Trum-pets pro - claim our joys,

soft. *loud.* *soft.*
 trum-pets pro - claim . . our joys, trum-pets pro - claim . . our joys, trum-pets pro - claim . . our joys,
soft. *loud.* *soft.*
 trum-pets pro - claim . . our joys, trum-pets pro - claim . . our joys, trum-pets pro - claim . . our joys,
loud.
 trum-pets pro - claim our joys,
loud.
 trum-pets pro - claim our joys,

soft. *loud.* *soft.*
loud.
 and all ap - plaud, ap-plaud His vic - to - ries.
loud.
 and all ap - plaud, ap-plaud His vic - to - ries. Sing cheer - ful prais - es,
loud.
 and all ap - plaud, ap - plaud His vic - to - ries.
loud.
 and all ap - plaud, ap-plaud His vic - to - ries. Sing cheer - ful

loud. *Sw.* L.H. *Gl. Diap.*
Ped.

Sing cheer-ful prais-es to our God, sing prais-es, sing prais-es . . to our

Sing cheer-ful prais-es to our God, sing prais-es, sing prais-es . . to our

Sing to our God, sing prais-es, sing prais-es . . to our

prais-es, prais-es to our God, sing prais-es, sing prais-es . . to our

King. His praise, His praise with un-der-stand-ing

King. His praise, His praise with un-der-stand-ing

King. His praise, His praise with un-der-stand-ing

King. He is God of all the earth,

sing, His praise, His praise with un-der-stand-ing

sing, His praise, His praise with un-der-stand-ing

sing, He is Lord of all the earth, His praise, His praise with un-der-stand-ing

His praise, His praise with un-der-stand-ing

Largo.

sing, God o'er the hea-then peo-ple reigns, and in that throne is
 sing, God o'er the hea-then peo-ple reigns, and in that throne is
 sing, God o'er the hea-then peo-ple reigns, and in that throne is
 sing, God o'er the hea-then peo-ple reigns, and in that throne is

Ped. in 8ves.

plac'd, where He in glo-ry sits, where He in glo-ry sits, where
 plac'd, where He in glo-ry sits, where He in glo-ry sits,
 plac'd, where He in glo-ry sits, where He in
 plac'd, where He in glo-ry sits, where He in glo-ry sits, where He in glo-ry

Slower.

He in glo-ry sits, and thence shall judge, shall judge the world at last.
 in glo-ry sits, and thence shall judge the world.. at last.
 glo-ry sits, and thence.. and thence shall judge the world at last.
 sits, in glo-ry sits, and thence.. shall judge.. the world at last.

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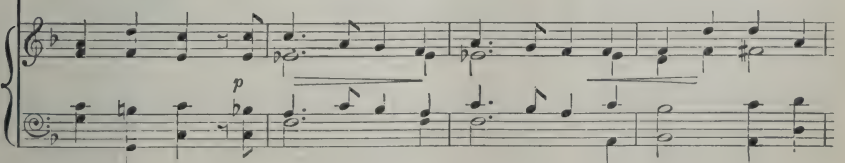
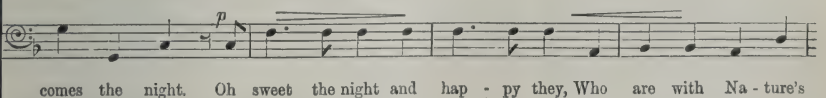
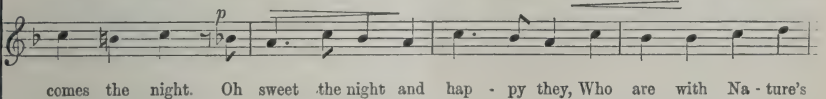
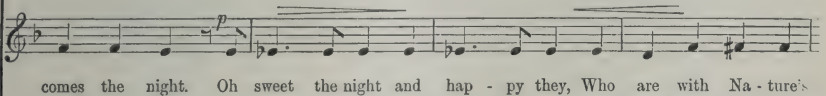
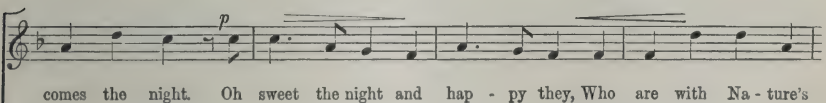
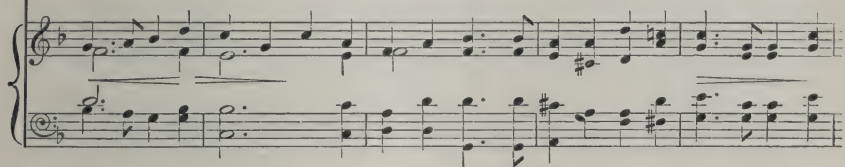
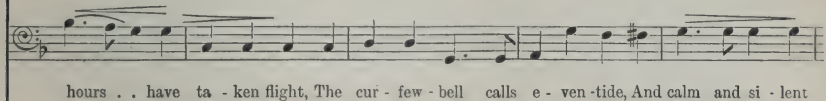
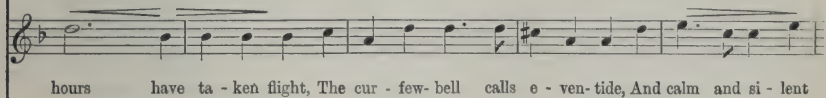
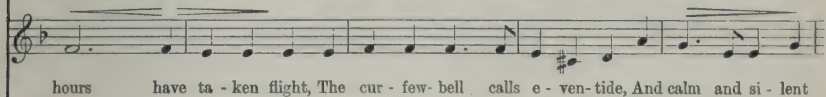
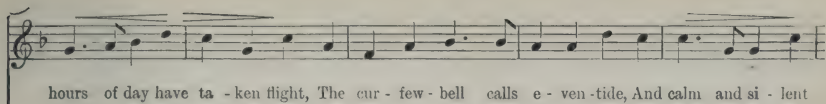
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To be continued.



slum - ber blest, And see in this calm close of day, Sweet em - blem of e -

slum - ber blest, And see in this calm close of day, Sweet em - blem of e -

slum - ber blest, And see in this calm close of day, Sweet em - blem of e -

slum - ber blest, And see in this calm close of day, Sweet em - blem of e -

rall. e dim.

- ter - nal rest, And see in this calm close of day, Sweet em - blem of e - ter - nal rest.

rall. e dim.

- ter - nal rest, And see in this calm close of day, Sweet em - blem of e - ter - nal rest.

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- ter - nal rest, And see in this calm close of day, Sweet em - blem of e - ter - nal rest.

rall. e dim.

- ter - nal rest, And see in this calm close of day, Sweet em - blem of e - ter - nal rest.

This Part-Song may also be had arranged for Male Voices (A.T.T.B.), No. 264, THE ORPHEUS, price 2d.

Additional interest was lent to the annual Service of the Young Men's Guild, in St. Cuthbert's Church, on the 17th ult., by the performance of a new Jubilate for men's voices, by Mr. R. F. McEwen, one of the most earnest and enthusiastic of those in Edinburgh whose lives are devoted to other subjects, but who love music for music's sake.

On the 20th ult. the interest in the annual Philosophical Institution Concert was accentuated by the absence, for the first time, of the veteran artist and established favourite, Signor Piatti. His place was taken by Mr. Ould. Dr. Joachim played Tartini's "Trillo del Diavolo"; Miss Fanny Davies contributed solos by D'Albert and Chopin, and joined Dr. Joachim and Mr. Ould in trios by Kahn and Mendelssohn (Op. 49). Dr. Joachim has not been in such brilliant form for some years. His rendering of the "Trillo" was rewarded with a triple recall, to which he responded with a movement of a Bach Sonata. Mrs. Helen Truist was the vocalist.

Miss Bertha Martini, assisted by Mr. Tramm and Mr. Willy Benda, gave a Recital in the Freemasons' Hall on the 11th ult. The audience was small but enthusiastic. Beethoven's Sonata for pianoforte and violoncello was the most successful effort in the interesting programme.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

MR. WILLEM KES, the new Conductor of the Scottish Orchestra, comes to Glasgow with excellent credentials. The appointment is, indeed, regarded with general satisfaction, and the Dutch musician may take it that a hearty welcome awaits him on the shores of the Clyde, as also in the various Scotch cities where the band will be heard during next season. As Conductor of the Philharmonic Society of Amsterdam, Mr. Kes, who is, we believe, in his thirty-ninth year, has won a foremost position, and he is also an accomplished violinist and pianist. Our season here will last, it is understood, for sixteen weeks, and, as before, no expense will be spared in maintaining the efficiency of the orchestra over which Mr. Henschel so worthily presided during the last two winters. Just before his departure from Glasgow, Mr. Henschel received a letter of thanks for his artistic co-operation in the work of the orchestra, and regretting his inability to accept a re-engagement. The letter was signed by the Lord Provost of Glasgow, Chairman of the Choral and Orchestral Union; Mr. James Summers, President of the Glasgow Choral Union; and Mr. James A. Allan, Chairman, Scottish Orchestra Co., Ltd.

The brief record which space can afford of last month's work at both the Classical and Popular Concerts begins with the 2nd ult., when the programme included three of the pieces heard before the Queen at Windsor Castle on the previous evening. As might have been expected, Mr. Henschel and his men had a cordial reception, in recognition of the honours paid them by royalty. Miss Evangeline Florence sang to admiration, and Miss Inga Schumann made a promising appearance as a violinist. On the 5th ult. Lady Hallé once more enjoyed the high favour of what was the largest audience of the season. St. Andrew's Hall was nearly filled, and as novelty in the programme was conspicuous by its absence, there can be little doubt that the charm of the soloist's appearance in Beethoven's Violin Concerto was the attraction of the evening. The Symphony was Brahms's No. 3, which had, of course, been heard here before. On the 9th ult. the orchestra made its last appearance for the season, the programme was laid out on popular lines, and at the close of the performances Mr. Henschel was again and again called in response to the enthusiasm of a very large audience. At the Chamber Concert in connection with the choral and orchestral series, on the 21st ult., Dr. Joachim, Mr. C. Ould, and Miss Fanny Davies appeared in an excellent programme, and Mrs. Helen Truist sang.

Mr. Siloti's Pianoforte Recital, on the 6th ult., was poorly attended, and we are afraid that the accomplished young Russian was not altogether at his best. Mr. Emil Sauer had devised an attractive programme for the evening of the 20th ult., and later on Mr. Sivinski was announced to again appear before his Glasgow friends. Mr. Sauer's

date collided, unfortunately, with the Messrs. Harrison's Concert, at which Madame Albani and other distinguished artists appeared. Numerous miscellaneous concerts took place in Glasgow and neighbourhood during last month, and, amongst others, a very creditable performance of Sullivan's "The Prodigal Son," under the auspices of the Pollokshields Philharmonic Society. On the same evening (14th ult.) Kinning Park Free Church Musical Association essayed "The Messiah," and did ample justice to Handel's work in the absence of the needful orchestral accompaniment. The Orpheus Club, a spirited local organisation, arranged for a series of four performances of Gilbert and Sullivan's "Princess Ida," each of which spoke much for the artistic abilities of the members; and on the 22nd ult. the fifth annual Concert in connection with the Glasgow Athenæum School of Music took place. Mr. Allan Macbeth's programme was, as usual, in excellent taste. Few, at any rate, would cavil at selections from Pergolesi's "Stabat Mater," Grieg's Orchestral Suite (Op. 46), the "Leonore" Overture (No. 3), and many other equally good things.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

Two Concerts given during March by the Philharmonic Society have brought its fifty-sixth session to a close. The final performance, consisting of Edgar Tinel's Oratorio "St. Francis," occurred on the 26th ult., and too late for extensive notice at present; but the penultimate evening, on the 5th ult., is deserving of special recognition for one reason—that it introduced to a Liverpool audience the composer himself as well as the Symphony in A minor by Edward German. Both received a most cordial welcome, the work itself proving ample justification of the good things that have been said and the greater things that have been expected of the writer who first claimed acceptance at the hands of the general public through the medium of his now familiar "Henry VIII." music. Another notable feature of the Concert in question was the re-entrance of Dr. Joachim in company with Beethoven's Violin Concerto, the beauties of which work the veteran violinist last made us so intimately familiar with more years ago than the younger generation of music-lovers can count in their own experience.

As before stated, Liverpool is decidedly orchestral in its predilections, and, on the 2nd ult., the fourth Smoking Concert of Mr. Rodewald's Orchestral Society took place. The founder of this now firmly established organisation had gracefully enlisted the services of Mr. E. Goossens to conduct the first part of the programme, the leading feature of which was Beethoven's Eighth Symphony in F, and the late musical director of the Royal Carl Rosa Company left a distinct mark on the work of the fine band which has been recruited by his gifted amateur host. In regard to the latter it may truthfully be said that but few men of the present age in the kingdom have done more to fuse the often widely separated ranks of instrumentalists—who either live solely by their art or who study it for the pure love thereof—than the gentleman who has placed himself in the van of the army of musicians, subsidised or otherwise, in this city. In the same direction, Mr. Rodewald has now lent his presence and aid as a committeeman and simple member of the orchestra to that venerable institution, the Società Armonica, of which Mr. W. Cafferata still retains the conductorship, and which seems to have become rejuvenated and to have entered upon a new lease of life.

The only important local choral events of the month have been Gounod's "Redemption," given on the 12th ult. by the Musical Society, with most gratifying results, under Mr. D. O. Parry; and Mendelssohn's "Elijah," at the last of the Sunday Concerts, at St. George's Hall, under Mr. Argent. The same Oratorio, under the same conductorship, was given at Liscard on the 18th ult., when Mr. Gibson, a resident amateur, scored a success in the titular music. The Post Office Choral Society gave its second Concert of the season at the Picton Hall, and devoted the programme to miscellaneous matter, in regard to which the singing of part-songs, under Mr. J. C. Clarke, calls for special commendation. On the 4th ult. Rossini's "Messe

Solennelle" was given at Rock Ferry by the Musical Society, whose record, under Mr. Pemberton, still proves a gratifying factor in our suburban musical life; and at Runcorn, Spohr's "Last Judgment" was announced for the final effort of the subscription series of the Musical Society, under Mr. F. H. Crossley.

The opera season closed on the 2nd ult., and with it has unfortunately ended that long succession of pleasant evenings at the Court Theatre, to which those who preferred something better than pantomime have looked forward at the opening of each new year ever since the late Carl Rosa first made Liverpool his headquarters. Gossip had been rife for some time past that such was to be the case, but it was hardly credited, till definitely announced from the stage by Mr. H. Bruce, that in January, 1896, clown and pantaloons would take the place of Humperdinck and Mozart—and all the host of composers coming between the periods of each—whose music we have been for so long accustomed to expect with each new year. A season of opera was promised later on next year, but the echo of the kindly cries of "No, No," which greeted the statement previously made by the managing director may possibly yet give him cause to reconsider his decision; and if this be the case, the re-appearance of the national operatic organisation in the city which has been not unfaithful to its late chief will be again welcomed; but more heartily, perhaps, than ever before.

At the Pro-Cathedral, on the 21st ult., Spohr's "Calvary" was given as the Lenten Oratorio. Mr. F. H. Burstall presided at the organ, and Mr. C. Collins conducted. The resident choir was, as usual, considerably augmented for the occasion. On the 18th ult. the local Welsh Wesleyans held a Festival of Sacred Song, under Mr. R. W. Jones; a feature of the performance, upon which all concerned may be congratulated, being the employment of orchestral assistance.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

WE are so quickly hastening to the close of our winter enjoyments that very soon our Concert-rooms will be wholly devoted to non-musical meetings. To the conclusion, on the 7th ult., of Sir Charles Hallé's series of Subscription Concerts, the annual visit of Herr Joachim, the co-operation of Lady Hallé, together with the local interest naturally felt in the welfare and progress of Miss Sarah Berry served to attract an audience probably never surpassed in the Free Trade Hall; and the unstinted applause testified the satisfaction of the crowded audience at the undiminished excellence of the provision so carefully made during thirty-seven seasons for the delectation of all lovers of orchestral music. That no vital change may, for many years, interfere with the continuity of our Thursday evening gatherings was evidently the sincere and earnest hope of the thousands present.

Although the Concerto in D (Op. 77) of Brahms, which was selected by the now venerable violinist—who is always received here with a loyalty due to his high talent and to his unswerving adherence to what is worthy in Art—may not be calculated to sustain, without some flagging, the interest of an audience largely composed of those to whom scholastic development and novelties of construction make but faint appeal, still throughout the work there are sprinkled many charming passages, delightful changes, and carefully contrived effects. But the exquisite unity of purpose which moved Lady Hallé and Herr Joachim to an absolutely perfect performance of Spohr's unaccompanied Duet in D, ministered to the intense delight of every listener. Miss Berry's even, melodious voice is ever soothing and pleasant, and Arthur Somervell's little "Shepherd's Cradle Song" (so beautifully scored) is specially adapted to a style of singing which is chaste rather than demonstrative. The repetition in the previous week of Saint-Saëns's "Samson and Delilah" calls for no special remark, except that Mr. Bantock Pierpoint took the part which Mr. Santley had previously essayed. The rendering of the work was even better than at its first presentation. Everybody felt more confident. The choral portions, so well prepared by Mr. R. H. Wilson, were given

with yet higher spirit, vigorously as they had been interpreted a month previous, and the orchestral interweavings of the themes were more delicately unfolded. But the estimate originally formed of the whole composition remains unchanged. The beauty of the opera lies almost entirely in the second act, and even that portion might, with advantage, be curtailed. It was impossible in due order of time to make adequate report of the last Concert of the previous month; but to pass over, without fitting acknowledgment, the services which Mr. Willy Hess has rendered here as a soloist, as a teacher, and especially as a leader would be equally impossible. During his stay among us the increased vigour and confidence of attack of the first violins have been very remarkable; and the gratitude and goodwill of the audience were, after the cheers for the Conductor had been given, duly shown by a loud recall and enthusiastic applause.

There was more life than usual about the Orchestral Concert of the Gentlemen's Society, and many interesting associations were stirred; but even in the "Italian" Symphony, and still more in a Suite by Saint-Saëns and in the "Slav Air" (varied) of Delibes, the unsuitability of the room for a band was evident. Under Dr. Watson's direction an afternoon rendering of Dr. J. F. Bridge's "Cradle of Christ" and a selection from Purcell's works were given on the 6th ult., and an attractive programme of chamber music, including Beethoven's Septet, is announced.

At his second Recital, in the Free Trade Hall, Mr. Emil Sauer more than confirmed the favourable opinions gained at his first appearance here; and he need not doubt but that a warm welcome would always greet him in this city.

That the Royal Carl Rosa Opera Company is stronger in vocal or in dramatic talent than at any previous time could scarcely be averred; but that wise attention to all-round completeness which has always characterised the management has in no respect relaxed, and an increased activity in providing fresh attraction is meeting with due reward. By the revival of that strangely neglected lyric drama, "Der Freischütz," the production of "Hansel and Gretel," of MacCunn's "Jeanie Deans," and of several smaller works, many are drawn to the Theatre Royal who would certainly not be lured thither by the repetition of the stock pieces of the old repertoire.

For his annual benefit Concert, Mr. G. W. Lane brought down Miss Ella Russell, Miss Sarah Berry, and other popular artists, who, together with the large choir of the Manchester Philharmonic Society, ministered to the delight of a crowded gathering.

The monthly open practice-meeting of the students of the Royal Manchester College of Music, on the 14th ult., was honoured by the presence and encouraging words of Dr. Joachim.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The performance of "Elijah," by the North Staffordshire Philharmonic Society, on February 28, may be recorded as the best effort of the season. Band, chorus, and soloists vied with each other in giving artistic renderings of the various numbers; Dr. C. Swinnerton Heap conducted with judgment; Miss Maggie Davies, Miss Marie Hooten, Mr. Hamlyn Crimp, and Mr. Dan Price were the soloists; and the band was led by Mr. F. Ward. Several members of the chorus (notably Miss Powell, of Hanley) assisted in the trios and quartets, and Mr. Sherratt presided at the organ.

The Meakin Concert, on Tuesday, the 5th ult., brought together the largest audience of the season. This being the last of the present series, the Mayor of Hanley (Alderman R. Hammersley) thanked the audience for their support and assured them that the committee would endeavour to maintain the same high standard in the future. The programme was supplied by the Royal Hungarian Band (conductor, Fehér Lajos), and Miss Kate Drew, Miss Florence Hoskins, and Mr. Thorndyke.

On the 7th ult., at the Assembly Room of the Newcastle Municipal Buildings, a Concert, promoted by the local authorities, was well attended. Mrs. A. M. Lee, Miss Scott, Mr. R. Cheesman, and an orchestral party (Dr. R. M.

Winn, Messrs. T. M. Abbott, J. Camanzind, T. R. Abbott, and J. Abbott) contributed to the programme. Mr. J. Alcock acted as accompanist.

The Florence Choir held its annual Concert in the Longton Town Hall on the 7th ult. A crowded audience greeted the youthful singers, and the performance of the dramatic cantata "William Tell" was an unqualified success. At the Hanley Higher Grade School Concert several operatic selections (by Mr. D'Oyly Carte's permission) were included and attracted considerable attention. The Head-master (Mr. F. B. Gill) announced that, as the result of the Concert, a substantial sum would be available for the Scholarship Fund.

At the monthly meeting of the Hanwell Town Council the Concert committee announced that the Meakin Fund had a balance of £220 in hand, being £20 over the sum originally invested. The Duchess of Sutherland contributed to the programme of a very successful Concert, held on the 19th ult., at her county seat, Trentham. Miss Woolley, Mr. B. B. Barlow, Mrs. Mellor, and Miss Godfrey also assisted.

The Sir Smith Chit Society performed "Jephtha," on the 21st ult., at Tunstall. The choir of 140 voices gave evidence of careful training.

The Annual Wesleyan Choirs Festival was held at the Victoria Hall, on the 25th ult. A selected choir of 400 voices rendered part-songs under the direction of Mr. Butler, of Hanley.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

The performance of Sir Arthur Sullivan's "Golden Legend," by the Gateshead Choral Society, alluded to last month, duly came off in the Town Hall, Newcastle-on-Tyne, on February 26. For the occasion a very capable orchestra of sixty performers was engaged, the best available local talent being supplemented by a contingent selected from Sir Charles Hallé's orchestra. The chorus, numbering about 250 excellent voices, proved to be in every respect equal to the demands which the work makes upon them, and the soloists—Miss Emily Davies, Madame Marie Bellas, Mr. Iver McKay, and Mr. John Sandbrook—fully realised all that was expected of them. It follows, therefore, that the work was heard under advantageous circumstances, and the impression it produced was most favourable in every respect. Mr. James M. Preston conducted, and to him is due the chief credit of bringing to a first hearing in Newcastle the most important and successful cantata of recent date. It is very remarkable that "The Golden Legend" has had to wait nine years for an introduction to the people of Newcastle. In this fact is to be found probably the strongest proof that could be adduced of the unsatisfactory condition of matters musical which has prevailed in this important centre of commercial life for many years past. There has been a decided improvement this season, and it is to be hoped that the change for the better may prove to be permanent. The performance of "The Golden Legend" here alluded to was preceded by a Wagner selection, which was greatly appreciated by a very large audience.

The Seaham Harbour Musical Society, which was formed last season, with Mr. Oscar Cohen, of Sunderland, as Conductor, is making progress in the right direction. On February 27 the members of the Society gave their annual Concert in the Londonderry Drill Hall, Seaham Harbour, producing on the occasion Professor Prout's cantata "Alfred," with Madame Shepherd (of Glasgow), Mr. H. Parratt (of Ripon Cathedral), and Mr. Morgan Wilkinson as soloists, and an orchestra led by Mr. W. W. Lax (of Sunderland). The chorus and orchestra together numbered about 130, and the performance gave great satisfaction, Mr. Oscar Cohen being warmly congratulated upon the success of the Concert.

On the 5th ult. Mr. J. H. Beers gave his third Concert of Chamber Music of the present season, in the Grand Assembly Rooms, Newcastle-on-Tyne. The programme included Goetz's Quartet for pianoforte and strings in E (Op. 6) and Schubert's Quintet for pianoforte and strings in A (Op. 114). The performers were Mr. J. H. Beers (violin),

Mr. J. S. Tucker (viola), Mr. S. H. Beers (violinello), Mr. W. G. Lawson (contrabass), and Mr. S. Wiggins (pianoforte). Madame Marie Bellas was the vocalist, and sang with much acceptance.

For its first Concert of the present season the Sunderland Philharmonic Society gave, on the 6th ult., the first two parts of Haydn's "Creation," Dr. Hubert Parry's "Blest Pair of Sirens," and other pieces. The soloists were Miss Maggie Davies, Mr. John Child, and Mr. Andrew Black, all of whom were eminently successful. The band and chorus numbered 200 performers, with Mr. W. W. Lax as leader and Mr. Kilburn as Conductor. Amongst the other pieces upon the programme may be mentioned a Choral Fantasia on National Airs by Mr. G. F. Vincent, a local musician. The Concert was entirely successful and reflected credit upon all concerned. It is worthy of remark that this Concert closed the thirty-fifth season of the Sunderland Philharmonic Society. During the period of its existence the Society has been instrumental in introducing to the people of Sunderland a very large number of important works for voices and orchestra, and in other ways has conferred inestimable benefits upon the town. Never in its lengthy career, however, has it been more successful, or accomplished better artistic results, than under the direction of its present Conductor, Mr. Kilburn.

During the past month the Jarrow Philharmonic Society, of which Mr. J. M. Preston is the Conductor, gave a very creditable performance of Handel's "Judas Maccabæus." The soloists were Madame Adelaide Mullen, Miss Cecilia Armitage, Mr. Henry Beaumont, and Mr. C. H. Ditchburn.

On the 19th ult. the Newcastle Chamber Music Society gave its final Concert of the season, the artists being Dr. Joachim, Mr. C. Ould (who replaced Signor Piatti), Miss Fanny Davies, Miss Louise Phillips (vocalist), and Mr. J. M. Preston (accompanist). The programme included Brahms's Trio in C minor (Op. 101) for pianoforte and strings, Schumann's Carnival (Op. 9), admirably played by Miss Fanny Davies; Max Bruch's Concerto for violin in G minor (No. 1), played by Dr. Joachim; and Mendelssohn's Trio in D minor (Op. 49). Some disappointment was felt at the non-appearance of Signor Piatti owing to illness, but the Concert was in every respect enjoyable and successful.

On the 20th ult. the South Shields Choral Society gave a performance of Dvorák's "Spectre's Bride." The soloists were Madame Emily Squire, Mr. Edward Branscombe, and Mr. John Sandbrook. The chorus and orchestra numbered 200 performers, with Mr. J. H. Beers as leader, Miss A. Smith at the pianoforte, and Mr. M. Fairs as Conductor. The programme also included other pieces, chief among which may be mentioned the March Hongroise from Berlioz's "Faust." This Society has done much for music in South Shields during the past eleven years, and has still much useful work before it.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MESSRS. ELLENBERGER and Thorpe's Chamber Concerts always excite genuine interest in local musical circles, because of the absence of hackneyed pieces from the programme and the high artistic results attained in performance. The Concert on February 26 was no exception. The instrumentalists were Messrs. Ellenberger (violin), G. A. Mohr (viola), and E. Thorpe (violinello), with Miss Ellenberger at the pianoforte. For the first time a vocalist was engaged, and Mrs. Varvill made the innovation a welcome one by her artistic singing of Caldara's "Come raggio di sol," Salviator Rosa's "Star Vicino," Goring Thomas's "Wind in the trees," and Chaminade's "Ritornello." Mr. Ellenberger's fine performance of Max Bruch's Concerto in G minor brought him a hearty recall.

Mr. William Allen's Classical Concert, on the 6th ult., was doubly interesting; firstly, because the programme included Mendelssohn's String Quartet in E flat (Op. 12), Beethoven's Sonata in A (Op. 69) for violinello and pianoforte, Tartini's "Trillo del Diavolo," and finally Schumann's Pianoforte Quintet; and because Dr. Joachim was to head the party of artists engaged. An

attack of influenza unfortunately prevented Mr. Whitehouse from appearing; but an able substitute was found in Herr Carl Fuchs. Miss Cantelo again delighted her audience by her thoroughly artistic pianoforte playing. Dr. Joachim's incomparable playing of Tartini's Sonata brought him a determined recall, in response to which he played two movements from a Violin Sonata by J. S. Bach. Herr Carl Fuchs' playing of the Beethoven Sonata was expressive and thoroughly sympathetic with the great master in one of his most alluring moods.

The subscribers to the drawing-room Concerts had a disappointment in the postponement of their last Concert (announced for the 12th ult.), owing to the illness of Herr Wilhelmj. We trust that it is only a pleasure deferred, and that the great violinist will soon be restored to health.

The Sacred Harmonic Society closed its season, on the 21st ult., with a fine performance of "Samson," under the direction of Mr. John Adcock. No pains or expense were spared to make the revival of this interesting work one that might do something to keep alive the somewhat flagging zeal for Handel's undeservingly lesser known works. Dr. Prout's additional accompaniments were used. The principal vocalists were Miss Emily Squire, Miss Sarah Berry, Mr. Henry Piercy, and Mr. Andrew Black. Mr. Andrew Black took the place of Mr. Norman Salmond at short notice—in consequence of the latter's illness. The soloists were all loudly applauded for their efforts, but the parts of *Samson* and *Harapha* contain the most telling passages, and naturally brought to Mr. Piercy and Mr. Black the greatest honours. The chorus and band were in good form, and the public interest in the performance was a gratifying result of the revival of this fine work.

The St. Cecilia Society's Concerts always attract, because of personal interest in the only chorus limited to ladies' voices and the exceptionally *recherché* programmes. Gernsheim's lovely "Salve Regina" was especially admired at the last Concert, on the 18th ult. Mr. Ellenberger's orchestra appeared and contributed to the excellence of the Concert. Mrs. Woodcock, Mrs. Dunstan, Miss Chalcraft, and Mrs. Gow gave solos very acceptably. The Concert was under the direction of Mrs. Gow, to whom credit and thanks are unmistakably due for her successful organisation and selection.

The Mansfield Harmonic Society gave its final Concert of this season on the 19th ult., when Smart's "Bride of Dunkerron" was performed. This beautiful work thoroughly pleased the large audience which assembled, and the singing of the choruses by the Society, under the direction of Mr. Marshall-Ward, left little to be desired. The solo parts were sustained by Mr. F. S. Gilbert, Miss Gosnell, and Mr. Vallance, who surmounted the difficulties of the music with success. A short miscellaneous selection concluded the programme.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

CONCERT-GIVING in Oxford has been pursued of late years with an ardour quite disproportionate to the size and wealth of the city, and the Lent term of the present year marks a culminating point in this enthusiasm. It is hardly too much to say that nearly every singer of note, commencing with Madame Albani, and every instrumentalist of note, from Dr. Joachim and Mr. Paderewski downwards, has been announced to take part in performances here during the eight weeks of term. Strange to say, the influenza only interfered in the case of Madame Albani, so that the music of the term has left nothing to be desired either for quantity or quality. But it has become more apparent than ever that the supply is far in excess of the demand, and that the inhabitants have neither the time nor the money to furnish audiences for so great a number of entertainments.

The musical events which have been specially connected with the place have been the Choral and Philharmonic Society's performance of "The Messiah," the professorial lectures, and the music written for the "Merchant of Venice" by Mr. Bussell, of Brasenose College. Handel's Oratorio proved true to its traditions by attracting the

largest audience of the term, who were rewarded by a decidedly good performance. "The Messiah" was also the subject of Sir John Stainer's Lecture, and a most interesting Lecture it was. Probably few of the audience were previously aware how much of the familiar Oratorio was drawn from music that Handel had originally written for very different words. Mr. Birkbeck's Lecture on "The Music of the Russian Church" suffered much from the prevailing epidemic, which reduced the chorus for his illustrations to the most slender proportions. Probably much of the service music thus sung would be impressive if rendered by a large body of voices, but the effect with such meagre resources as were available was only that of a rather monotonous and melancholy wailing. The other Lectures for the term consisted of discussions on Form and on Madrigals, by Mr. Hadow and Dr. Roberts respectively.

The music written for the performance of Shakespeare's "Merchant of Venice," by the University Dramatic Society, was composed by Mr. Bussell, an amateur well known here for the variety of his accomplishments. It proved to be clever, but not very interesting. Probably the composer has had little experience in stage music; at any rate, the music seemed to lack distinction, in spite of the fact that much of it was full of charming ideas. The Overture and the first *entr'acte* were the most successful portions, though a Nocturne might prove very effective under more favourable circumstances.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Sheffield Musical Union gave a Concert on February 28, at which the principal work performed was Dr. Bridge's "Rock of Ages." In this, as in Mendelssohn's "Hear my Prayer," which followed, the admirable singing of the chorus calls for mention. A miscellaneous programme followed. Dr. Coward conducted.

On the same evening Stainer's "Daughter of Jairus" was performed by the St. Matthias' Vocal Society, aided by the church choir. The rendering of the work reflected much credit on Mr. J. Ibbotson, who conducted.

The Amateur Instrumental Society, an enterprising organisation conducted by Dr. Coward, gave its second Subscription Concert on the 5th ult. The programme included Mendelssohn's music to "A Midsummer Night's Dream," a selection from "Dinorah," an Intermezzo by Hamm, and Overtures by Rossini, Flotow, and Auber. Miss A. Webster and Mr. A. Dawes were the vocalists.

The Brincliffe Musical Society gave a successful Concert, on the 8th ult., under the direction of Mr. W. H. Peasegood. The programme, which opened with Thomas's "Raymond" Overture, included pieces by Mendelssohn, Ganne, and Caryl.

On the 9th ult. Dr. Coward lectured at Firth College, on "The rise and development of Opera." The learned doctor treated his subject thoroughly, tracing the development of the form during the last 300 years, and paying high tribute to the genius of Purcell, Gluck, and Wagner. At intervals musical illustrations were given which added considerably to the interest of the Lecture.

On the 18th ult. the fourth Harrison Concert was given in the Albert Hall. The party included the Meister Glee Singers.

On the 4th ult. the Stockbridge Tonic Sol-fa Association performed Coward's "King's Error," the composer conducting. The musical development of Stockbridge has been rapid and marked, and the town possesses considerable musical enterprise. On the occasion under notice the singing of the chorus, trained by Mr. J. W. Fawcett, was excellent, and the Society is to be congratulated on its success.

The thirteenth annual Concert of the Chapeltown and District Sacred Harmonic Society took place on the 12th ult., when a fine performance of Benedict's "St. Peter" was given. The principals were Miss Blanche Powell, Mrs. Creser, Mr. T. Child, and Mr. W. Riley. Mr. J. Peck led the band, Mr. F. Senior was organist, and Mr. Bool conducted. There was a crowded audience, and the Concert was the most successful given by the Society.

The Conisbro' Musical Society, an excellent organisation worthy of cordial support and encouragement, gave a Concert on the 14th ult. The first part consisted of Hutchinson's cantata "The Story of Elaine," which, under Mr. H. J. Sharp, was admirably performed by the members. The second part was made up of miscellaneous pieces.

The Ilkeston Harmonic Society gave an excellent performance of Cowen's "Rose Maiden," in the Town Hall, on the 18th ult. Mr. W. G. Taylor was the Conductor.

The Ashbourne Orchestral Society gave the second Concert of its ninth season in the Town Hall, on the 19th ult. The programme included Beethoven's Symphony in C (No. 1), and Overtures by Mozart, Wagner, and Suppé. Mr. F. Ward, of Birmingham, played Mendelssohn's Violin Concerto in admirable style. Miss Greta Williams was the vocalist. Mr. W. H. Tatt conducted.

The Mansfield Harmonic Society performed Smart's "Bride of Dunkerron" in the Town Hall, on the 19th ult. The principals were Miss Nellie Gosnell, Mr. F. S. Gilbert, and Mr. A. C. Vallance. Mr. F. Marshall Ward conducted.

Mr. Paderewski was announced to give a Recital in the Albert Hall, Sheffield, on the 29th ult.

MUSIC IN WILTS AND HANTS.

(FROM OUR OWN CORRESPONDENT.)

THE local records for the past month are, by reason of the penitential season of Lent, meagre in the extreme.

An interesting Concert was given in the Council Chamber, Salisbury, on the 7th ult., by the Salisbury Orpheus Society, under the conductorship of Mr. T. E. Spinney, assisted by the Countess of Radnor. The public appearances of the Society—the only Society of its kind in Wiltshire—are few and somewhat far between, a fact which those who listened to the admirable part-singing on the occasion in question could not fail to regret.

Lady Radnor, Miss Lever, Miss Nightingale, Mr. Del Val, and Mr. Mountford sang songs, and some effective pianoforte and violoncello solos were played by Miss A. G. Smith and Mr. Leonard Sly respectively. Three recitations by Miss Ella W. Taunton also met with warm appreciation. The accompaniments were played by Miss Curzon, Mrs. Sly, and Mr. Spinney. The proceeds of the Concert, a substantial sum, were devoted to the local distress fund.

The three days' Festival, under the auspices of the Wilts Oratorio Society, which was to have taken place at Devizes this spring, has been abandoned for the present. The Society will, however, make one more appearance this season, under its indefatigable Conductor, Mr. Edwin Nunn, when an important choral work will be performed with full orchestral accompaniment.

The eighteenth season of the Trowbridge Musical Union was inaugurated, on the 12th ult., by a miscellaneous Concert in the Town Hall. The chief feature of the programme was a selection from Rossini's "Stabat Mater," the principal vocalists being Miss Ethel Winn, Miss Fanny Evans, Mr. Morgan, and Mr. Thomas. A small orchestra, led by Mr. W. Millington, assisted, and Mr. H. Millington was the Conductor. A performance of Mendelssohn's "Elijah" is announced for the latter part of this month.

At Bournemouth, Sir Charles and Lady Hallé's Recital, always a popular event, was attended by a very large and enthusiastic audience. Mr. Charles Fletcher's annual Concert was announced to take place at the Shaftesbury Hall on the 30th ult., and on the same day Madame Belle Cole, supported by a strong company, was to appear at the Winter Gardens.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE past month has been a busy one, busy with the winding-up of a season of fully average interest. In Leeds the last Subscription Concert of the season took place on the 13th ult. A thoroughly sympathetic performance of Brahms's Sextet in E flat was given by Dr. Joachim and Messrs. Rawdon Briggs, Gibson, Hobday, Ould, and Paul Ludwig; and Mendelssohn's fine Quintet in the same key

formed an agreeable pendant to Brahms's more virile music. In Beethoven's Violin Sonata in G (Op. 96), Dr. Joachim was associated with Mr. Frederick Dawson, who also played several Chopin pieces brilliantly if hardly convincingly. Miss Butt was the vocalist, and the beauty of her voice went far to make up for a choice of songs that was perhaps not quite the best suited to such an occasion. On the 20th ult. the Leeds Philharmonic Society, under Mr. Alfred Broughton's able conductorship, gave Mendelssohn's "Elijah." The principals were Miss Anna Williams, Miss Hilda Wilson, Messrs. Henry Piercy and Andrew Black, whose singing of such familiar music needs no description. It is sufficient to say that the performance was one of all-round excellence, the chorus-singing being distinguished by much refinement. Of other Leeds Concerts, one of the most interesting was that given by a Leeds baritone, Mr. Gordon Heller, on February 23. Mr. Heller sang a varied and unhackneyed series of songs, by Handel, Haydn, Schubert, Brahms, Bungert, Raff, Tschaiikowsky, and Maude V. White, in thoroughly artistic fashion. Miss Katie Brigstocke played Chopin's Ballade in A flat with genuine warmth of expression, and Miss Ethel Heap showed considerable powers of execution in several violin solos. On February 26 Mr. Sauer visited Leeds, and made an excellent impression by the beauty and variety of his touch and his masterly playing. Two days later he gave a Recital in Huddersfield, where a draughty platform interfered with his comfort sufficiently to make a perceptible difference in his playing. In Beethoven his effects seemed calculated, though perfectly artistic and effective; in Chopin's Ballade in A flat, on the other hand, he was thoroughly at home, and his reading was splendid in colour and spontaneity. On the 4th ult. Mr. Christensen gave a Chamber Concert at Leeds, the chief things in the programme being Pianoforte Trios by Schubert (in B flat) and Haydn (in C), in which the Concert-giver was assisted by two able young local musicians, Messrs. E. Elliott and A. Bolton. Miss Ethel Stather was the vocalist. On the 16th ult. Sir Arthur Sullivan came to Leeds, the various contingents of the Festival chorus, which hail from Leeds, Bradford, Huddersfield, Halifax, Dewsbury, and Batley, meeting together for the first time to go through portions of "The Messiah" and Beethoven's Mass in D. The last of the Messrs. Haddocks' Musical Evenings took place on the 19th, when Miss Evangeline Florence, Madame Van der Veer-Green, and Messrs. Mockridge and Douglas Powell were the vocalists. Miss Marianne Eissler's pure tone and executive ability were shown in violin solos, her sister, Miss Clara Eissler, was the harpist, and Madame Else Mathis was a refined pianist.

The series of Subscription Concerts at Bradford ended on the 15th ult., with a programme of orchestral music of more than average interest. Mendelssohn's "Scotch" Symphony, the Overtures to "Coriolan," "Hänsel und Gretel," and "Abu Hassan," with Brahms's masterly set of Variations on the Haydn Choral, were the orchestral pieces. Dr. Joachim played Spohr's E minor Concerto (No. 7), achieving his greatest success in the *Adagio*, which he played with remarkable distinction of style; and Madame Sapio proved a most accomplished artist in several vocal solos. On the 1st ult. the Bradford Old Choral Society gave a most creditable performance of Mendelssohn's "St. Paul." Madame Henrietta Tomlinson, though a substitute engaged at the last moment, sang the soprano solos in a most finished and musicianly manner. Miss Edna Thornton, Mr. William Green, and Mr. William Thornton completed an efficient quartet. The chorus was fresh and powerful and the band fairly good. Mr. Hartwell Robertshaw was the Conductor. On the same evening Mr. Frederick Dawson gave a Pianoforte Recital, and on the 4th ult. Mr. Oppenheim, a pianist recently settled in the neighbourhood, gave a Concert chiefly of violin and pianoforte music. The Bradford Permanent Orchestra ended a very successful season on the 9th ult., when they succeeded in securing the presence of Dr. C. H. H. Parry, who conducted some of his "Hypatia" music, the superb Ode, "Blest Pair of Sirens," and the Pianoforte Concerto in F sharp. In the last of these Mr. Frederick Dawson played the solo with excellent brilliance and dash. The Ode was sung by the chorus of the Bradford Festival Choral Society with good expression and taste. In the

second part of the programme a Liszt Rhapsody and Berlioz's version of the "Rackoczy" March were the most striking things. The final chorus from the "Lobgesang" made a suitable ending to the Concert. Mr. W. H. Garland conducted the choral pieces, Mr. W. B. Sewell the orchestral, and a crowded hall testified to the interest felt by the public on the occasion. On the 19th ult. Mr. J. Müller, a local violinist, gave a Concert in Bradford, the chief feature being his performance of Brahms's Violin Concerto.

At Huddersfield two more Subscription Concerts have to be chronicled. On February 26 a Concert-party, consisting of Miss Trebelli, Miss F. Hoskins, Messrs. Chilley and Brockbank (the last as a substitute for Mr. Santley), with Mr. F. Weist-Hill as violinist and Mr. E. Delafosse as pianist, gave a moderately interesting programme of the usual miscellaneous type. The Concert of the 12th ult., though of the same kind, had more distinction. Miss Evangeline Florence and Miss Clara Butt were a well-contrasted pair, Mr. Hirwen Jones sang some tenor songs passably, and Mr. David Bispham supplied the chief interest of the Concert by his thoroughly artistic singing of Löwe's "Archibald Douglas," a traditional Somersetshire ballad from the "County Songs," and Schubert's "Who is Sylvia?" Miss Ethel Bauer proved a conscientious pianist, and Mr. Sauret's highly finished violin playing completed a thoroughly enjoyable Concert. On the 8th ult. the Huddersfield Choral Society gave Haydn's "Creation." Madame Clara Leighton, Mr. William Green, and Mr. Robert Grice were the principal vocalists. Haydn's choruses were almost as child's play to the powerful choir, which, therefore, cannot be said to have added to its reputation, excellent as the performance was in all respects. On the other hand, the band, which is not the strongest feature of the Huddersfield Society, did better than usual, though the wood-wind seemed coarse in tone. Mr. John Bowling conducted.

The Halifax Choral Society, on the 7th ult., gave a performance of Barnett's "Building of the Ship." Miss Neile Matthews, Miss Dorothy W. Jackson, Mr. Verney Binns, and Mr. David Hughes formed a competent rather than brilliant quartet of soloists. The chorus sang most intelligently, and the band gave a performance of the "Ruy Blas" Overture that was remarkable for precision and finish. Mr. W. H. Garland conducted. The Batley Choral Society chose a popular opera for its Concert on February 26. The principal vocalists in Gounod's "Faust" were Miss Alice Esty, Miss M. Hunt, Messrs. McGuckin, Alec Marsh, and Wilson Sheffield, who, as members of the Royal Carl Rosa Opera Company, showed the familiarity with the music that might be expected from them. Mr. T. J. Thompson, a local singer, was the *Wagner*, and Mr. John Bowling conducted. On the 12th ult. the Morley Choral Society, under Mr. Alfred Benton's direction, gave Sir Arthur Sullivan's "Golden Legend," followed by a miscellaneous second part. Miss de Bouffiers, Miss Marie Rhodes, Mr. Blagbro, and Mr. Thornton formed an efficient quartet, and the chorus sang with much enthusiasm.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

At the Opera the public has shown a more friendly disposition than the critics towards "La Montagne Noire" of Mlle. Holmès, whose work is still being performed. A revival of Reyer's "Sigurd" took place at the beginning of the month. At the Opéra Comique, on February 19, the first representation of "Ninon de Lenclos," a lyrical episode in four acts and five tableaux, by MM. Lenéka and Bernède, the music by M. Missa, was given. As the subject of the piece might belong to any period, it is probable that the authors have simply taken the name of the celebrated courtesan to give the composer every facility for the use of gavottes, madrigals, &c. M. Missa possesses a certain amount of dramatic feeling, but his music is wanting in originality and variety. This opera has brought into prominence Mlle. F. Dubois, whose success has been most marked and deserved. It is thought that Godard's "Vivandière" will make its appearance towards the end of the month.

At the Lamoureux Concerts, on February 24, was first heard a Symphony in F major (Op. 24) by M. Boellmann. This young composer is a pupil of the Niedermeyer school, which also produced Fauré, Messager, and others. His Symphony is the work of a good musician, but it seemed a little lacking in warmth and invention. It is drawn almost entirely from a "germ" motive—an interesting process for the writer, but less so for the audience.

On February 28 a Concert was given in aid of the subscription for the monument which is to be erected at Weimar to the memory of Liszt. It was an exceptional Concert, at which no less than four Concertos for piano-forte and three great pianists were heard. M. Pugno's success was indisputable. M. Diémer's executive skill, in his rendering of Saint-Saëns's Concerto in A minor, was warmly applauded, as was also the assertive virtuosity of Madame Jaëll in Liszt's Concerto in E flat. The three pianists were also heard together in Bach's Concerto for three pianofortes. Pleyel supplied the instruments for this Pianoforte Festival.

At the Concert which took place on the 10th ult., Paderewski played his Fantaisie Polonaise for pianoforte and orchestra. This was the first time that the work had been heard in Paris.

At the Concerts Colonne, on the 3rd ult., first performances of Fauré's "Shylock" and G. Charpentier's "Fausses impressions" were given. M. Harancourt has written an adaptation of Shakespeare's "Merchant of Venice," for which M. Fauré has composed incidental music, "La chanson" and "Le Madrigal," sung by M. Warmbrodt, possess the characteristics peculiar to M. Fauré, who knows how to please with little. These two charming pieces were very warmly applauded. "L'Ent racte" and "l'Epithalame" for orchestra seemed to lack variety. The "Impressions fausses" of M. G. Charpentier, taken from Verlaine's poems, have an excessive pretension to originality as regards the scheme of the work, and the music, although very well written, presents nothing very remarkable. The No. 1, "La veillée rouge," in spite of philosophical complications, was not without attractiveness. No. 2, "La ronde de compagnons," is intended to convey to us the Anarchist's state of soul, by an eccentric process which had no interest for anyone.

At the Concerts d'Harcourt, Schumann's "Faust" still attracts the public, who are interested in comparing the great difference of style shown in the settings of the German and French masters. The last performance took place on the 10th ult.

The Société Nationale gave, on February 24, another Concert with orchestra. This Society was founded twenty years ago, with the object of making known the works of M. Saint-Saëns, who then directed it; but it is now conducted by M. d'Indy. Wagner and Franck are the idols of this Society, and the public find that its members do not throw off sufficiently the weight of their influence. Among many useless or already known works we may mention a suite d'orchestra, by M. Hùe, "La Belle au bois-dormant," a work which proves him a musician of great talent.

The singers of St. Gervais, who sing a *capella*, under the direction of M. Bordes, the most celebrated works in sacred music, also give Concerts with orchestra. That which took place on February 28 was particularly interesting. Two of Bach's cantatas (Nos. 78 and 140 of the Breikopf and Härtel collection) and a "Symphonia Sacra" for two voices, by Heinrich Schütz, a precursor of Bach, were given. On Thursday, the 14th ult., another performance of Heinrich Schütz's works was given.

At the Tarantelle, on the 14th ult., a young German violinist, M. Flesch, in Russian airs of Wieniawski and an Adagio of René Lenormand, had a remarkable success. This young violinist, an old pupil of M. Marsick, and winner of the first prize at the Paris Conservatoire, plays with remarkable dexterity.

Recent publications are M. Oscar Comettant's "La musique de la garde Républicaine en Amérique"; a new treatise on harmony ("L'harmonie rendue claire") by M. Loquin; and "Nos artistes," a little volume containing 400 portraits and biographies, by M. Jules Martin.

An "opéra buffa" in two acts, written by Bizet during his sojourn, at the age of about nineteen, at Rome, as a

stipendiary of the Grand Prix of the Conservatoire, has just been brought to light by M. Weckerlin, the librarian of that Institution. Signor Sonzogno, the well known Milan impresario, has lost no time in treating for the acquisition of the interesting find, with a view to its production at La Scala.

Another "Hymn to Apollo" has been discovered by M. Homolle, principal of the École Française at Athens, and submitted to the Institut de France.

A Society, to be known as "Société de Musique Nouvelle," has just constituted itself here under the directorship of M. Widor. The members are a number of young composers, who will give a Concert performance once a month at the Salle Erard.

Preparations having been all but completed, the much-looked-forward-to production of "Tannhäuser," at the Opéra, according to the Bayreuth model, is announced to take place in the first week of the present month. M. Van Dyck will sing the titular part, and Mdlle. Zucchi superintends the ballet.

On the 30th ult. the Société de Musique d'Ensemble, directed by Mr. René Lenormand, gave its sixty-seventh Concert at the Institut Rudy, when a number of important compositions, including several by the Conductor, were performed. Mdlle. Adèle Rémy (of the Opéra Comique), MM. Flesch, Godebski, Paysan, Dressen, and Hendrick assisted.

M. Alexandre Guilmant announces four Concerts with orchestra and organ. At one of these, one of Bach's cantatas will be given with the assistance of the singers of St. Gervais, conducted by M. Bordes; the Orchestral Concerts will be conducted by M. Gabriel Marie.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE late season of opera, under the management of Messrs. Abbey and Grau, has no doubt been a brilliant success financially, and, in some ways, artistically, though there were occasions when single representations fell considerably below what might have been expected of such a strong array of talent as had been assembled. There were 101 performances given by the company (or portions of it), including some Sunday night Concerts and an occasional run to Brooklyn or Philadelphia, in ninety days. Twenty operas in all were given—not a surprisingly large number, when the strength of the company is considered. It seems to be the general opinion that had the managers not attempted such an unusual number of presentations within such a short time, there would have been a greater variety of operas heard, and the artistic merit of some of the performances would have been considerably raised.

Mr. Damrosch's season of Wagnerian opera is now upon us. We have had "Tristan," "Siegfried," "Lohengrin," "Tannhäuser," "Götterdämmerung," and, at the moment of writing, are midway in the throes of the Trilogy. The chief artists have been Madame Rosa Sucher, Mr. Alvary, and Herr Rothmühl, who deserves special mention for his beautiful singing. Mr. Damrosch suffered a loss by the death of Adolf Baumann, who was one of the victims of the Elbe disaster. The Opera Company and the Symphony Society have arranged a Benefit Concert on a grand scale for Baumann's family, who are said to be left in straitened circumstances.

On the concert platform there has not been much of especial importance to record. Mr. Plunket Greene is confirming all the good opinions previously formed of him. M. Ysaÿe has perhaps been the most prominent figure on the artistic horizon since last writing. Both the Philharmonic and the Seidl Society of Brooklyn have been somewhat interfered with by the illness of Herr Seidl, which, while not alarming, has been sufficient to disable him from duty for some little time. The American Symphony Orchestra is a young organisation, which plays under the *bâton* of Mr. Samuel Franks. It is doing good work, sufficiently so, one may hope, to encourage it to adopt some other local habitation than Chickering Hall, which is "down town" nowadays. Mr. Anton Hegner, the violoncellist, is giving Concerts

with success; and Mr. E. A. Macdowell has given a set of Pianoforte Recitals at the Concert Hall of the Madison Square Gardens, in which he has demonstrated most distinctly his very high ability as a performer and his powers as a composer, bringing forward several of his own works, which have made an unusual impression.

Among the churches there is little of interest to record. Many are cutting down expenses, and this is throwing a good many singers into the market; but among organists it seems as though the prediction of few changes made last month would probably be fulfilled. The most important church, at the moment of writing, to change its organist, is the Madison Avenue Reformed, where Mr. Frank Taft, a brilliant concert-player, but who has yet to win his spurs as a choir-master, is to succeed Mr. William R. Chapman.

Organ Recitals are at a discount. They have never been successful in New York for any long period of time. With a few exceptions, organists giving them have had only glory with which to console themselves for small and rather mystified audiences. For years the Recitals of Mr. Samuel P. Warren, at Grace Church, were among the most enjoyable and valuable of the season's opportunities for students of the instrument, marked as they were by the most extensive reading in the literature of the organ and by the most consummate technical skill. Since Mr. Warren's retirement from his post the great double electric organ of the church has been silent for Recital purposes, and other performers have only essayed short and spasmodic efforts at concert playing. Just now Mr. Richard T. Percy, at the Marble Collegiate Church, and Mr. Robert J. Winterbottom, at St. Michael's, are occupying the field.

THAT Norwich, in which music has so long flourished, should have its school of music in common with other capital cities, seems to be but a natural course of musical development. But even the natural order of events is frequently delayed by adverse circumstances and opposing influences; and it is therefore with much satisfaction that we note that an Institution styling itself the Norfolk and Norwich School of Music was formally opened on the 4th ult., in this historical city. The speeches of the Mayor, who presided at the opening, and of Mr. C. R. Gilman, the Chairman, showed that both these gentlemen are fully alive to the artistic benefits which should accrue from this Institution, and doubtless the county will be quick to avail itself of the many advantages thus offered to all who desire instruction in the art. It should be noted that the school, although promoted by private enterprise, is not established as a pecuniary speculation for the benefit of a few, but that any profits that may be made will be devoted to assist musical progress in the locality. This is the more satisfactory, because it not only affords a proof of the artistic basis of the scheme, but also because the enterprise thus promises to exert a stimulating influence throughout East Anglia. The Norwich School of Music has, therefore, our heartiest good wishes that it may achieve the praiseworthy aims of its enthusiastic and devoted supporters.

A MEMORIAL window to the late Sir George Elvey has recently been erected in St. George's Chapel, Windsor, by his four elder children. The design, which has been most artistically carried out by Messrs. Clayton and Bell, consists of four angelic figures, which are represented with musical instruments in their hands and singing from a scroll, on which is inscribed the Vulgate rendering of Rev. xix. 6, the well known words of the "Hallelujah" Chorus. These words, besides being most suitable to the general design of the window, will remind Sir George's many friends of his great admiration for Handel and of the enthusiastic renderings of the works of the great master, as Sir George loved to call him, which he was wont to give at St. George's Chapel. Sir George's record at Windsor is preserved in the following inscription placed beneath the window: "Georgio Job Elvey Equiti Mus. Doc. nato anno domini MDCCCXVI. mortuo MDCCCXCIII. qui ab anno MDCCCXXXV. usque ad annum MDCCCXXXVII. organistæ officio in hac capella functus est hoc monumentum liberi ejus et Isabellæ uxoris Edwardus Robertus Helena Carolus in piam memoriam mœrentes posuerunt MDCCCXCIV."

THE authorities of the St. Petersburg Conservatoire announce the second International Competition for the Rubinstein Prize (five thousand francs each for composition and pianoforte playing), to take place this year, from September 1 to 17, at Berlin. Candidates—young men between the ages of twenty and twenty-six—are required to send in the following unpublished compositions (if competing for the composition prize)—viz., a Concertstück for pianoforte solo and orchestra; a Sonata for pianoforte solo or in combination with one or more stringed instruments; and several small pieces for the pianoforte, the pianoforte part in every instance having to be interpreted by the composer. As regards competitors for pianoforte playing, the following compositions will have to be rendered—viz., a Concerto by Rubinstein; a Prelude with four-part fugue by Sebastian Bach; an Andante or Adagio by either Haydn or Mozart; one of the Beethoven Sonatas (Op. 78, 81, 90, 101, 106, 109, 110, and 111); a Mazurka, Nocturne, or Ballade by Chopin; one or two numbers from Schumann's "Phantasie-stücke" or "Kreisleriana," and an Etude by Liszt. Notice of intended participation in this competition, accompanied by certificates as to identity and date of birth, to be sent, not later than August 22, to the Comptoir des St. Petersburg Conservatoriums, Theater Strasse No. 3, Berlin.

THE final examination for twelve open free scholarships, at the Royal College of Music, took place towards the end of February. The total number of candidates throughout the United Kingdom applying to attend the preliminary examination was 456. These were examined by the honorary local examiners at seventy-six centres on January 30, and reduced to 136. Seven competitors subsequently withdrew, and the remaining 129 were brought up for final examination at the College. The following are the names of the successful candidates:—Pianoforte: George H. Fryer, Brondesbury; William A. Scott, Newcastle-on-Tyne. Singing: Frank E. Cooter, Worthing; Harry Dearth, Chelsea; Gwilym T. Evans, Swansea. Organ: Herbert F. Ellingsford, Poplar. Violin: Samuel Grimson, Ealing. Violoncello: Robert A. Grimson, Ealing. Flute: Eli R. Hudson, Skegness. Clarinet: Frederic Moss, Manchester. French Horn: Stanley E. S. Watson, Halifax. Composition: Gustavus T. von Holst, Cheltenham.

MISS ROSA LEO commenced a series of Vocal Recitals at Steinway Hall on the 5th ult., with a number of songs contrasted in style, interspersed by the finished violin playing of M. Johannes Wolff and the recitation, by herself, of Maeterlinck's dramatic episode "L'Intérieur," with incidental music by Miss Frances Allitsen. The expressive style and rare intelligence of Miss Leo were apparent in each of her efforts. The new songs she introduced were a "Lullaby," by A. E. Horrocks; a setting by Mackenzie of Kingsley's "I cannot tell what you say, green leaves"; and three pieces by E. Meyer-Helmund. At her second Recital, on the 10th ult., Miss Leo sang with unflinching judgment airs in English, German, and French, the latter selection including two morceaux by Massenet. She also successfully joined Mr. David Bispham in some duets, among them the "Night Hymn at Sea," of Goring Thomas. Miss Mabel Chaplin contributed violoncello solos to the satisfaction of a large audience.

MR. J. T. HUTCHINSON at his Concert at Queen's (Small) Hall, on the 13th ult., offered an attractive programme, to which a select choir contributed Mr. Edward German's setting of "Orpheus with his lute," Stevens's glee "Blow, blow, thou winter wind," Smart's "Rest thee on this mossy pillow," Mendelssohn's "Farewell to the Forest," and Attwood's "Hark, the Curfew's solemn sound," each being tastefully rendered. Mr. Hutchinson was heard to advantage in Schubert's "Who is Sylvia?" Sullivan's "I would I were a king," and Gounod's "Médjé." The other solo vocalists were Mrs. Alice Dunn and Miss Bertha Ackworth. Mr. Brain (horn) and Mr. H. S. Webster were the instrumentalists. Mr. Charles Fry recited a scene from "As you like it" and Cooper's "The Reciter's Dilemma," with "The Village Choir" and Gilbert's "Ode to the Terrestrial Globe" as compulsory encores after the second-named.

THE Cardiff Triennial Musical Festival will take place on September 18 to 21 inclusive, and the works for performance

include "The Messiah," "St. Paul," Spohr's "Last Judgment," Berlioz's "Faust," Sir Arthur Sullivan's "Light of the World" (in, it is hoped, a revised form), Edgar Tinel's "Franciscus," Verdi's "Requiem," Dr. Stanford's new work "The Bard," "The Choral Symphony," Mendelssohn's "Hear my Prayer," Mr. David Jenkins's new work "The Psalm of Life," Mr. Edward German's orchestral suite "The Tempter," a Mozart Symphony, and a Wagner selection. The chorus rehearsals are proceeding very satisfactorily, and Sir Joseph Barnby has arranged to come to Cardiff and take his first rehearsal on Easter Tuesday. Sir Arthur Sullivan, Professor Stanford, Mr. Edgar Tinel, Mr. Edward German, and Mr. David Jenkins have each promised to attend the Festival and conduct their respective works.

M. MARSICK, who gained much esteem as a violinist some eight years ago in London, and M. Breitner, a pianist pleasantly remembered by his association with the *Trio Parisien*, gave two excellent performances of chamber music on February 25 and 28 respectively, at the Steinway Hall. The programmes of each Concert consisted of three important works for violin and pianoforte, and at the first performance was produced a new Suite (Op. 44) by Eduard Schütt. This comprises four movements—*Allegro risoluto*, *Scherzo vivace*, *Canzonetta con variazione*, and *Rondo à la Russe*—all of which are distinguished by vigour and vitality and effective writing for the instruments. The first and third numbers are the most attractive to the musician, but interest is well sustained throughout the work. The Suite had a cordial reception, thanks in no small degree to the brilliant rendering it received from its accomplished executants.

AT the People's Palace, Mile End Road, on the 16th ult., Sir Arthur Sullivan's "The Golden Legend" was performed with the utmost success. The vast hall was crowded, and the manifold beauties of the popular cantata could not have been more warmly appreciated. Mr. C. H. Allen Gill, the energetic Conductor of the orchestral and choral societies associated with the Palace, may be congratulated on the great advance both bodies have made under his direction. The delivery of the choruses was throughout marked by refinement, spirit, and precision. The dramatic points of the opening storm scene were firmly seized, and the "Evening Hymn" was given with all the requisite delicacy and evenness. Miss Medora Henson, Miss Jessie King, Mr. Edward Branscombe, Mr. Arthur Barlow (*Lucifer*), and Mr. Arthur Barry did justice to the solos.

THE Welsh Festival Service in St. Paul's Cathedral, on the eve of St. David's Day, proved as great a success as either of its predecessors. Nearly 8,000 persons were present, and the hymns—particularly those to old Welsh tunes—were taken up with the utmost heartiness. There was a mixed choir of 300, conducted by Mr. Edward Owen, Organist of St. Benet's Welsh Church, and the organist was Mr. David J. Thomas, of All Saints' Welsh services. The effective setting in F of the Magnificat and Nunc dimittis of the last-named was again used, and the anthem (beginning "Sing unto the Lord a new song") was by Eos Llechyd. The entire service, including the sermon (preacher, the Rev. David Richards, of Blaenau Ffestiniog) and the hymns, was in the language of the Principality.

THE West Hampstead Choral and Orchestral Society gave a performance of Gaul's "Una" at its Concert on the 20th ult., at the West Hampstead Town Hall. The soloists were Miss Emily Davies, Miss Louise Auther, Mr. F. Lloyd Chandos, and Mr. Percy L. Webster, all of whom were exceedingly successful. The second part of the programme was miscellaneous, and included the *Presto* and *Adagio* from Haydn's "Farewell" Symphony; Mattei's "Bianca," sung by Miss Maud Barker (a pupil of Mr. Edward G. Croager); "The Venetian Revenge," recited by Miss Adela Drayton; and Myles Foster's "Cradle Song," admirably sung by the ladies of the chorus. Mr. Edward G. Croager conducted, and also performed some of his own pianoforte compositions. Mr. C. W. Evans was the accompanist.

THE Misses Josephine and Ida Agabeg at their Concert at Steinway Hall, on the 18th ult., received valuable assistance from Mr. William Nicholl (who gave several songs in his most expressive manner), Mr. Wilfred Cunliffe, Mr. Henri Seiffert, Herr Alfred Gallrein, and Mr. Wilhelm Ganz. With the latter, Miss Josephine Agabeg played a Minuet and Gavotte (for two pianofortes) by Saint-Saëns, with such success that it had to be repeated. This young lady also displayed refinement and judgment in pieces by Brassin, Chopin, and Chaminade, besides joining in Beethoven's C minor Trio. Songs by Gounod and Chaminade were very tastefully rendered by Miss Ida Agabeg, who in three Tuscan folk-songs, arranged as duets by Caracciolo, was for companion her pupil, Miss Peterson.

At St. Anne's, Soho, the customary Lenten performances of Bach's setting of the Passion according to the text of St. John began on the 1st ult., under the direction of the organist, Mr. E. H. Thorne. The reflective beauties of this truly devotional masterpiece, as well as the more dramatic choral passages, such as "Not this man, but Barabbas," "Crucify," and "We have a law," were adequately brought out by a vocal force numbering about sixty, whilst the accompaniments of strings and wood-wind were supplied by nearly twenty competent executants. The more prominent solos were ably given by Mr. Sweeney (*Christ*), Mr. Habbijam (*Pilate*), and Messrs. Pinnington and Horncastle (*Narrators*). In the interspersed chorales of the noble work the congregation joined with impressive effect.

On Wednesday, the 13th ult., at St. Bride's, Fleet Street, the Kyrie Choir gave a most excellent rendering of a selection from Bach's Passion Music ("St. John"), followed by Rossini's "Stabat Mater." Mr. F. A. W. Docker conducted and Dr. Turpin presided at the organ, the Choir numbering about ninety performers. The principal soloists were Miss Ada Loaring, Mr. John Probert, Miss Cecilia Gray, Miss Rina Robinson, Mr. Vivian Bennetts, Mr. Arthur Walenn, and Mr. Swabey Russell. A performance of "Elijah" was also given by the Choir, on the 20th ult., at St. Luke's, Bermondsey. The soloists were Miss Cecilia Gray, Miss Rina Robinson, Mr. John Probert, and Mr. Arthur Appleby. Dr. Turpin accompanied on the organ.

A HIGHLY interesting publication is to commence shortly, under the auspices of the Dutch Musical Historical Society, consisting in the complete works of Johann Peter Sweelinck, one of the great masters of the great period of Netherlandish musicians, between the sixteenth and seventeenth centuries, amongst whose pupils was Heinrich Schütz. The edition will comprise twelve volumes, containing Sweelinck's compositions for the organ, his four books of Psalms, his *Cantiones Sacrae*, as well as his madrigals, songs, and other minor productions. The fact of Messrs. Breitkopf and Härtel, of Leipzig, having undertaken the publication is a sufficient guarantee of the work being done in a thoroughly critical and artistically satisfactory manner.

THE Hampstead Choral Society gave its annual Concert, on February 25, at the Vestry Hall, Haverstock Hill, under the able conductorship of Mr. Willem Coenen, with Mrs. Helen Trust, Mrs. Dodgson, Miss Florence Oliver, Mr. Reynolds Wood, and Mr. C. H. Harben as soloists. The programme consisted of Sir A. C. Mackenzie's "The Dream of Jubal," Mr. Coenen's setting of "Lead, kindly Light," and Stanford's "The Revenge." The recitation portion of the first-named was excellently delivered by Miss E. M. Churchill, and the choruses were throughout sung with commendable firmness and point. Miss Mabel Coenen was at the pianoforte and Mr. Higgs at the harmonium.

A CONCERT on behalf of the London Orphan Asylum at Watford took place in Queen's Hall, on the 5th ult., when the most important feature of the programme was Professor Bridge's sacred cantata "The Cradle of Christ," first heard at the Hereford Festival last year. The solo portions of this eminently sympathetic setting of the ancient Latin Hymn, "Stabat Mater Speciosa," were ably rendered by Madame Amy Sherwin and Mr. Daniel

Price. The Clarence Orchestra did well under the baton of the composer, but the choral execution left much to be desired. Mr. Lennox Clayton conducted the remainder of the Concert, which included the services of M. Johannes Wolff, the violinist.

MISS EDITH DRAKE's Concert at Princes' Hall, on the 1st ult., was chiefly noteworthy for the mastery of the æola exhibited by this young lady, an instrument superior to the concertina in tone though resembling it in shape. In a Concerto by Bach for two violins she played the second part on the æola, whilst the first violin part was given by Mr. T. J. Milne, and Miss Dora Drake executed the pianoforte accompaniment. Miss Edith Drake was heard in several other pieces, including Vieuxtemps's "Reverie" and a MS. Trio by Mr. J. C. Ward (of whom she is a pupil) for the violoncello, æola, and bass concertina. In the latter she was associated with Signor Paggi and the composer. Madame Belle Cole was the principal vocalist.

THE London Sunday School Choir assembled in force at the Albert Hall, on February 23, for its annual Concert. The selected singers, numbering over a thousand, gave with creditable precision, attention to light and shade, and sustained tone, choruses, anthems, and hymns. Among the more meritorious performances were Sir Joseph Barnby's "It is high time to awake," "Blessed are the men," ("Elijah"), Clarke Whitfield's "I will lift up mine eyes," and Gaul's "No shadows yonder." Mr. Luther Hinton conducted with his usual ability. Madame Antoinette Sterling and Madame Alice Gomez sang solos, the Coward Kempton Vocal Quartet lent assistance, and the London Sunday School Orchestra played several pieces.

MISS ETHEL HIRSCHBEIN, an English girl, aged fourteen, and a pupil of Mr. B. Hollander at the Guildhall School of Music, exhibited more than ordinary promise as a violinist at her Concert at the Queen's (Small) Hall on the 5th ult. The most telling of her essays was De Bériot's so-called Concerto in A, with the leading features of which she courageously grappled. With continued study and unremitting perseverance this youthful player should distinguish herself when, two years hence, she becomes eligible to compete for a scholarship at the school. Misses Florence Oliver, Annie Albu, and Kate Augusta Davies were among those who appeared.

AN Eisteddfod was held at the Holborn Town Hall, on the 7th ult., in aid of the Stratford Welsh Chapel Building Fund. There were over twenty choral, solo, and instrumental competitions, several of which were well contested. The prize for ladies' choirs (Smart's "Hail to thee, child of the earth") was divided between Gwalia and Excelsior; whilst that for children's choirs was awarded to the Falmouth Road body. In the course of an address during the largely attended evening meeting, Sir John Puleston pointed out the advantage of such an assemblage in demonstrating that the reputation of the Welsh as a music-loving people was increasing.

MISS ALICE LIEBMAN's programme at St. James's Hall, on the 5th ult., was subjected to important alterations in consequence of the indisposition of several artists. The youthful Concert-giver's talent as a violinist was specially manifested in the first movement of Mendelssohn's Concerto, which she played from memory with spirit and a regard for delicate detail deserving the recognition obtained. She also executed with fluency and vigour one of Brahms's Hungarian Dances, her sister, Bertha, rendering the pianoforte accompaniment. The vocalists included Miss Jessie King, Mr. Franklin Clive, and Signor Maggi.

THE Clapton Philharmonic Society gave its second Concert this season, at Clapton Park Congregational Church, on the 20th ult. The programme included Mendelssohn's "Athalie" and Gounod's "Gallia." The solo vocalists were Madame Isabel George, Miss Florence Monk, and Miss Ethel Bevans, the illustrative verses in "Athalie" being recited by Mr. Charles Fry. The accompaniments were played by a capable orchestra, led by Mr. George Palmer, with Mr. Charles E. Smith at the organ, and the choir sang with precision and effect, the performance being ably directed by Mr. John Jefferys.

MISS FELICIA HOWARD gave a Song Recital, on the 21st ult., at Queen's (Small) Hall, when her skill and versatility were well shown in vocal pieces by Grieg, Frances Allitsen, Liszt ("Lorelei" and "The King of Thule"), Godard, Massenet, Tchaikowsky, and Gounod. Miss Howard is a refined and intelligent singer, whom we shall hear again with pleasure. Mr. Wm. Nicholl contributed two songs with customary charm and finish, and pieces for violin and pianoforte were contributed respectively by Messrs. Siegfried Jacoby and Septimus Webbe. The accompanists were Mr. Louis N. Parker, Mr. Algernon Lindo, and Miss Allitsen.

THE prospectus of the Brighton and Hove Choral and Orchestral Society announces the usual three Concerts during the year. The first, which took place on the 21st ult. and is noticed elsewhere, was a "Parry" Concert and included that composer's "Job," the English Symphony, and "Blest Pair of Sirens"; the second Concert, on June 13, will be in commemoration of Purcell; the final Concert, in December, will be a "Stanford" Night, including the "Voyage of Maeldune" and "The Revenge." An extra Concert will be given in October as a "benefit" to Dr. F. J. Sawyer, the talented Conductor of the Society.

MR. FOUNTAIN MEEN gave an interesting Organ Recital at Union Chapel, Islington, on the 12th ult., with the valuable assistance of Miss Alice Simons, Mr. Henry Lewis (violin), and Mr. Walter Morrow (trumpet). The programme included Dr. Warwick Jordan's fine Duo Concertante for organ and trumpet, an Andante and Rondo for organ and violin by Sir G. A. Macfarren, and an Adagio by Merkel for the same instrument. Mr. Meen's solos were "Allegro moderato" by Dr. E. J. Hopkins, "Allegro cantabile" from Widor's Fifth Symphony, and "Concert Fantasia" by the late Sir R. P. Stewart.

SIR JOSEPH BARNBY was the recipient, on the 23rd ult., of a silver salver and autograph album from the Professors of the Guildhall School of Music, in token of their appreciation of his work as Principal of the School, and also as an expression of their satisfaction at his complete recovery from his recent severe illness. The album, which contains the signatures of the Professors, is illustrated by etchings of the scenes of Sir Joseph's most successful work—York, Eton, the Albert Hall, and Guildhall School of Music.

THE Denmark Place Choral Society gave an excellent performance of Handel's "Acis and Galatea" and Niels Gade's "Erl-King's Daughter" on the 1st ult., at the Lecture Hall, Denmark Place Chapel, Camberwell. Miss Emma Fenn, Miss Ella Thomson, Mr. Fredk. Williams, and Mr. Frank Swinford sang the solos with due effect, and Mr. W. E. Curtis conducted with his usual skill. Mr. Frank Grant and Mr. H. C. Warrington, at the harmonium and pianoforte respectively, rendered the accompaniments in an effective manner.

THE City Bohemians, another of the associations rapidly increasing in number that find in the exercise of music a bond of fellowship, gave their first "Ladies' Night" on February 25, in the Council Chamber of the Holborn Restaurant. The programme was of a miscellaneous character and calls for little comment beyond that it admirably fulfilled its purpose, thanks in great measure to the artistic singing of Miss Edith Hands, and Mr. Charles Copland, and the diverting recitations of Mr. A. Newark and Mr. H. Goring.

THE last for the present season of the Popular Chamber Concerts given by Mr. Joseph Ivimey, at the Assembly Rooms, Surbiton, took place on the 9th ult. The programme included Brahms's Trio (Op. 40), for horn, violin, and pianoforte, and Beethoven's Septet (Op. 20), for wind and strings. The performers were Mr. Joseph Ivimey (violin), Mr. Alfred Hobday (viola), Mr. A. Blagrove (violinello), Mr. C. Hobday (bass), Mr. E. Hall (clarinet), Mr. W. H. Hall (bassoon), Mr. A. Borsdorf (horn), and the vocalist was Madame Alice Gomez.

MISS ANNIE WATKINS gave her second annual Concert, at the Camden Athenæum, on the 8th ult. The Concert-giver, who sang Roeckel's "Green Isle of Erin," Cowen's "Promise of Life," and "O mio Fernando," was heartily

applauded. She was assisted by Miss Emily Davies, Mr. Miles Mole, Mr. F. St. John, Mr. A. Miatt (violin), and Mr. Gustave Markt (pianoforte). Mr. Charles Fry gave several recitations, notably "The story of a faithful soul," with Mr. Stanley Hawley's music, in which he was ably accompanied by Mr. Gilbert R. Betjemann.

MR. JOHN MATTHEW ENNIS recently passed his examination for the degree of Doctor in Music, at the University of London, and on February 23 his exercise was performed in the Lecture Theatre of the University. The subject chosen was the 46th Psalm, "God is our hope and strength," which the composer has written for contralto solo, chorus, and orchestra. There was an orchestra of about fifty performers, led by Mr. G. H. Betjemann and a large chorus, the solos being sung by Miss Gertrude Bevan. The work was received with much favour.

A CONCERT was given by pupils of Mr. Arthur O'Leary at the Queen's (Small) Hall on the 9th ult. Those who took part were the Misses Harlow, Stibbs, C. Coe, Elsie Cane, Beatrice Shaw, E. Wilson, Mrs. A. A. Needham, and Mr. C. W. Cole. A prominent feature was the excellent performance of Sterndale Bennett's charming Trio in A major, by Miss L. Haselden, assisted by Miss Katherine O'Leary (violin) and Mr. F. A. Williams (violinello). Miss Frederica Taylor and Miss Lucie Johnstone contributed songs, and Mr. Stanley Hawley accompanied.

AT the weekly Lenten Services at St. Mark's, Kennington, selections from Gounod's "Mors et Vita" have been given, with organ and full orchestra, on the 6th and 20th ult. Mr. Hamilton Robinson presided at the organ; Miss Georgina Tear, Master Wilson, and Messrs. Jemmett and John Davis were the principal soloists. On the 13th ult. Stainer's "Crucifixion" was given, when Mr. F. M. Taylor presided at the organ and Mr. Warren Tear conducted.

SIGNOR RANDEGGER gave, on Ash Wednesday, another excellent proof of the capabilities of the instrumental force over which he rules at the Imperial Institute. Bizet's engaging suite "Jeux d'Enfants," a Haydn Symphony, and other pieces were meritoriously played and greatly appreciated by a large audience. The effective singing of Madame Sapio and the brilliant pianoforte playing of Mr. Septimus Webbe were also enjoyable features of the evening.

MISS EDITH PURVIS gave a successful Pianoforte Recital at St. Peter's Hall, Brockley, on February 28. The programme included selections from Dvorák, Schumann, Chamade, Grieg, Chopin, Raff, Liszt, Godard, and Beethoven. Miss Purvis was repeatedly applauded, and was, perhaps, heard at her best in two pieces by Godard and Beethoven's Sonata (Op. 81). Miss Gertrude Wood and Mr. Arthur Wilson were the vocalists, and Miss Edith Peppercorn accompanied.

AT Messrs. Gilbert King and Alexander-Louis's Concert, at Balham, selections from "Maritana" were well rendered by Messrs. Gilbert King and Beaumont, Miss Jessie Browning, and Madame Eugénie Morgan, who sang the part of *Maritana* at a moment's notice, through the illness of Madame Adelaide Mullen. The duet from "Cavalleria Rusticana," sung by Mdlle. Vera and Mr. Alexander-Louis, was much applauded. Mdlle. Schlesinger has a fine voice and shows great promise.

THE lady vocal pupils of Mrs. Carlisle-Carr gave a Concert, on the 21st ult., at the Salle Erard. A number of young singers, more or less gifted with voices worthy of cultivation, gave pleasing testimony of the good method pursued by Mrs. Carlisle-Carr, and the rendering of some part-songs showed her skill as a Conductor. Some flute solos, contributed by Mr. J. Lemmoné, provided agreeable variety.

THE adjudicators in Messrs. Curwen's Musical Competition have now awarded the prizes as follows: £50 for the best sacred cantata to Mr. J. Allanson Benson, of Harrogate, for his cantata entitled "Christ at Nain." £25 for the best Sunday School sacred cantata to Miss Eva M. Lennox, of Canada. £15 for the best chorus-glee or part-song to Mr. Joseph Seymour, of Dublin, for his glee "Lodore."

THE reception organised in honour of Mr. August Manns on the occasion of his seventieth birthday, and as a mark of appreciation for the services he has rendered to music in this country, has been deferred until after Easter, in consequence of his indisposition. The committee, formed under the presidency of Sir Arthur Sullivan, contains the name of every leading musician in the country, and Mr. Hermann Klein is acting as secretary.

MR. EDWIN H. LEMARE'S Organ Recitals on Saturday afternoons, at Holy Trinity Church, Sloane Street, continue to meet with well deserved appreciation. The programmes are well arranged and contain specimens of all styles of organ music. It is needless to add that in Mr. Lemare's skilful hands the capabilities of the instrument are fully revealed.

THE chief of our suburban societies, the Highbury Philharmonic, gave an admirably artistic performance of Goring Thomas's posthumous cantata "The Swan and the Skylark," on the 19th ult., with Madame Ella Russell, Miss Rose Daforne, Mr. Henry Piercy, and Mr. R. E. Miles as soloists. Mr. Gilbert H. Betjemann conducted as usual.

THE recent Bournemouth Musical Festival was sufficiently successful to warrant a repetition next year, when Sir Alexander Mackenzie's "Dream of Jubal" will be the chief feature of interest. We understand that the composer has consented to conduct the work if circumstances permit.

MISS EMILY UPTON, an accomplished pianist, gave an attractive Chamber Concert on the 20th ult., in the Queen's (Small) Hall. The Concert-giver's playing afforded her numerous audience manifest enjoyment, and the programme also contained the names of Mr. Pattison Parker and Mr. Otto Dene.

A VERY successful Invitation Concert was given at St. John's Wood, on the 3rd ult., by the choral society of the Abbey Road High School for Girls. The principal feature in the programme was Edmund Rogers's cantata "The Forest Flower," which was very favourably received. The composer conducted.

DR. CHURCHILL SIBLEY, on his retirement from the position of head of the music section at the Goldsmiths' Institute, has been presented by the members of the Institute staff with a handsome piece of plate. He was also the recipient of a gold watch from the choir and students. Both presents bear suitable inscriptions.

MR. HENRY SUCH, a young English violinist, son of Mr. Edwin Such, is to be congratulated upon the success of his playing during the past month in Leipzig, where, judging from the press criticisms, he may in future count upon always receiving a cordial welcome.

THE choir of St. Matthias's Church, Earl's Court, held its Annual Dinner at the Holborn Restaurant, on February 25. The chair was taken by Mr. Frank Braine, who proposed the health of the choir in very happy terms. A very enjoyable programme of music was performed.

THE Bonavia Hunt Musical History Prize, offered by the Academical Board of Trinity College, London, has been awarded to Mr. B. Mansell Ramsey, Bournemouth (Miss Katherine Swain, *proxime accessit*). The subject of the essay was "English Music in the reign of Elizabeth."

THE usually impressive performances of "The Redemption" have been given at St. Peter's, Eaton Square, during the Lenten season, under the direction of Mr. W. de Manby Sergison.

THE Sarasate Concerts, one of which will be orchestral, will take place at St. James's Hall on Saturday afternoons, June 1, 8, 15, and 22.

WE are glad to hear that considerably over £1,000 was realized at the Benefit Concert on behalf of the widow and orphan children of Eugène Oudin.

THE Royal Italian Opera season will open on Monday, May 13.

MR. KES, the Amsterdam *chef d'orchestre*, has been appointed Conductor of the Scottish Orchestra.

MADAME HOPE GLENN has accepted a professorship of solo singing at Trinity College, London.

OBITUARY.

WITH much regret we record the death, on February 26, of the Rev. FLOOD JONES, the highly-esteemed Precentor of Westminster Abbey. He had been connected with the Abbey for thirty-eight years, becoming Deputy-Minor Canon in 1857, Minor Canon in 1859, and holding the post of Precentor since 1868. He was also subsequently appointed Priest in Ordinary to the Queen, and had been vicar of St. Botolph's, Bishopsgate, since 1876. In his capacity of Precentor, Mr. Flood Jones's high musical attainments enabled him to take a keen and highly beneficial practical interest in his work, his special care being bestowed upon the arrangement of the musical services and the maintenance of the admirable organisation of the voluntary evening service choir, in both of which directions he was entirely successful. The reverend gentleman died somewhat suddenly, at his residence in the Cloisters, Westminster Abbey, of an attack of influenza, followed by bronchitis, and, in accordance with an offer made on the part of the Dean and Chapter, his remains were buried in the Cloisters, thereby fulfilling the frequently expressed desire of the deceased that his body should rest in the vicinity of his beloved Abbey.

THE Rev. EDMUND VENABLES, Precentor and Canon-Residentary of Lincoln Cathedral, died at his residence, on the 5th ult., of influenza, aggravated by other complications. The deceased, who was in his seventy-sixth year, was a graduate with honours of Pembroke College, Cambridge, and enjoyed a considerable reputation as an archaeologist. He was appointed to a Canonry and the Precentorship of the Cathedral in 1867. As Precentor it was his desire to make his office a reality, and to do all in his power to raise the character of the Cathedral services.

WITH the death, on the 6th ult., of HENRY LAZARUS, another witness to English musical traditions during the earlier part of the century has passed away. He was, in the opinion of many, the most accomplished clarinetist which this country has produced, his playing being characterised by fulness and beauty of tone and an unerring technique. And these qualities he had retained to a remarkable degree when, in May, 1892, he gave his farewell concert at St. James's Hall, previous to his retirement from public life, he being then in his seventy-eighth year. Mr. Lazarus was born on New Year's Day, 1815, and at an early age began his study of the clarinet under Blizard, then bandmaster of the Royal Military Asylum, Chelsea; afterwards continuing under Charles Godfrey, the elder, at that time bandmaster of the Coldstream Guards. In 1838 young Lazarus was appointed second clarinet at the Sacred Harmonic Society's Concerts, and two years later, on the death of Willman, he obtained the post of principal clarinet at Her Majesty's Theatre. From that period onward he took the leading position as a clarinet player at the principal London concerts and provincial musical festivals. The deceased artist was for nearly forty years principal professor of his instrument at the Royal Academy of Music, and was also for a number of years one of the teachers at the Military School of Music at Kneller Hall.

IGNAZ LACHNER, the last surviving of the three gifted musical brothers (Franz and Vincenz being the two others), died at Hanover, on February 25, in his eighty-eighth year. He was born at Rain, in Bavaria, and at the age of fifteen obtained the post of a first violinist at the Isarthor Theatre of Munich. In 1826 he joined his brother, Franz, at Vienna, where he became organist of the Evangelical Church, and subsequently, in conjunction with his brother, a conductor at the Kärnthner Theatre. In 1831 Ignaz left the Austrian capital for Stuttgart, where he had been appointed musical director of the Court of Württemberg, a position which eleven years later he exchanged for a similar one at Munich. Having resigned the latter post in 1853, he occupied successively a first capellmeistership at the theatres of Hamburg, Stockholm, and finally at Frankfort-on-Maine, retiring into private life in 1875. Ignaz Lachner was a prolific contributor to every department of musical composition, including the operas "Der Geisterthum" and "Loreley," and some characteristic operettas or vaudevilles, written in the Swabian dialect.

ALFRED GERMAN REED died on the 10th ult., aged forty-nine. Mr. Reed was the only son of Mr. and Mrs.

German Reed, and possessed remarkable gifts as an eccentric comedian—gifts which were widely appreciated by the frequenters of St. George's Hall.

With much regret we have to announce the death of RICHARD CORNEY GRAIN, which took place on the 16th ult. Mr. Grain was born in 1845, and began life as a barrister, being called to the Bar in 1866. His musical and mimetic gifts, however, were so remarkable, that he was soon induced to become a public entertainer. His association with the German Reeds dates from 1870. Mr. Grain was as much a favourite with his friends as with the public, and his loss will long be keenly felt.

Those who are old enough to remember the magnificent Shakespearian productions of Mr. Macready, at Covent Garden, will recall with delight the grace of PRISCILLA HORTON as the "dainty spirit" *Ariel*—floating with the aid of invisible wires, a piece of stage mechanism quite novel at that time—and in other Shakespearian characters. The decease of this lady—known to the staid frequenters of the entertainments at St. George's Hall as Mrs. GERMAN REED—has, alas, completed the triple list of deaths in connection with the German Reed combination. Mrs. Reed passed away from the drama of life on the 18th ult., at the venerable age of seventy-seven; she had already passed from the mimic stage in 1879.

We have also to record the following deaths:—

On February 19, ERNEST BURTON, a well-known and esteemed violoncellist in the leading London orchestras. He was born at Norwich of a musical family, and studied with distinction at the Royal Academy of Music. He had only attained his thirty-third year.

Professor FERDINAND SIEBER, a well-reputed vocal teacher and composer of songs, on February 19, at Berlin, in his seventy-third year.

ALFRED TILMAN, the gifted Belgian composer of choral works, notably of a *Te Deum* and a *Requiem*, on February 20, at Brussels, aged forty-seven.

EDOUARD TRICOT, flute virtuoso, and professor of that instrument at the Brussels Conservatoire, on February 22, aged sixty-three.

PHILIPPE JOSEPH CORNÉLIS, for many years the highly-esteemed and successful professor of singing at the Brussels Conservatoire, among whose pupils were Mesdames Lemmens Sherrington and Lauters, on February 26, at Brussels. He was born at Namur in 1816, and in the earlier part of his career had obtained considerable reputation in the Concert-room as a tenor singer.

On the 4th ult., at Blackheath, WILLIAM COX BENNETT, aged seventy-four. A brother of Sir John Bennett, he was known as a writer of words for songs, one of his most important collections being "Songs for Sailors," set to music by the late J. L. Hatton.

In New York, early in February, Miss FAUSTINA HASSE HODGES, the daughter of the late Edward Hodges, Organist of Trinity Church. She was formerly organist of one of the largest churches of Philadelphia.

On the 17th ult., at his residence at Huntingdon, WILLIAM GRAVES, a gifted and promising young musician.

DANIELE BORIOLI, for many years the able *impresario* of the Teatro Regio, Turin, at that town, on the 9th ult.

On the 10th ult., at Windsor, FREDERICK MARRIOTT, the oldest Lay-Clerk at St. George's Chapel. He was eighty-two years of age, and had been an alto singer in the choir for about half-a-century.

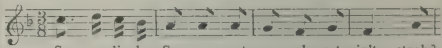
in this respect; and a perusal of your account of Sir A. C. Mackenzie's recent lecture (*THE MUSICAL TIMES*, March, p. 164) tends to confirm that impression. But my reason for writing to you is to point out (what must be obvious to everybody who has even a slight acquaintance with German folk-music) that your correspondent is entirely in error in declaring "that Humperdinck never dreamt of taking or adapting existing melodies, but that they are absolutely his own inspiration." One example is sufficient to prove this. *Gretel's* charming little song at the beginning of the second "picture" (p. 60, pianoforte score)—



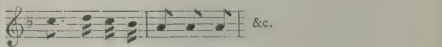
is note for note the "Ringel-tanz," which is to be found not only in German collections of folk-music, but also in such books as Mr. Walter Crane's "The Baby's Bouquet" (p. 49), the text beginning "Es regnet auf der Brücke, und ich werd nass."—Yours, &c.,

ROBIN H. LEGGE.

P.S.—Since the above was written I have come across the following extract, translated from a paragraph in the *Neue Musik-Zeitung*:—"Jacques-Dalcroze's 'Janie' will hardly meet with the same success as that of another idyll, Humperdinck's 'Hänsel und Gretel.' Humperdinck has accomplished precisely what the Swiss composer has neglected. He has turned national songs, gay tunes, to the best account," &c. Thus in Germany, the native land of "Hänsel und Gretel," the same praise is awarded to Humperdinck for his choice of National folk-songs as is given by the English critics. And again, the first song in the opera is (words and music alike) an old Brandenburg folk-song which opens thus:—



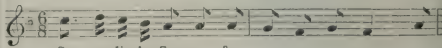
Su - se, lie-be Su - se, wat ru - sch - est in't stroh?



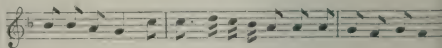
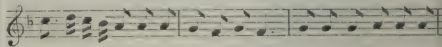
Dät sind die le - we Gös-kens.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have only just read Mr. van der Straeten's letter in this month's *MUSICAL TIMES* anent "Hänsel und Gretel," and I cannot help wondering how one, usually so accurate, could have committed the grievous blunders of which this letter is full. To begin with, he says: "The opening song of 'Hänsel und Gretel' has been declared to be a reminiscence of 'Ach du lieber Augustin,'" and continues, "that it has really nothing in common with it but the first five notes." Well, for one thing, nobody who knows the old German tune can help being reminded of it on hearing that opening song; but Mr. van der Straeten apparently does not know that "Suse, liebe Suse"—the actual words and music of the song—is one of the most popular German Nursery Rhymes. If he will trouble to look into a collection of German folk-songs published by Litloff, he will find the following:—



Su - se, lie-be Su - se, &c.



which, so far from having only five notes in common with it, differs in hardly more than five notes from the opening song.

I have not had time to go thoroughly into the matter, but opening the score at random I find, on page seventy-three, in the first scene of Act ii., a song which every

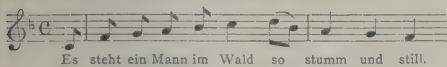
CORRESPONDENCE.

"HÄNSEL UND GRETEL."

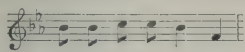
TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Surely your correspondent, Mr. van der Straeten, is unnecessarily perturbed in spirit by the *obita dicta* of those "writers and critics" who have declared that Herr Humperdinck utilized popular melodies in his beautiful opera "Hänsel und Gretel." Until I read his letter in your last issue I was under the impression that Humperdinck was eulogised rather than condemned for his action

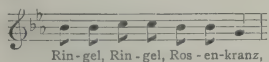
German child that ever went to a Kindergarten or elementary school knows by heart—both words and music:



Again, the *Witch's*—



is a well known tune, used with various words, but principally as—



Will Mr. van der Straeten still contend, I wonder, that all the melodies in "Hänsel und Gretel" are Humperdinck's own inspiration?

And now, in conclusion, may I ask one or two questions?

(1.) Can the introduction into an opera or other work of a tune which has been common property for ages past be called a plagiarism? If so, then Meyerbeer and Wagner were plagiarists when they used Luther's Chorale in their "Huguenots" and "Kaisermarsch" respectively; Schumann, when he introduced "The Marseillaise" in his "Two Grenadiers"; Flotow, when he used "The last Rose of Summer" in his "Martha." Could not such a charge be brought with much greater justice against a melody which so closely imitates another that, without being actually like it, is yet felt by everybody to have its origin in it? And, if this is so, then it is Mr. van der Straeten, and he alone, who, through his letter, stamps Humperdinck as a plagiarist.

(2.) Has anybody ever thought of blaming Humperdinck for using these well known tunes in his work? Not to my knowledge. Everybody, on the contrary, will admit that it would have been distinctly against the very spirit of his work had he attempted to set new music to lines which, with their respective melodies, have been known to, and beloved by, every German from times immemorial.

I am, Sir, faithfully yours,

14, Carlton Hill, N.W.

GUSTAV ERNEST.

ORPHEUS GLEE SOCIETIES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am closely associated with the Workington Orpheus Glee Society, but although the word "Glee" is attached it has not, up to the present, any significance, because we have performed nothing but sacred works. At present the Society has Gaul's "Holy City" in hand. The composition of the Society is boys with unbroken voices, soprano and alto; young men, bass and tenors. I am very much interested to know if such a choir is in existence so constituted for the purpose of performing works such as I have named, and I would take it as a great favour if you could ascertain this fact through the columns of your valuable paper.—Faithfully yours,

March 17, 1895.

R. THEXTON.

PURCELL'S TE DEUM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will not one of our Festivals do honour to Purcell by including his Te Deum in D in its programme? When the new edition, which I have prepared from the original autograph score, is published, it will, I am sure, surprise many musicians who have hitherto thought Boyce's version was a fair representation of Purcell. Let any one refer to "We believe that Thou shalt come," if they wish to see how Boyce ventured to re-harmonise and spoil Purcell.

Yours very truly,

J. F. BRIDGE.

The Cloisters, Westminster,
March 22, 1895.

RECENT DISCOVERIES IN EARLY ENGLISH MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—At the last meeting of the Sussex section of the Incorporated Society of Musicians, Mr. H. Davey read a paper on "The Recent Discoveries in Early English Music," and quite astonished us all by what he said. He read extracts from German musical journals telling us many things about English music, one of which was that polyphony was invented by the Englishman, John Dunstable; and also exhibited the first part of a "History of Music in England," written by a German. May I suggest that any information on this subject, whether relating to new discoveries or to known facts, would probably be most welcome to many readers of THE MUSICAL TIMES. That the Germans gave us the credit of such importance in musical history was news to me, and I think it would be news also to most English musicians.—Yours faithfully,

GEORGE LANGLEY.

Eastbourne, March 20, 1895.

[Our comments on this letter will be found on page 230.—
ED. M.T.]

TO CORRESPONDENTS.

Notice of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A SUBSCRIBER.—The works most suitable for your requirements are to be found in Novello's Series of Music Primers; Ralph Dunstan, on Bases and Melodies (there is also another work on the latter subject likely to be issued before long); James Higgs, on Modulation; E. Pauer, on Musical Forms.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHFORD, KENT.—An excellent performance of Mendelssohn's "Elijah" was given, on the 14th ult., by the choral and orchestral societies of this town, the solos being taken by the members. Dr. Wilks conducted with his usual skill.

BACUP.—Mr. Charles Nuttall gave an attractive Piano-forte Recital on the 12th ult., in the Mechanics' Hall, and played a comprehensive selection from the writings of Mendelssohn, Chopin, Raff, Rubinstein, and Liszt with much facility.

BRIGHTON.—The patriotic scheme of the Brighton and Hove Choral and Orchestral Society deserves the heartiest support. The first Concert of the proposed three, to be devoted to the works of leading English musicians, was given on the 21st ult., when the programme was entirely drawn from the writings of Dr. Hubert Parry, and consisted of "Job," the "English" Symphony, and "Blest pair of Sirens." The soloists were Mr. Edward Branscombe, Mr. Paul England, and Master Sterndale Bennett, and the choral numbers were excellently sung by the choir, under the able conductorship of Dr. Sawyer.

CAYTHORPE (NEAR GRANTHAM).—The Caythorpe and Fulbeck Choral Society gave an excellent performance, on the 15th ult., of "Elijah," in the Parish Church. The soloists were Miss Jessie Hotine, Miss Mary Willis, Mr. Dunkerton, and Mr. Charles Ackerman. Mr. H. R. Dickenson presided at the organ, Mr. S. Powell at the pianoforte, and Mr. Edmond Royds conducted.

DUNDEE.—Messrs. Paterson and Sons held the fourth and last of their present series of Scottish Orchestral Concerts on the 7th ult. The programme was entirely devoted to the works of Wagner, and included, besides the purely orchestral pieces, *Wolfram's Address*, Act ii., from "Tannhäuser," and *Hans Sachs's Monologue* from "Die Meistersinger," sung by Mr. Henschel. The Concerts have been excellent throughout, and are deservedly becoming more and more popular.—On the 8th ult. M. Siloti gave a Pianoforte Recital, and once more proved himself to be a pianist of very great ability.—A successful Chamber Concert was given on February 22, by Miss Frida Scotta, who was ably assisted by Miss Lalla Miranda (vocalist), Mr. Stirling Paterson (violinist), and Mr. Francis Gibson (pianist). Miss Scotta's playing was admirable, and deserves nothing but praise.

EASTLEIGH.—The Temperance Choral Society, assisted by the Orchestral Society, gave a miscellaneous Concert, on February 28, in the New Drill Hall, under the conductorship of Mr. W. G. Hedges. Songs were contributed by Miss C. O'Neil, Miss B. Harding, the Rev. G. Corin, and Mr. F. Read; and the part-music sung by the choir included Bishop's glees, "The cloud-capt towers" and "Foresters, sound the cheerful horn." Miss M. Chalkley was the accompanist.

GRAVESEND.—The fifty-first Concert of the Gravesend and Milton Choral Association was given at the New Public Hall, on February 26, when an interesting miscellaneous programme was performed before a crowded and enthusiastic audience. The vocalists engaged were Madame Fanny Moody, Miss Lily Moody, Mr. Edward Lloyd, and Mr. Charles Manners. M. Johannes Wolff's violin solos were greatly appreciated and the chorus of the Association, 150 in number, sang some part-songs, notably Mr. Eaton Fanning's "Daybreak," in a manner that reflected the highest credit upon the Conductor, Mr. Charles R. Green. Mr. Howard Moss accompanied throughout the evening. At the next Concert, which will take place on the 24th inst., Sullivan's "Golden Legend" will be performed with a full orchestra.

HONG KONG.—Mr. C. F. A. Sangster, Organist of St. John's Cathedral, has resigned that appointment after thirty-five years' service.

HOVE.—Mr. Robert Taylor's annual Concert, which took place on February 19, in the Town Hall, was one of the most successful he has given. The programme included Barnett's cantata "The Ancient Mariner," King's setting as a part-song of "Go, lovely rose," German's suite of dances from his music to "Henry VIII.," and Mendelssohn's *Capriccio Brillante* in B minor (Op. 22), the solo part of the last-named being effectively rendered by Mr. Starnes. The vocalists were Miss A. Holman, Miss E. Hands, Miss H. Taylor, Miss P. Turner, Mr. Hunnybun, and Mr. P. Cooper.

ILFRACOMBE.—A successful Concert of sacred music was given, on the 12th ult., in the Runnicleave Hall, by the Choral Society, under the able conductorship of Mr. J. T. Gardner. The principal work performed was Mendelssohn's "Hymn of Praise," which was admirably interpreted, the solos being effectively sung by Miss K. Cherry and Mr. S. Harper. A choral march, entitled "The timbrel's sound," by Mr. A. E. Willshire, and Mr. Gardner's setting of the hymn, "O worship the King," were much admired. The orchestra gave an excellent rendering of the Symphony and lent valuable assistance in the accompaniments of Mendelssohn's work.

KING'S LYNN.—Sir Walter Parratt opened, on February 25, the fine organ in St. Margaret's Church. The original instrument, built in 1744 by Snetzler, has been as far as possible preserved, but it has now been greatly enlarged and entirely rebuilt by Messrs. Wordsworth.

KINGSTON-ON-THAMES.—An excellent rendering of Stainer's "St. Mary Magdalen" was given, on the 7th ult., by the members of the Choral Society, in All Saints' Parish Church. The soloists were Miss Marion Perrott, Miss

Kirkby Lunn, Mr. W. Green, and Mr. John Sandbrook. Mr. Edwin Stephenson (Organist of Sunningdale Parish Church) presided at the organ and Mr. A. P. Alderson conducted.

KINGSTOWN (IRELAND).—Miss Corry-Tandy gave an attractive Concert on the 9th ult., in the Town Hall. Miss Corry-Tandy's brilliant pianoforte playing was a feature of the evening, and the violin performances of Mr. P. Delaney were also greatly appreciated. Songs were contributed by Miss A. Elsner, Mrs. Bewley, Mr. Cantrell, and Mr. L. E. Steele. Mr. C. Wilson was an able accompanist.

LEICESTER.—A most effective performance of Dr. Hubert Parry's Oratorio "Judith" was given, on the 14th ult., in the Temperance Hall, by the Philharmonic Society, under the able direction of Mr. H. B. Ellis. Great praise is due to the choir for the precision and intelligence with which the choruses were sung, and to the excellent orchestra led by Mr. G. H. Betjemann. Full justice was done to the solos by Madame Ella Russell, Miss Clara Butt, Mr. Iver McKay, Mr. Daniel Price, and Masters Sterndale Bennett and Victor Lawrence, and the work received a most hearty reception.

LEYTONSTONE.—On the 18th ult. the Choral Society sang Mendelssohn's 13th Psalm and other music, at a special Lenten Service, held in St. Columba's Church. Mr. Henry Ridding was the organist, and a contingent from the Leytonstone Orchestral Society accompanied.

MADRAS.—The first of a series of Pianoforte Recitals was given, on February 6, by Mr. Wallace Misquith, at the Misquith Rooms. The talented pianist was ably assisted, vocally, by Miss Misquith, Lord Douglas Compton, Colonel Fane Sewell, and Mr. Morse. The Concert attracted a select and appreciative audience, and proved a distinct and encouraging success.

MATLOCK.—The Choral Society gave its last Concert for the season on the 14th ult. The programme was miscellaneous (sacred and secular). The choir, under the direction of Mr. William Wright, displayed great efficiency and finish in its singing of Gaul's "The Singers," Gounod's matchless "Ave Verum," Sydenham's "Hail, golden morn.," and the concluding piece, Gounod's "Kermesse," from "Faust." Miss Maggie Jaques was recalled for her rendering of "With verdure clad," and the other vocalists, Miss Amy Kirk, Mr. Mercer, and Mr. Frank Kirk were equally successful. The Misses Crossley contributed harp and violin solos and duets with much acceptance.

NEWPORT.—An excellent performance of Gade's "Erl-King's Daughter" was given on February 25, in the Albert Hall, by Mrs. Morris's mixed choir, which includes the popular Gwent Ladies' Choir. The accompaniments were played by an orchestra, which also performed the Overture to Handel's "Occasional" Oratorio. The solos in the cantata were sung by Mrs. Lewis, Miss K. F. James, and Mr. W. Edmonds; and in the second part of the programme able assistance was rendered by Miss L. Jones, Mr. R. Morris, and the Gwent Ladies' Quartet.

PERTH.—Two successful Concerts have been given during the past month. Mr. Richardson's Choral Society, for the Concert performance of "Maritana," engaged the services of Madame Fanny Moody, Mr. Charles Manners and party for the solos. A small but efficient orchestra, led by Mr. Daubmann, was also provided. The second Concert was that of Miss Steele's Select Choir, a party of twenty-eight voices, by whom part-songs were sung in a praiseworthy manner.

PETERBORO'.—The Orchestral Society conducted by Dr. Keaton gave a successful Concert in the Theatre Royal, on February 28. The most important works performed were Haydn's Twelfth Symphony and Mozart's Pianoforte Concerto in D, the solo part of the latter being rendered by Mr. G. Patman. Miss A. M. Holloway greatly pleased her audience by her violin playing, and songs were sung by Mrs. L. B. Foster and Mr. J. B. Smith.

SIDCUP.—On the 19th ult. Mr. W. H. Gill read a paper, at a meeting of the Literary and Scientific Society, entitled "Pictures from Manxland," in which he gave a most interesting account of the national music of the island. Examples were sung by Miss Dora Gill, and several dance tunes played by a small orchestra, consisting of Mr. E. H. Homan, Herr Grimm, Mr. T. Gundry, and Mr. Gill.

SOUTHAMPTON.—An interesting Ballad and Instrumental Concert was given at West Southampton, on the 12th ult., by Miss Alice Newman. Miss Ada Loaring, Miss R. Parmenter, Mr. S. Gilbert, and Herr Stoll were the vocalists. Pianoforte and violin pieces were played by Miss Winifred Walsh and Master W. Ashford.

SOVERBY BRIDGE.—A successful performance of Cowen's "Rose Maiden" was given last month in the Town Hall by the Choral Society, under the conductorship of Mr. H. Gaukröger. The solos were effectively sung by Miss K. Shields, Mrs. S. Cragg, Mr. T. Buckland, and Mr. D. Billington. Mr. J. Foulds was the accompanist.

TAVISTOCK.—The Choral Society, consisting of about eighty members, under the energetic direction of the Rev. E. C. C. Wilson, gave, on February 25, in the Town Hall, a much appreciated Concert, which included a performance of Bennett's cantata "The May Queen." The principal soloists were Mrs. J. H. Mason, Miss Sims, Mr. J. D. Trotter, and Mr. W. S. Milford. Miss E. Sims and the Rev. W. H. David played the accompaniments.

WOLVERHAMPTON.—Much interest attached to the Concert given on February 26, in the Agricultural Hall, by the Festival Choral Society. The programme contained a new cantata entitled "The Black Knight," by Mr. Edward Elgar, performed on this occasion for the first time; Gade's "Psyche"; *Saul's* Dream from Dr. Hubert Parry's "King Saul"; and an excerpt from Dr. Heap's "Maid of Astolat." The new work, conducted by the composer, made a very favourable impression, and was effectively interpreted by a chorus and band of about 250 performers. The solo vocalists were Miss Maggie Davies, Miss N. Pritchard, Mr. W. Molineaux, and Mr. Frangcon-Davies.

ORGAN APPOINTMENTS.—Mr. Caleb Guest, Organist to the Primitive Methodist Church, Shenstone, Halesowen.—Mr. A. G. B. Archer, Organist and Choirmaster to the Church of St. Peter, Pembury.—Mr. Frank Hollis, Organist and Choirmaster to St. Mary's, Berkeley Square.—Mr. Percy Keeble, Organist and Choirmaster to St. Bartholomew's, Gray's Inn Road.—Mr. T. Hatson Wright, Organist and Choirmaster to Dundalk Parish Church.—Mr. R. Vinen Stanley, Organist and Choirmaster to the Parish Church, Romford, Essex.—Mr. Louis Hamand, Organist and Choirmaster to the Parish Church, Hillingdon.

CHOIR APPOINTMENTS.—Mr. S. Malcolm Boyle (Tenor), to St. George's, Windsor.—Mr. Edgar Critchley, principal Alto to St. Mary Magdalene, Paddington.—Mr. Charles Hinchliff, Bass Soloist to St. Andrew's, Wells Street.—Master Turnbull Sinclair, Soprano Solo Boy to the Brompton Oratory.

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DURING THE LAST MONTH.

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In these short songs the Composer has tried to give expression to some of our deeper feelings or questionings—such songs as one might sing to oneself, when in the mood, or to some intimate friends.

The Composer is indebted to H.R.H. The Princess Louise (Marchioness of Lorne) for the drawings representing respectively Shadow and Sunshine, graciously designed for these two Volumes by Her Royal Highness.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1895.

THE INFLUENCE OF HENRY PURCELL ON HANDEL, TRACED IN "ACIS AND GALATEA."

By E. D. RENDALL.

I was engaged a few days ago in rehearsing the final chorus of Purcell's "Dido and Æneas" when a strange feeling of familiarity oppressed me. I seemed to know the phrases in a slightly different shape, and I searched my memory for the source from whence this impression proceeded. It suddenly flashed on my mind—"Mourn, all ye muses," in Handel's "Acis and Galatea." On turning up the chorus in question I found the apparent similarity, and yet how slight to all appearance it is. Here the passages are, side by side:—

"WITH DROOPING WINGS."

PURCELL.

Keep here, here your watch, &c.

nev-er, nev-er, nev-er. nev-er part.

Detailed description: This block contains musical notation for Purcell's piece. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are written below the staves.

"MOURN, ALL YE MUSES."

HANDEL.

No more, no more,

Detailed description: This block contains musical notation for Handel's piece. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The melody is characterized by wide intervals, starting with a half note G4 and moving to a half note E5. The bass staff provides a simple harmonic accompaniment. The lyrics are written below the staves.

I have designedly put this comparison forward before any other, because I desire to free myself from the suspicion of trying to put upon Handel any accusation of plagiarism. My intention is rather to attempt to trace the legitimate influence which English music, as summed up in the works of the greatest genius of the epoch, would naturally have on the early years of a man like Handel. It is impossible to suppose (despite his contemptuous remark in later years, "when he came to England, there were some good players, but no composers") that he did not know and revere Purcell. Consciously, or unconsciously, he assimilated something of all the great and noble work which fell in his way, and none was greater or more remarkable for its amazing originality than this which he found in the land of his adoption.

The casual likeness which my memory constructed between the choruses quoted above set me considering the subject further. Although they are in different time, and nowhere exactly parallel in harmony, there is a likeness in feeling. The detached cadences give a similar pathetic effect, and somehow it is just that key of pathos which is characteristic of Purcell and of no one else to the same extent.

Now "Acis and Galatea" is the work of all others where we should expect to find such traces. Dating, of course, from Handel's early years in England, it was a new departure for him. He had written a pastoral in Italy on exactly the same subject, but in the employment of the chorus and general dramatic treatment this work is entirely new, and from the first page to the last entirely different.

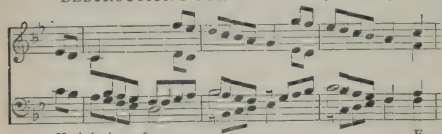
To what shall we attribute this change of style, if not to Handel's new surroundings? The essential characteristics of Purcell's secular music are its dramatic and emotional qualities. The special strength of English music has always been the chorus. Not to quote further, "Dido and Æneas" (although called an opera) is an exactly similar work to "Acis and Galatea." Both have been performed as concert serenatas, and both have been produced on the stage as operas. It would supply, therefore, just that experience of which Handel stood in need. How far this influence was actually of importance we can conjecture only from internal evidence, which is always of a most illusory character; but it is with this idea that I propose to go through "Acis and Galatea" in detail, illustrating it from parallel passages in Purcell's secular works.

The *Sinfonia* presents no especial feature of interest, but the opening chorus is analogous in construction, though on a far broader and more effective scale, to many of Purcell's choruses.

Handel's treatment of the words "Dance and

sport" may be paralleled by the following extracts:—

"DESTRUCTION'S OUR DELIGHT" ("DIDO").

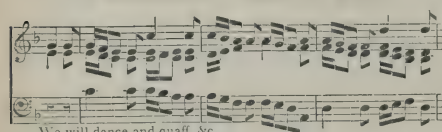


Ho! ho! . . &c.



His-sa bleeds to-night, And Carthage flames to-mor-row.

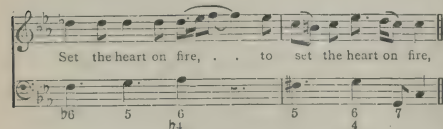
"TO WODEN'S HALL" ("KING ARTHUR").



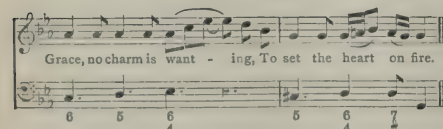
We will dance and quaff, &c.

In fact, the chorus is of that episodic type of which the most familiar example (outside Handel) is Purcell's "In these delightful pleasant groves," consisting of a broad opening, followed by short points of close imitation, and concluded by a *Coda*. The ease and simplicity of the style is a great change after the elaborate German counterpoint of the choruses of Handel's Latin Church music, and yet it does not descend to that triteness of construction which the Italian desire to glorify the solo voice at all cost often rendered necessary.

Of the solos that follow there is not much to be said. Handel's broad Italian cantilene was too well established to be modified even in respect of pathos, which was Purcell's peculiar excellence, or to suit the minutiae of English verbal expression. I fancy, however, that the English composer, had he lived to see the work, would have delighted in that curious and beautiful harmony which is twice repeated at the end of "Love in her eyes"—



Set the heart on fire, . . to set the heart on fire,



Grace, no charm is want - ing, To set the heart on fire.

In the second act it is that a new Handel is most apparent. If we compare the first three numbers, "Wretched Lovers," "I rage, I melt, I burn," and "O ruddier than the cherry," with the corresponding music of the Italian "Acis," we shall see how great is the advance in dramatic feeling.

The chorus is built up on subjects drawn from different sources. The first section is founded on a theme, claimed to be Bach's, but probably a usual motive for contrapuntal treatment. The second section, "Behold the monster Polypheme," is drawn from one of his own "Hanover" chamber duets, with which the first subject fortuitously combines.

The last section, beginning with the celebrated staccato chords, "See what ample strides," is a series of dramatic episodes, which recall English influence.

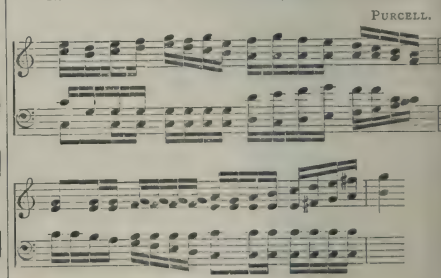
The semiquaver phrases, "The mountains nod," give the same feeling of expectant horror that the little "Frost" symphony in "King Arthur" is intended to convey, although, of course, on a far smaller scale.



The second episode, "The waves run backward," has an accompaniment to which the reiterated notes give a somewhat confused effect which is especially Purcellian.



"YE BLUST'RING BRETHREN" ("KING ARTHUR").



The peculiar treatment is obviously intentional; it gives in both cases a stormy character to the music, and is continued in the opening symphony of the next recitative, which indeed resembles still more closely the actual notes of my quotation from "King Arthur."

It reminds us of his own daring use of the "Neapolitan" sixth, of which I give an example below.

Recurring to the chorus, Handel has used the old Italian device of an accompanied roudale to good dramatic purpose on the word "roars"; the agitated "harks" are, of course, frequent in all English music of the period.

In general I believe that the dramatic crisis contained in the concluding part of the chorus and recitative of *Polyphemus* owes much to Purcell. The *furioso* is just in his "Ercles" vein and, of course, in the final phrase, "In soft enchanting accents," his actual pathetic style stands for a moment confessed. The dropping note on the word "soft" is one of his most characteristic mannerisms. If we compare the recitative with the stiff and ordinary fanfare, which introduces *Polyphemus* in the Italian "Acis," we shall see how great is the difference between the English Handel and the Italian—and Handel was himself aware of the fact. When he re-wrote the Italian *Serenata* in 1732 (twelve years after the composition of the English "Acis") he took several numbers of the later work to enlarge it. For this purpose he used none of the characteristic numbers, but only the more commonplace secondary airs; the trio, and the first and last choruses. "Wretched Lovers," "Mourn, all ye muses," "O ruddier than the cherry," and the great recitative "I rage, I melt, I burn," are conspicuous by their absence.

Now it is inconceivable that Handel should not have known how effective for their purpose these numbers were, even if he did not understand how much superior they are to the music which he did take. In fact, he shows his appreciation of their excellence by employing them as material in a modified form.

Here, for example, is the re-written recitative of the second Italian "Acis"—

The musical score is written for Basses (Bassi). It consists of five systems of staves. The first system shows a single staff with a whole rest. The second system has two staves: the top staff has a whole rest, and the bottom staff begins with a melodic line. The third system has two staves, both with melodic lines. The fourth system has two staves, both with melodic lines. The fifth system has two staves, both with melodic lines. The score is labeled "POLIFEMO." and "Av - vam".

We recognise at once "I rage, I melt," but to our ear watered and despoiled of its virility. Again, he opens his third part with a rather trivial chorus for solo voices and tutti, for which he takes the middle section of "Wretched Lovers," altered and enfeebled, to form a second part—

The musical score is for a vocal part, with the lyrics "e non sa dir perchè." above the staff. It consists of two systems of staves. The first system has two staves with a melodic line on the top staff and a bass line on the bottom staff. The second system has two staves with a melodic line on the top staff and a bass line on the bottom staff.

If it were not for the hard fact that the autograph undoubtedly belongs to 1732, we should set it down for an early Italian sketch which formed the germ of our "Acis"—as such it would be interesting, but as an improvement on "Wretched Lovers" it is intolerable.

What reason can be assigned for Handel's extraordinary treatment of his finest work? Simply that he did not consider music written for English singers suitable for Italians. Such essentially original flights must be modified and brought into keeping with Italian ideas of decorum before they could find a place in an Italian *Serenata*. We have it on the testimony of Addison that the Italian singers could see nothing in Purcell's music. They could not understand it, and therefore would not try to sing it. Matchless as their technique was, it was strictly limited. Within its own bounds it could do almost anything, beyond them it was helpless.

Handel's experience with Corelli in Italy had taught him how hard and fast these barriers of technique were. The greatest violinist of his age protested: "But, my dear Saxon, this music is in the Italian style, and I do not understand it." And what was true of a violinist was, *a fortiori*, true of singers. Handel felt that the numbers in question were a new departure. They were, indeed, the first-fruits of Handel's oratorio style, the outcome of English surroundings, and a thing quite apart from the Italian opera music required from him by the exigence of the moment and demands of Italian singing craft. To attribute this advance simply to Purcell's influence would be to ignore the rapid growth of the early years of such a man as Handel was. But beyond a doubt it was in the pages of Purcell that he could find similar dramatic ideas and aspirations, and not among the Italians. To return to "Acis"—"O ruddier

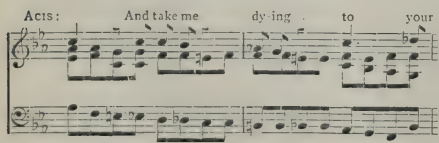
than the cherry," as the vocalisation of the bass of a two-part song, can be paralleled in Purcell's "Hence with your trifling deity," from "Timon." Unison passages of the kind are common in all Handel's bass songs (witness "O voi del Erebo" from the "Resurrezione"), but are usually varied with *cantabile*.

The roughness of this huge voice, reinforced by contrabasses in their highest register throughout, constitutes a piece of character painting as apart from the smooth and portentous execution of the Italian *Polifemo* as it is possible to conceive. The huge bellowing monster stands before us as he does in Purcell's "Timon."

The bass recitative and air, which follow, are in the same vein and have a superficial resemblance in detail to the Englishman's music. The little piece of measured air in the recitative is introduced exactly as in his great cantatas, and the syncopation of the theme of the aria is a favourite device of his. Passing over the next three airs, and the trio, in which the part of *Polyphemus* reminds us by its "Cannot, cannot bear," of Purcell's "No! No! No! No!" we come to the recitative, "Help, Galatea."

This number is developed from a similar, but longer, aria in the Italian "Acis." It will be seen how Handel has pressed the chromatic chords closer, and broken the words with inimitable pathos, in the English work—

Acis: Col san-gue len-to pal-pi-ta il mio



This sobbing, broken utterance may be paralleled in that most touching of all recita-

tives, "Thy hand, my Anna," in "Dido," or, in fact, in most of Purcell's pathetic cantatas. Chromatic passages of the kind are very common with him, particularly in such a position as this occupies at a pathetic close—

"LET ME, LET ME FREEZE AGAIN TO DEATH"
("KING ARTHUR").



CODA OF OVERTURE ("BONDUCA")



Strangely enough this recitative is not used in the edition of 1732, but the earlier form re-written.

I might further point to the soft close for strings at the end of "Mourn, all ye muses," which sounds like one of Purcell's "Ecco's," or the hornpipe which accompanies "Galatea, dry thy tears"; but the quotations already made are sufficient to show the advance in Handel's style which the acquaintance with English music initiated.

The vice of Italian music—its easy, smooth, and masterly monotony—renders most of Handel's earlier compositions valueless. Is it too much to suppose that the swift hammer-strokes of Purcell's dramatic instinct, and the overmastering passion of his emotional nature, which not unfrequently leave him stuttering and stammering on the brink of a great creation, had their effect on Handel's youth? The German brought to the task of expression a far more elaborate technique, and a refined taste which rejected the crudity of false expression and harmony intolerable from its own daring, and yet knew how to seize that element of picturesqueness and character which it contained in solution.

If I have seemed to put too great a value upon Purcell's work, it is because I feel convinced that his music contains the germ of effects far beyond his power to realise, and aspirations which are only revealed to those who see and study. That Handel's insight did so see and understand, his English works seem to me to prove, and thus he was enabled to tread the path which his predecessor had in part pointed out, and to reach the goal which the dimness of the musical atmosphere of Purcell's age had made an object of hopeless aspiration.

FROM MY STUDY.

So much was recently written about the Strauss family, in connection with the jubilee of the present waltz-king, that further remark would be superfluous. The composition of dance music is, no doubt, comparatively humble work, but we should not forget that nearly all the great masters have taken part in it, and, as regards the Waltz, that the Strausses have done for that fascinating form even more

Lanner had no lessons in composition. He read up the subject in theoretical books, and began work, in lowly fashion, by arranging operatic pieces, overtures, marches, &c., for a small string band. In a happy moment he turned his attention to dance music, with such results that, despite most formidable competitors, his works became widely popular. Fétis thus speaks of his achievements as a composer for the ball-room: "His works of this kind are in number more than two hundred. Lanner had



Johann Strauss
S. S. Hofball-Maschinen-Orchester

than Haydn and Mozart did for the Minuet. They left the courtly dance of the last century pretty much where they found it, but the Strauss waltz is almost a distinct creation, full of beauty, poetry and passion in a measure unattained before.

Joseph Lanner, to a certain extent the rival of the Strausses, was born in 1802, at Vienna, where his father carried on business as a glove-maker. He showed, at an early age, a disposition towards music, and studied the violin with marked success, though his masters, it is said, were but humble folk in their way.

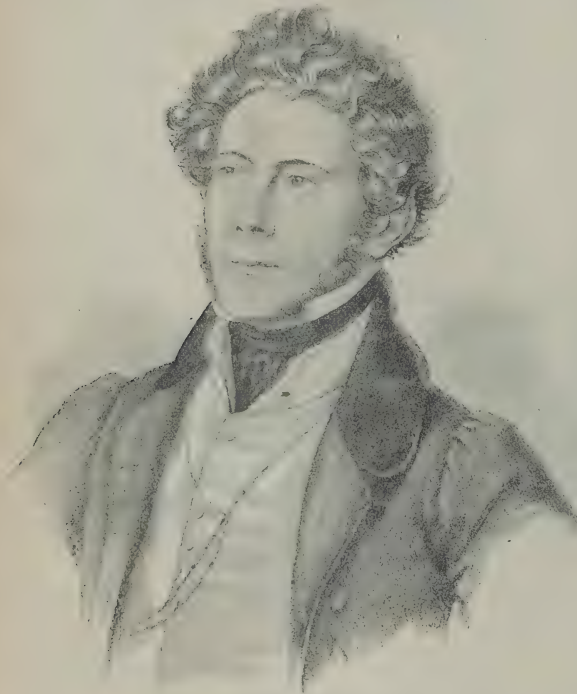
genius in the highest degree for this kind of music. He made changes alike in form, rhythm, harmony, and instrumentation. His waltzes, in particular, have very remarkable originality." Lanner composed, also, marches, *potpourris* for full orchestra, an overture, and music for several melodramas and pantomimes. Lanner died, April 14, 1843, at the early age of forty-one, and it is said that more than twenty thousand persons attended his funeral.

The career of Madame Vestris must be more or less well known to musical readers who have left their youth behind them. It is not for the

benefit of such persons, but of their juniors that I accompany the portrait now presented with the following particulars of its subject. Lucia Elizabeth, daughter of Gaetano Bartolozzi, and grand-daughter of Francesco Bartolozzi, the famous engraver, was born early in 1797, the precise date being given by some as January 3, by others as March 2. This, however, is immaterial. When only sixteen years old, she married Armand Vestris, grandson of the Vestris, and ballet-master at the King's Theatre. By her husband's direction, probably, she took singing lessons from Corri, and made a somewhat premature

at the production of Weber's "Oberon," April 12, 1826, gives her name a permanent place in musical history. Chorley wrote of this artist: "At the Italian Opera, if she had possessed musical patience and energy, she might have queened it, because she possessed (half Italian by birth) one of the most luscious of low voices, great personal beauty, an almost faultless figure, which she adorned with consummate art, and no common stage address. But a less arduous career pleased her better; so she could not—or, perhaps, would not—remain on the Italian stage."

This is not the place in which to discuss the much-debated and, it would appear, exceedingly difficult question of street music; but its revival in a section of the press has reminded me of a little book published by John Murray thirty-one years ago, and entitled "Street Music in the Metropolis. Correspondence and Observations on the existing Law, and proposed Amendments. By Michael T. Bass, M.P." In the early sixties, Mr. Bass led a parliamentary crusade against the "organ fiend" and his congeners, greatly to the satisfaction of poor John Leech and Professor Babbage, both of them well-known and conspicuous victims of the perennial nuisance. The honourable gentleman, as his book shows, had the support of large sections of society; indeed, as far as influential backing went, there seemed no reason why his agitation should not result in an adequate legislative measure. "I received letters"—this is from Mr. Bass's preface—"from persons of all classes, expressing their gratitude to me for taking up this question, and urging me to persevere. I, therefore, early



JOSEPH LANNER.

debut, in 1815, as the heroine of Winter's "Il Ratto di Proserpina." Madame Vestris had, nevertheless, a certain success, due, perhaps, to youth and good looks; but it was not till 1820, and then not in lyric drama of the highest class, that she fairly conquered the English public. From that time she remained a favourite, and was invaluable in musical comedies, &c., especially when giving a "send-off" to ballad-like "Cherry ripe" and "Meet me by moonlight alone." In course of time, Madame Vestris, in association with Charles Matthews, whom she married later, started upon a managerial career, experiencing a full share of the vicissitudes incidental thereto. She died at Fulham, August 8, 1856. The fact that Madame Vestris played *Fatima*

this session (1864) gave notice that I should move for leave to introduce a Bill for the better Regulation of Street Music in the Metropolitan Police District. This public intimation gave rise to a more varied and voluminous correspondence than I could have believed possible. Nothing but a careful perusal of their letters could convey any idea of the anxiety felt by so many persons for some effectual check to the daily increasing grievance of organ-grinders and street music. The petitions for presentation sent to myself and other Members of Parliament have been numerous signed by all the learned professions. . . . One very remarkable Memorial has been addressed to me, signed by the leading composers and

professors of music in the metropolis, and supported by upwards of 200 signatures. It is headed, 'The Street Organ Nuisance,' and proceeds to state that, 'We, the undersigned Members of the Musical Profession, heartily approve of your Bill before the House of Commons, for the prevention of the above nuisance, by which our professional duties are seriously interrupted, and, should the measure be carried, it will confer an inestimable boon upon us.'"

In the opening chapter of his book, Mr. Bass stated and analysed the Sections in 2 and 3 Victoria, c. 47, applying to the subject. These are worth quoting :

belonging to the Metropolitan Police District, and for all persons whom he shall call to his assistance, to take into custody, without a warrant, any person who, within view of any such constable, shall offend in any manner against this Act, and whose name and residence shall be unknown to such constable and cannot be ascertained by such constable."

The ludicrous inadequacy of this enactment—about as fine an example of "How not to do it" as ever the wisdom of Parliament supplied—made Mr. Bass's task of destructive analysis an easy one. He merely had to point out that the organ-grinder could grind with impunity in any place (forecourt, garden, &c.) not being a



MADAME VESTRIS.

"That it shall be lawful for any householder within the Metropolitan Police District personally, or by his servant, or by any police constable, to require any street musician to depart from the neighbourhood of the house of such householder on account of the illness of any inmate of such house, or for other reasonable cause, and that every person who shall sound or play upon any musical instrument in any thoroughfare near any house, after being so required to depart, shall be liable to a penalty of not more than forty shillings, and, in default of payment, to be imprisoned for any period not exceeding one month."

public thoroughfare; that he could play in any thoroughfare unless illness or other reasonable cause were alleged—the words "reasonable cause" being variously interpreted by magistrates, and not allowed to be interpreted at all by the policeman, who was instructed simply to report to his sergeant; that only a householder could put the law in motion, and that no arrest could be made unless the constable had witnessed the offence, which he was very unlikely to do. Mr. Bass's Bill for the amendment of this defective measure consisted of a single section, repealing the first of those quoted above, and enacting that any householder, personally or by deputy, may require street

"That it shall be lawful for any constable

musicians to depart from the neighbourhood of his dwelling, and that in case of refusal the offender should be liable to arrest without warrant, and a fine not exceeding forty shillings.

The story of the crusade of 1864 has now been told sufficiently for appreciation of much in Mr. Bass's book which even now has weight and value. Among the letters printed by the author is one from Mark Lemon, then editor of *Punch*, who tells a melancholy story of a famous colleague. After mentioning that he himself had found peace in the country, Mr. Lemon went on: "A dear friend of mine . . . has not been so fortunate. He lived in Brunswick Square, and remained there until the nervous system was so seriously affected by the continual disturbance . . . that he was compelled to abandon a most desirable home, and seek a retreat at Kensington. After expending considerable sums to make his present residence convenient for his art work—placing double windows to the front of his house, &c.—he is again driven from his home by the continual visitation of street bands and organ grinders. The effect upon his health, produced, on my honour, by the causes I have named, is so serious that he is forbidden to take horse exercise, or indulge in fast walking, as a palpitation of the heart has been produced—a form of *angina pectoris*, I believe—and his friends are most anxiously concerned for his safety. He is ordered to Homburg, and I know that the expatriation will entail a loss of nearly £50 a week upon him just at present. I am sure I need not withhold from you the name of this poor gentleman—it is Mr. John Leech."

Among other correspondents is Mr. Alfred Wigan, who has a simple tale to tell: "Once, when I was lying dangerously ill, a neighbour of mine took a German band up into his balcony after they had been ordered off by the constable on duty, and kept them playing for about two hours." Mr. James S. Kingdon relates the incident of a fierce encounter between himself and a harmless, inoffensive grinder, who assaulted the remonstrant householder with his pole, breaking an arm. It is true that Mr. Kingdon balanced matters somewhat by knocking out a few of the Savoyard's teeth. Professor Babbage waged constant warfare with the organ men, and he, of course, is found among the correspondents of Mr. Bass, sending a list of 165 interruptions in ninety days, the offenders being six brass bands, ninety-six organ players, and sixty others. Mr. Babbage often prosecuted his tormentors in the police courts, at considerable expense, his outlay from December, 1860, to July, 1861, being £103. This was not all, nor was it the worst. As usual in such cases, the poorer classes took the offenders' part, and assailed the poor Professor with insulting epithets whenever he appeared in the streets.

Letter follows letter, from clergymen, medical men, literary men, and the professions generally; all harping on the same string; all telling the same story of physical and mental distress. I select from the mass one which has a bearing upon the question whether the poorer classes desire the presence and services of the street musician. A gentleman residing in Cleveland Terrace, Hyde Park, prepared a petition in support of Mr. Bass's Bill, and obtained numerous signatures. He wrote: "It was signed by all classes—quite as freely by the smaller householders and tradesmen as by the richer. A clergyman who has the care of one of the poorer districts in Paddington, and is well acquainted with the feelings and tastes of his numerous poor, gave it to me as his confident opinion that, if they were polled, the majority would be against street music. The argument that servants like it is not worth notice, for, surely, the law is not to be accommodated to them, to the sacrifice of those who feed, house, and pay servants." Against this may be set the testimony of a householder at Hyde Park Gate, who admitted that the retention of street music was desired, probably, by a majority of the population. If we come to counting heads, that gentleman was, no doubt, correct, and the same statement might be made at the present time unhesitatingly. But of far less weight now than in 1864 is the argument with which Hyde Park Gate disposed of the majority, as "one really of comparatively little importance." He continues: "Among those who wish that this great nuisance should be done away with, we count the scientific man, the author, the artist, and others, who labour hard for the public benefit; while that other class, the members of which find pleasure in the performances of the organ-grinder and the ballad-singer, is composed mainly of household servants and others, whose wishes cannot surely be of any importance when weighed against those of such persons as I have mentioned above." This may have been perfectly true, but was a most unfortunate argument, and could only tend, in a very obvious manner, to defeat its own purpose. Besides, it is not quite certain even now that the "better classes" are in the mass opposed to street music. I know of professional men who encourage it near their homes, and would be quick to resent interference with the pleasure which, in some mysterious way, they derive from it. The *Examiner*, in the course of a vigorous article against the nuisance, admitted that such folk were to be found, but argued them almost out of existence as thus: "There were people who relished the air of the graveyards crammed with putridity, and others whose noses delighted in the peculiar smell of the Thames three or four years ago, and whose only complaint was of the inconvenient appetite created. There are people who admire the marvels of art in Trafalgar Square, and even some who

find grandeur and grace in the Guards' monument, with Victory playing at quoits. There is no abomination for which there is not some congenial taste, but because our neighbour likes bad music, are our necessary occupations to be unceasingly interrupted and our ears put to the torture? Our right to quiet is stronger, surely, than his to his strange, foul, and unnatural gratification." The last sentence touches the real point—one much more difficult than the smart journalist seemed to think, the best proof of which is that the problem involved still awaits solution. Were the case otherwise, it would have been settled in 1864 by a memorial addressed to Mr. Bass, and signed by a formidable number of distinguished men; written, moreover, as there appears good reason to think, by no less a person than Charles Dickens. From this remarkable document I take the following:

"Your correspondents are, all, professors and practitioners of one or other of the arts and sciences. In their devotion to their pursuits—tending to the peace and comfort of mankind—they are daily interrupted, harassed, worried, wearied, driven nearly mad, by street musicians. They are even made especial objects of persecution by brazen performers on brazen instruments, beaters of drums, grinders of organs, bangers of banjos, clashers of cymbals, worriers of fiddles, and bellowers of ballads; for no sooner does it become known to those producers of horrible sounds that any of your correspondents have particular need of quiet in their own houses, than the said houses are beleaguered by discordant hosts seeking to be bought off. Your correspondents represent to you that these pecuniary speculations in the misery they endure are far more destructive to their spirits than their pockets; and that some of them, not absolutely tied to London by their avocations, have actually fled into the country for refuge from this unmerited persecution—which is none the less grievous or hard to bear because it is absurd."

This memorial was signed by, amongst others, the following men of light and leading: Charles Dickens, Alfred Tennyson, Thomas Carlyle, Wilkie Collins, John Forster, John E. Millais, Francis Grant, J. R. Herbert, John Leech, Holman Hunt, J. E. Horsley, W. P. Frith, F. Seymour Haden, R. Doyle, Alfred Wigan, Alfred Elmore, Thomas Faed, Thomas Creswick, James Sant, E. M. Barry, Samuel Cousins, L. Stocks, Thomas Woolmer. Before the blast of such high-sounding trumpets, the organ fiend should have been driven into the Red Sea, or some other effective limbo. But he wasn't.

Mr. Bass's book shows how heartily the press joined in the crusade against street music. *The Times*, the *Globe*, the *Examiner*, *Punch*, and other journals are quoted as breathing threatenings and slaughter against the "Fiend." One paper, the *Owl*, dropped into poetry, with

an imitation of George Canning's sapphics in the *Anti-Jacobin*. A Friend of Tranquillity thus addresses an Organ-Grinder:

Seedy Savoyard, wherefore art thou grinding?
Rough blows the wind; thy pipes are out of order,
Old is thy tune, thy monkey is a nuisance,
So is thy organ.

Tiresome grinder, heed'st thou not the sick ones
Who on their couches restlessly reclining,
Tortured all day, must hear thy hurdy-gurdy's
Merciless strumming?

Tell me, Savoyard, how you come to grind so;
Did some foul fiend tyrannically use you?
Why don't the beaks or beadle of the parish
Thrust you in prison?

Why can't some Babbage, for racking of his nerves, or
Beer-making Bass, for his ears distracting,
Or hard-work'd lawyer straightaway pitch your little
All in a horse-pond?

Have you not read the speech of Mr. M. Bass?
Cheers of approval ringing through the Commons—
You and your chattering monkey must return to
Valleys of Savoy.

To this the Organ-Grinder answers:

Savoy, Lord bless you, why should I return there?
Only last night, while grinding on my organ,
This poor old chap and monkey got eleven
Bob in an hour.

Hall-porters came up for to beg me not to
Make such a row, or they'd give me into charge; I
Laughed them to scorn, and asked them how they liked "The
Ratcatcher's Daughter."

Babbage may rave and bluster, if he likes it,
Bass may make beer or speeches as he pleases,
I, for my part, will not budge unless you give me
Sixpence to move on.

Then the Friend of Tranquillity, irate:

I give thee sixpence! I'll see thee — first!
Wretch, whom no sense of nerve can move to pity,
Dirty, unshaven, pilfering, degraded,
Impudent outcast.

By way of finale, the Friend of Tranquillity kicks the Organ-Grinder, upsets his organ, lets loose his monkey, and exit in a transport of rage.

What came of all this agitation thirty years ago? Practically nothing. Street music is with us in more aggravated forms; the organ fiend grins more diabolically than ever before our windows, and the Leechs and Babbages of the present generation suffer equally with their forbears, being quite as helpless; which goes to suggest that there is much to be said on the other side. X.

NEW LIGHTS UPON OLD TUNES.

NO. III.

THE EVOLUTION OF A TUNE: "THE LOW-BACKED CAR."

THE doctrine of evolution is as certainly a truth in our popular airs as in greater and more important matters. The "survival of the fittest" does not, however, necessarily follow; though in some cases this also holds good. As I write, an air heard some ten minutes ago, whistled by a boy and familiar on piano-organs, runs through my head, and furnishes a ready instance. Some 220 years ago the same musical theme was the rage of the town, as "In January last, on Mononday at morn," "Tom D'Urfey's latest—the new Scotch play-house tune." Even then it is quite probable that it was

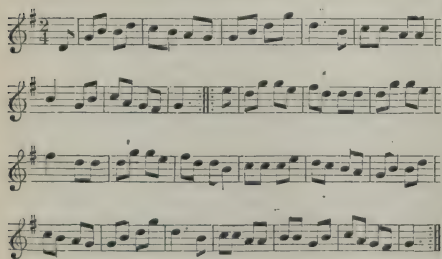
really no new thing. A hundred years later the tune became altered, and enjoyed more than a century's popularity as "Calder Fair," it had also more songs adapted to it than can be easily enumerated. To-day the air forms the chorus of a music hall ditty, and is sung and whistled by a generation totally oblivious of the fact that it has already amused their fathers, grandfathers, and ancestors up to a remote period. Many airs might thus be traced backward to an early source; for, in spite of other musical qualities, nothing is so dear to the ear as melody, and a few phrases of a taking air are never lost—they recur, either accidentally or purposely, over and over again during a long stretch of musical history. Tunes which are much sung traditionally change greatly in character—in some cases so much so as to almost lose identity. Each singer puts something of himself into the air, and so diverse renderings spring up. Of the evolution of tunes no one knows more than the seeker after traditional folk-songs.

The present article is to trace the progress of an air which in various forms has been much of a favourite.

About 1775 the English people first began to hear of George Washington, and a certain section of them were much surprised and horrified to learn that the Americans, with him at their head, had thrown off dutiful allegiance to George III. and were determined on a Government of their own. Upon this, a song in ridicule of the American army, and on what were deemed the "brags" or idle boasts of its leader, appears to have sprung up in England. Here, I must confess, I am at fault, for in spite of much search in contemporary collections of songs and in other likely places, I have been unable to unearth it. Possibly it never reached a more exalted station than on a broadside. The air survives, for I find two copies of it in a couple of musical manuscript books in my possession, one bearing the date 1791. The air, with its title, is as follows:—

"THE BRAGS OF WASHINGTON."

(From a MS. copy.)



It is more than likely that the air, as it here stands, is much earlier than Washington's time, for song writers then were very prone to write to airs which were already well known. Before

the conclusion of the American war, we, in addition to our other bellicose engagements, had entered into a war with Spain, and Lord Rodney took a high naval command.

In January, 1780, his victory off Cape St. Vincent caused his name to ring through the land. The song about Washington's idle boasts (especially seeing what he had already done) soon fell into disuse, and the tune was used for a ditty in praise of Lord Rodney; this was called "To Rodney we will go." Scarcely any change was made in the air, and a copy published in Aird's third "Selection of Scotch, English, Irish, and Foreign Airs" (Glasgow, 1788), is virtually as the manuscript copy given above. The song bearing the refrain, "To Rodney we will go," along with the lively air held popular favour until Wellington's victories in the Peninsula caused him to supersede Rodney as the popular hero, and at the time of the battle of Waterloo a new song to the old air came to the front. This is the first verse out of many on a ballad sheet:—

'Twas on the eighteenth day of June
Napoleon did advance
The choicest troops that he could raise
Within the bounds of France.
Their glittering eagles shone around
And proudly looked the foe,
But the British Lion tore their wings
On the Plains of Waterloo.

CHORUS.

With Wellington we'll go, we'll go,
With Wellington we'll go;
For Wellington commanded
On the Plains of Waterloo.

While Waterloo was still fresh in people's memory an ill-advised action upon the part of the Manchester magistrates against Henry Hunt's reform demonstration in St. Peter's Fields caused the memorable "Peterloo." This was in 1819, and immediately a ballad upon the event was much sung, still to the same old tune:—

With Henry Hunt we'll go, we'll go,
With Henry Hunt we'll go;
We'll raise the cap of liberty,
In Spite of Nadin Joe.*

From this time forward the air became the vehicle for lyrics in praise of popular candidates at election time, and as lately as 1852 was so employed on behalf of Sir George Goodman (Member for Leeds). At this time, too, street singers used the tune for a comical song descriptive of the troubles of a wife who has to provide for a household on five-and-twenty shillings a week, giving a categorical list of the money spent on each article:

She reckoned up and showed him,
And the answer gave complete,
How five-and-twenty shillings
Were expended in a week.

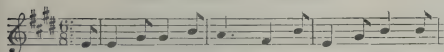
* Joseph Nadin was the Manchester constable who held the warrant for the apprehension of Henry Hunt; it was the attempt to execute this which led to the unhappy consequences. The yeomanry cavalry, without warning, dashed among the crowd, sword in hand, causing many deaths and injuries innumerable; even artillery was brought upon the scene. Waterloo being so fresh in people's memory, the event was spoken of as the "Battle of Peterloo." A somewhat similar dispersal of a Chartist's meeting in Newcastle-on-Tyne, in 1839, was called "Spitaloo"; and a song upon the same lines as the Waterloo and "Peterloo" songs was much sung. It was set to the air we are at present dealing with.

In addition to this and the political ballads spoken of, it has been used throughout English country districts, from Yorkshire to Devonshire, for a folk-song called "The Nut Girl"; or, "A-nutting we will go," and this brings us to the Irish versions of the air. Edward Bunting, in his third collection of Irish music (1840), publishes a version in 6-8 time, put to a verse of "The Jolly Ploughman," which is really an Irish copy of "The Nut Girl."

Bunting states that he noted the air in 1792 from J. Duncan (a harper), and that it is "very ancient," from which latter opinion I, with some diffidence, venture to differ:—

"THE JOLLY PLOUGHMAN."

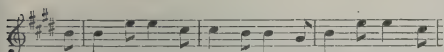
(From Bunting's Irish airs, 1840.)



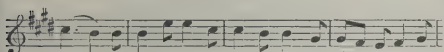
'Twas Jack the jol-ly plough-boy was ploughing in his



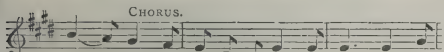
land, Cried, yough, unto his hor-ses and boldly bid them stand;



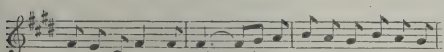
Then Jack sat down up-on his plough and thus be-gan to



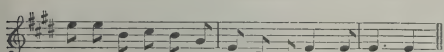
sing, And Jack he sung his song so sweet, he made the vallies



ring... With his too-ran-nan-nan-ty na, . . sing



too-ran-nan-nan-ty na, . . . sing tooran-nan, tooran-nan,

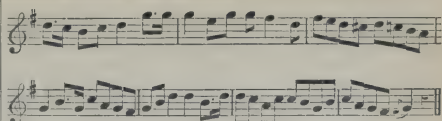
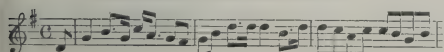


too-ran-nan, too-ran-nan, too-ran-nan-nan-ty na. . .

Beside the one adapted to "The Jolly Ploughman," a very beautiful setting of the air (and possibly an older version) was known in Ireland at the beginning of the present century as "Moll Roone." Thomas Moore, so far as I have ascertained, first published it in December, 1813, in his fifth number of the "Irish Melodies," with the words, "Farewell; but whenever you welcome the hour."

'MOLL ROONE."

(From Moore's "Irish Melodies," 1813.)



George Thomson, in 1816, gives a copy in his Irish Collection, Vol. II., as do R. A. Smith in the "Irish Minstrel," circa 1825, and J. Monro in the "Gleaner" of the same date.

Some time in the "forties," Samuel Lover was writing his excellent songs and delighting appreciative audiences by his own rendering of them. One of the number was "The Low-backed Car," still a favourite. Lover was well acquainted with his country's folk-songs and melodies, and having much natural love for, as well as some technical skill in music, he very happily adapted as well as actually composed airs for his songs. The melody of "The Low-backed Car" is generally, if not always, printed as being of Lover's own composition; but I think an attentive examination of the airs to which I have drawn attention will show that Lover did no more than arrange his air from one of these, most likely the "Jolly Ploughman," with which he no doubt had been acquainted from his youth.

THE STORY OF A SONG.

MR. DU MAURIER'S "Trilby," as any attentive student of the American papers will readily bear witness, has exerted a more potent and startling influence on the great American people than any other work written in this century. It has given rise to a veritable cult, has inspired artists, composers, and playwrights, and has temporarily submerged quite a large section of sane average humanity beneath a cataclysm of balderdash. The eccentricities and absurdities of Trilbymania, as it is called, would already fill volumes upon volumes. But even in America, where copies of the book are sold by the ton, persons are to be found who have refused to bow at the shrine of Mr. du Maurier's redoubtable heroine. And amongst these is to be reckoned Dr. Thomas Dunn English, the composer and author of "Ben Bolt," which, as readers of the novel will not fail to remember, plays so important a part in the amazing performances of La Svengali. The grounds of his grievance are complex, but are sufficiently set forth in the extremely interesting history of "Ben Bolt," which Dr. English has contributed to the *New York Herald*. A book has recently been published entitled "Books fatal to their authors," and if ever a companion volume was compiled on fatal songs, "Ben Bolt" would figure prominently in the list. While it was popular, Dr. English tells us, there were two vessels called the "Ben Bolt" and a racehorse was similarly named in England. But one of

the vessels was wrecked, the other was blown up, while the horse was shamefully beaten in every race for which he was entered. Then there was a trotting horse also called the "Ben Bolt," but he, likewise, had little luck. As for Dr. English himself, we cannot do better than quote his own humorously pathetic words: "I never received a cent for the verses, and I shall attribute my going to an early grave—I am only in my seventy-sixth year—solely to the vexations which the revival of the verses has added to my share of the woes of life. In process of time, like all the musical favourites, the song died out. I had hoped that was the last of it, and that it would no longer overshadow, by its false glare, the better poems of my later life." But he has been doomed to bitter disappointment. In the first place, his election to the fifty-second Congress revived the song through the political prominence of the author. But then Mr. du Maurier came and went one better—or worse—for by making "Ben Bolt" a sort of key-note of his novel, he has created a sort of "Ben Bolt" craze throughout the States which has led to the most vexatious consequences. "I am daily," writes Dr. English, "in receipt of requests for autograph copies of the song, and one young lady has gone so far as to request a lock of my hair. And then I frequently receive letters asking why I wrote the song, and when and where, who Alice was, and whether the incidents are imaginary or real."

The history of "Ben Bolt," as given by Dr. English, is briefly as follows. In the summer of 1843 he was asked by the editor of the *New York Mirror* for a sea song, and accordingly set to work. But he soon gave it up in disgust, and tried his hand at a sentimental ballad, based on reminiscences of his own boyhood. After four stanzas and a half of the present version had been written, the inspiration gave out, so he tacked on the first four lines of the discarded sea song, and sent it off to the editor, who published it over the initials "T. D. E." How extensively the verses have been doctored in subsequent unauthorized versions may be gathered from a perusal of the first two stanzas in the original form:—

Don't you remember sweet Alice, Ben Bolt—
Sweet Alice whose hair was so brown—
Who wept with delight when you gave her a smile,
And trembled with fear at your frown?
In the old churchyard in the valley, Ben Bolt,
In a corner obscure and alone,
They have fitted a slab of the granite so grey
And Alice lies under the stone.

Under the hickory tree, Ben Bolt,
Which stood at the foot of the hill,
Together we've lain in the noonday shade,
And listened to Appleton's mill.
The mill wheel has fallen to pieces, Ben Bolt,
The rafters have tumbled in,
And a quiet which crawls round the walls as you gaze
Has followed the olden din.

The first stanza has not suffered much in the way of alterations, but the second has been completely transmogrified. The "hickory tree" was eliminated, with the result that the words, to the author's great indignation, have

been claimed as the work of an Englishman, instead of a man named English. But the funniest alteration is in the fourth stanza, where the original spoke of "the shaded nook in the running brook, Where the children learned to swim." These lines were entirely altered by one publisher on the ground that "delicate young ladies would not like to sing about little boys going to swim"! The nautical tag which we have alluded to above runs as follows:

Twelvemonths twenty have passed, Ben Bolt,
Since first we were friends, yet I hail
Thy presence a blessing, thy friendship a truth—
Ben Bolt, of the salt sea gale.

Dr. English was better pleased with his verses when he saw them in print, and soon conceived the idea of wedding them to music. Several of his musical friends whom he consulted declared that it was utterly unfit for the purpose. But a young composer named May, of Washington, thought otherwise, and fitted it with "a very nice air," which, however, was never published. Then Dr. English himself tried his hand in 1844, and composed a tune which he thought expressive enough, but did not publish, in deference to the adverse opinion of the words expressed by his musical friends, until the song had become famous in the now familiar setting. This, it appears, is "an obscure German air," and was fitted to the words of "Ben Bolt" by a certain Nelson Kneass, a young man of good family who had gone into the minstrel business, and was attached to the theatre at Pittsburg. On being told that he should have a part in a melo-drama called "The Battle of Buena Vista" if he could get a new song, he asked a friend named Hunt to supply him with some words. The latter bethought him of "Ben Bolt," the words of which he wrote down in an inaccurate form from memory, and Kneass having adapted them to the German tune, introduced the song with triumphant success. Kneass died some years afterwards at a town in Missouri, where he is described on his tomb as the author of "Ben Bolt"; but according to Dr. English, who knew him, he never claimed in his lifetime to have done more than arrange the music. After this, Hunt, on the strength of having mutilated the words, claimed the authorship, until his pretensions were exposed. Meantime "Ben Bolt" had overrun the English-speaking world, and in 1848 Dr. English published his own musical setting, which is now reproduced in the columns of the *New York Herald*. Other settings have been made by Sinclair, Webster, and Getze, and Dr. English notes the curious fact that a well-known German violinist, when visiting America, composed and published a *potpourri* of American airs, including Kneass's adaptation, being apparently ignorant that he was thus assigning an American birthplace to a German melody. In conclusion, we may echo Dr. English's surprise that so accomplished a writer as Mr. du Maurier should have fallen into the

error that "Ben Bolt" was of British origin. "Not only," he writes, "is 'Ben Bolt' published correctly in Griswold's 'Poets and Poetry of America,' and in divers other American collections, but it has been printed in England again and again, and is to be found, I know, with my name attached, in Beaton's great book of English poetry. . . ." The test which proves the American origin is to be found in the stanza, which is generally omitted in singing, beginning "Do you mind of the cabin of logs, Ben Bolt?" The intrinsic value of the words of "Ben Bolt" is slight. Dr. English, as we have seen, labours under no illusion on that score, nor can the melody (except, possibly, when sung by a hypnotized heroine) be considered divine. But in view of its actual and literary celebrity, Dr. English has been well advised in telling the whole story of its genesis and career, a story which only affords fresh proof of the remarkable difficulty that has always attached to the task of identifying the author of a popular ballad.

THE fifty admirable Concerts given during the last two decades by the Bach Choir have contributed so largely to bring about the present popularity of the great musician whose name the Society has adopted, that by the action of a well-known habit, which operates in such cases, we seem in danger of crediting the excellent Association in question with a greater share of the good work than is warranted by historical facts. The B minor Mass and a number of other choral works having been first introduced here by the Bach Choir, many persons appear to think that the list includes the "Matthew" Passion. This involves an injustice to those who first made that incomparable work known in England, and did so, moreover, at a time when its production must have involved considerable pecuniary risk; for, in spite of Samuel Wesley's efforts during the early part of the century, Bach remained in England more or less "caviare to the general," until about twenty-five years ago. So little indeed were the vocal works appreciated, that only three performances of the "Passion" were given between 1854 (the year of its first performance in England, by the now disbanded Bach Society, under Sterndale Bennett) and 1870, when the work was again revived at one of the "Oratorio Concerts" given by Messrs. Novello, under Mr. (now Sir Joseph) Barnby's direction, at St. James's Hall. Its publication in a cheap form shortly afterwards by that firm brought the work into larger circulation; and when, on Maunday Thursday, 1871, it was played in Westminster Abbey (again under Sir Joseph's direction), its effect on the multitude then present was so great that the event was quickly followed by performances of the work in other cathedrals and churches. The "Passion" was repeated many times at the Oratorio Concerts at St. James's Hall, Exeter Hall, and the Royal Albert Hall between 1870 and 1875; a special series of Passion week performances having been given in 1873 and 1874 at the Albert Hall, when the work was performed no less than four times consecutively in the former year (in addition to two ordinary performances) and three times in the latter year; at this period it was also performed at nearly every provincial Festival, and it is a notable fact that Mr. Edward Lloyd achieved his first great success

in this work at the Gloucester Festival of 1871. In 1875 Mr. A. D. Coleridge got together a body of amateurs for the purpose of studying the B minor Mass, which was given for the first time in England, under Mr. Otto Goldschmidt, at St. James's Hall, on April 26 of the following year, and achieved such success that the temporary Association was converted into a permanent Society for the performance of choral works of the highest class under the title of "The Bach Choir."

UNDER the heading of "Grand Opera," Madame Melba contributes an article to the April number of *Lippincott's Magazine*, which is full of, or, perhaps, we should rather say replete with, luminous observations on the genesis and evolution of that form of musical art. For example, we read at the outset, "You can throw your tones to a much greater distance if they are pitched on a musical key. Even babies are taught this by nature. Their screams are strictly within the lines of musical notation." Here again is a saying of the utmost sagacity: "It is one thing to write an opera and quite another thing to have it staged," while Madame Melba's last words on Wagner are summed up in the phrase, "While the Music of the Future is entitled to respect, it is enough for us to occupy ourselves with the Music of the Present." But it is when dealing with the commercial aspect of the opera that Madame Melba is most worthy of attention. She draws a vivid picture of the laborious training which singers must go through before audiences will listen to them, or managers pay them handsome salaries. "There must be often a Spartan regimen, great forfeitures of social pleasures, daily and increasing study and practice—no matter at what cost of wearisome and often irksome labour." A singer may lose his or her voice in an hour. *Ergo*, "he or she must make hay while the sun shines. There is then nothing improper or ungraceful in the plan that the singer should sell his or her voice at the topmost price it will bring in the market. One thing is certain—no manager is going to pay more than it is worth. The measure of value is fixed by the box-offices, and these are the only standards that managers can be, and as a matter of fact are, guided by. This does not prove that art is mercenary. The labourer is everywhere worthy of his hire. Rare genius, accompanied with laborious effort, always commands and deserves large rewards; and those rewards must be in money, because money represents labour and one equivalent naturally demands another." Virtue may be its own reward, but not virtuosity.

PROFESSOR RAYMOND, of Princeton College, has published a book on Rhythm and Harmony in Poetry and Music, in which he devotes especial attention to Music as a representative Art. Under the latter head he describes a curious experiment made by Mr. Gilman, of Cambridge, Mass., in order to test by experiment "the power of music to awaken definite ideas and emotions in the listener." To this end he invited about thirty persons of both sexes to his house. Pieces were played on the pianoforte and violin and the impressions were duly recorded by the listeners. One of the works chosen was Beethoven's Prelude in F minor (No. 195 in Series 18, "Kleinere Stücke für das Pianoforte," Breitkopf and Härtel), and here are a few of the answers: "The swaying of the treetops in a moderate wind; weird songs are sung beneath the trees." "A country church appeared to me; the music formed the chimes: as it died away a funeral train seemed passing." "A hymn of thankfulness." "A workman making something by strokes,

as a smith. There is also a feeling that he is in a lazy mood, as if the afternoon sun was streaming in. The work is pleasant." "A life toiling on through disappointment and struggle." "Church music; offertoire; also organ playing while waiting for a wedding party," &c. "A ship approaching end of voyage." It is only fair to add that Mr. Gilman states that the audience consisted entirely of amateurs, some of whom had no marked endowment of musical ear or memory. And yet Professor Raymond speaks of the "scientific method" of the experiment. That music does call up mental pictures no one will contest; but it is a notorious fact that the thoughts evoked in the minds of many of those who enjoy and appreciate it most are, in the literal sense of the word, ineffable—*i.e.*, they cannot be reduced to words. As Mr. Hadow puts it in one of his essays, "music is suggestive, but not articulate."

A LEEDS correspondent, who describes himself as a "player of the sweetest of all wind instruments—the clarinet," wishes, through our columns, to raise a protest on behalf of wood-wind instruments which, he says, are unduly neglected at Chamber Concerts in nearly all the principal cities of the United Kingdom. He complains, firstly, that the music written for these instruments is too seldom afforded a hearing, and secondly, that, compared with the music written for strings, pianoforte, &c., every year, not half enough is composed for oboe, clarinet, flute, or bassoon. The complaint is not a new one, but no one who knows the facts of the case will deny that, in spite of recent efforts, it is still amply justified. Even in London the admirable performances of chamber music for wind instruments, which were started about five years ago and seemed about to establish themselves on a permanent basis, are no longer given; and at other Concerts the number of pieces played in which a wind instrument figures is very small indeed. It should in justice be said, however, that the fault lies in large measure with the great composers, whose noblest utterances in the region of music for the chamber have rarely been confided to the wind instruments. The septet of Beethoven, the octets of Mendelssohn and Schubert, the Clarinet Quintet of Mozart, and one or two others are exceptions, the enormous popularity of which proves that no prejudice exists in the public mind against the instruments on behalf of which our correspondent pleads. Excepting these few favoured works, it is impossible to overlook the fact that all the greatest pieces of chamber music extant have been written for pianoforte, or strings, or both.

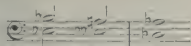
THE *Middlesex Courier* throws out an excellent suggestion. Referring to various societies, who, in seasonable weather, have formed parties for a "Rural Ramble," dedicated chiefly to the objects for which such associations have been formed—botany, history, entomology, and so on—our contemporary says: "Another form of rambling club which we are surprised has not been more adopted is that which could be carried on in connection with choral societies and church choirs. We remember, with pleasure, rambles in rural outskirts by a band of singers, who took out a small selection of pieces suitable for singing in the open air, and who gave an *al fresco* concert when a convenient spot was reached—sometimes affording a treat to a rustic population, sometimes singing—as birds sing—to themselves and the cows." We cordially invite the attention of "those whom it may concern" to the benefits likely to result from a "Ramble" of the kind described. The promotion of

good-fellowship is not the least among these; others, as the *Middlesex Courier* points out, are "the healthful pleasure, mental and physical, of the walk homewards through the fields in the gloaming of a sweet summer day to the singing of some well-known part-song, so different from the music hall rubbish . . . or other inanities that seem to be the best that a group of people can manage whenever they attempt to sing together in the open air." "With such exercise as this," adds our contemporary, "we believe there would often be far better singing in our churches and on our platforms than is now the case, for lungs would be expanded and invigorated, and singers would be more likely to get into the habit of opening their mouths." Those of our readers who are in the habit of attending the Handel Festivals—and who amongst them are not?—will recall with pleasure the delightful little gatherings of local detachments from the great army of singers who, in leafy nooks of the Palace pleasure grounds, enjoy the relaxation of singing part-songs after the weightier labours of the day.

WE learn from the *New York Times* that a Michigan doctor has been testing the effect produced by music upon persons in a state of hypnotic trance. The "subject" chosen was also a doctor, aged forty, and not naturally very susceptible to harmonic emotions, and the piece of music with which the experiment was made was none other than the "Walkürenritt," performed by an orchestra. The results are described as follows:—"The subject's pulse became more rapid as soon as the music began, and soon rose to 120 per minute. Meanwhile, the arterial tension was raised to a marked degree. This immediately began to decrease, but the rapidity of the heart's impulses was continued. The rate of respiration advanced from eighteen to thirty per minute, the man's face expressed great agitation, and his body was covered with profuse perspiration. When awakened, the subject said he did not remember the music as something heard, but as a general sensation, a sort of excitation produced by a furious flight through space." It is, we think, sufficiently clear from the foregoing account that the "Walkürenritt" is not a suitable piece for the operations of the Guild of St. Cecilia. But it is quite possible that some of the effect produced may have been as much due to the orchestra as the music. We can imagine, for example, that the performance of the "Walkürenritt" by a Michigan amateur orchestra might cause "great agitation" to appear upon the countenance even of a waking subject.

It is long enough since there has come under our notice a more delightful specimen of "English as She is Spoke" than is to be found in the pages of a work on singing by a certain M. de Geraudé. The author, who is, presumably, his own translator, unless he has obtained the services of a compatriot in turning his book into a sort of glorified pigeon-English, entitles it a "New Method of Singing, principally for the voice of mezzo-soprano," and adds an explanatory note to the effect that "this method is also very much suitable to the young ladies of wohn (*sic*) the Voice must not be tired by High Intonations." But it is not until we arrive at p. 4 that we find that the English language has capacities hitherto undreamed of by the wildest imagination. Here is a sentence that deserves the immortality that its appearance in THE MUSICAL TIMES must ensure: "In order of obtaining a better sound of Voice it is very much necessary to weary not oneself in childhood with singing songs of which the Intonations should be too much high."

A CORRESPONDENT quotes the following from *Elizabeth's Prayer* in "Tannhäuser"—



and asks "are there not fifths pure and simple between tenor and bass?" Of course there are. He asks us further to "kindly explain" *why* Wagner wrote the passage in question. Without pretending to any special knowledge on the subject, we unhesitatingly reply: *because he thought proper to do so*—in other words, he wanted the effect produced by the "pure and simple" fifths which have attracted the attention of our correspondent's eagle eye.

A MOVEMENT IN THREE FLATS.

O MUSIC, which, of all the arts,

Men rightly call divine,

I love thee well in other parts,

Not in these rooms of mine!

Thou art at times a nuisance—that
Is when one occupies a flat.

I love thee when thy notes are played,

Or when thy notes are sung;

Yet wish the man beneath was flayed,

And all his friends were hung;

For, winter, summer, night, and day,

Eternally they sing and play.

I love thee, yet at times I wish

Thy sweetest sounds were dumb,

Or I were deaf as, say, a fish,

When ceaselessly they strum,

Allegro, presto, sad, or slow,

Some "movement" in the flat below.

I love thee in the joyful dance,

The melodies of Strauss,

But folks who caper, jump, and prance,

Should have a private house,

Not, when they're ponderous and fat,

Give all-night dances in a flat.

I love thee greatly—out of doors,

And when I'm out of bed;

But not with footsteps on the floors—

Till daybreak—overhead.

I feel it moderates my love,

That movement in the flat above.

I love thee very much indeed,

But not so much as that;

Henceforward sharp I'll take good heed

To occupy no flat.

Such movements I do not approve,

Next quarter I myself shall move.

FACTS, RUMOURS, AND REMARKS.

I READILY insert the subjoined genial effusion, which the author has been good enough to forward:—

BALLADE.

(After a performance of Handel's "The Messiah.")

Preachers may startle, or drivel and drone,

Put all "the alien armies" to rout,

Bishops assume "the episcopal tone,"

Priests at all heretics make a sour pout;

Music can scatter a hoard of cold doubt,

Dogma should pasture upon its wide ground;

Logic's dull aid it could airily scout;

Here's a health to the Kings of Sound.

Kings there have been who have well fill'd their throne,
Warriors doughty and state-mongers stout,
Whom all their enemies let well alone,
(Always excepting their liver and gout;)
Bach is far greater—(what critical lout
E'er will deny it?)—and Handel renowned,
Makes witting Goupie Fame's lustiest tout;
Here's a health to the Kings of Sound.

Here's to poor Beethoven deaf as a stone;
Here's to dear Schubert, whom Fortune's harsh knout
Never could tame; here's to sweet Mendelssohn;
Now to Schumann hand the red wine about;
Haydn, Carl Weber, Gluck, Spohr, are "not out,"
Up to Time's wicket they go with a bound;
Give Palestrina a toast in this bout;
Here's a health to the Kings of Sound.

L'ENVOI.

Prince! let the mad world your loud praises shout,
Every day as the bright dawn comes round,
I with my toast can your proudest state flout;
Here's a health to the Kings of Sound.

W. E. STEBBING.

A CORRESPONDENT sends the following:—

HUMORESQUE À L'ANTIQUE, No. 2.

TO EMIL SAUER.

All the notes laugh when you play

Chords for sheer lightheartedness;

Masquerade as dancing spray

From your sparkling touch upstossed;

Lightly caught and lightly lost,

All men laugh in sympathy.

All the notes weep when you play

Tears of liquid melody;

Sweet tones very far away,

Dying breaths of harmony.

Soft as the sighs of the sea,

All men sigh in sympathy!

I LEARN, from the *Berkshire Chronicle*, that Mr. J. C. B. Tirbutt, Lecturer in Music at the University Extension College, Reading, brought his winter series to an end on the 1st ult., with a discourse upon Mendelssohn, having special reference to the changes made in the score of "Elijah" after the Birmingham performance of that Oratorio in 1846. Armed with the results of independent research, and aided by the comparison of the two versions which appeared in this journal some fifteen years ago, Mr. Tirbutt went carefully through the work, and with such fulness, as well as clearness, that the audience must have gone away with very satisfactory knowledge of the subject. The Lecture, which excited much interest, was "illustrated" by the performance of various numbers from Mendelssohn's sacred masterpiece.

I CONTINUE to receive copies of advertisements appearing in London and provincial papers, as showing the dire straits to which teachers of music are reduced by ever-increasing numbers and lamentable lack of organisation. Before me lies a series of these, cut from the *Western Daily Press*. It will certainly be of interest to go through them. No. 1. Miss —, on her own showing (which I do not doubt) holds an Honours Certificate of the London College of Music, Trinity College (London), the Incorporated Society of Musicians, and the Victoria College of Music. This most successful student offers lessons from 7s. 6d. per quarter. No. 2. The advertiser in this case is content to say that his terms are "moderate." He gives organ lessons, and describes himself as "Certificated I.S.M.," whatever that may

mean. No. 3. An "experienced teacher" is prepared to give two pianoforte lessons weekly for 5s. per quarter! No. 4. A "competent teacher" asks 10s. per quarter, but what chance has she against No. 3? No. 5. A lady receives pianoforte pupils at the rate of 6d. per hour. No. 6. Miss — (Cert. Sen. Hons. R.A.M.) is happy to do the same for 10s. 6d. per quarter.

How deplorable is all this! But it results naturally and inevitably from the action of musical colleges and other examining bodies, which, for a consideration, scatter cheap distinctions broadcast, and think, no doubt, that they are promoting the cause of art. They are much more surely degrading and impoverishing the music teacher who knows his business by putting a kind of hall-mark upon the half-educated. Something will soon have to be done in this matter, but, I regret to say, the question What? is one of exceeding difficulty.

THE musical critic of a certain provincial contemporary may be congratulated upon a not wholly unsuccessful aspiration towards distinctiveness of expression. Now-a-days, the great thing is to be striking, no matter how, and this the manner in which my country colleague achieves: "Miss Nicholson's song, 'Like the silver stars,' was imbued with a fit poetic feeling, her clarified voice being carried finely above the resonance of the accompanying violins." "Sorrow and sadness pass with the day," as also did those subtle afflictions on hearing the chorus render this song; Miss Sharpe's accompaniments running feelingly through these praiseworthy efforts." "The sunlight of life hath passed away" was sung very cleverly by Mr. Bateson, but the accompanying music was as a hand upon vibrating strings to his aspirations to perfection, the recitative, 'Like a flower she fades away,' being more adapted to a pleasing and ambitious bass voice. Mr. Smethurst then gave his tuneful answer to the immaterial problem, 'Why do summer roses fade,' after which Misses Hay and Bateson confirmed their hold upon the sympathies of the audience by their descriptive interpretation of fine words and sympathetic music, which consisted their efforts." I do not hesitate to say that my young friend (he is young, of course) bids fair to achieve distinction in the particular line he has chosen.

THE annual musical Competition established at Kendal by Miss Wakefield took place, on the 23rd, 24th, and 25th ult., with Messrs. McNaught, Somervell, and Luard Selby as adjudicators. Mr. Somervell's setting of Wordsworth's "The Power of Sound" was the principal Concert feature. These interesting gatherings should be imitated in other country districts. They give an immense impetus to the study of music.

THE Rev. Dr. Glover made a racy speech, punctuated with loud laughter, at a recent meeting of the Bristol South Nonconformist Choirs Association. I quote without comment as should always be done when comment would spoil effect:—

Sometimes a mere musician had made tunes for them, and no mere musician could make tunes for a hymn. It was beyond him, and he said this although aware that one of their church hymnals had been edited by a leading writer of comic opera music. A mere musician made Christian joy rowdy, and his Christian penitence was wretched. He could not hit it. They had too many musicians' tunes, and too few saints made tunes. There was

also the disadvantages of the organ. It concealed silences; it permitted lazy people to go without singing. Sometimes it was as a steam roller crushing the congregation beneath its voice. He went in for simplicity; for good plain tunes, the air of which could be remembered and sung by the people. Complexity was the refuge of the incompetent in all directions, mechanism, tunes, sermons, and anything else. They wanted simple airs and simple harmonies. Most of their churches sang too many tunes. Many congregations to-day used 300 or more, and he made bold to say no congregation from the beginning of the world until that moment ever knew 300 tunes, and never would. But they had the organ, and nobody knew who did not know the tunes. Then there was the selection of tunes. Very few ministers dare do that. There was a general idea that the minister was responsible for the bad tunes, and the organist was to have the credit for the good ones. It was a case of "heads you win, tails I lose," for the minister. It had struck him that a committee of two might select tunes. One member should be a devout musician, who would look after the musical side of the question, the second a devout old woman who enjoyed a hymn, but who did not know much about music. Sometimes the minister might take the place of the old woman. (Loud laughter.)

I trust that when next Dr. Glover discourses on this subject some kind Bristolian will send me a report of his speech. Not that I expect him to better the suggestion that sometimes "the minister might take the place of the old woman."

At a recent organ performance in New York, Mr. S. B. Whitney achieved a *tour de force* which is described in an American paper as below: "Into a long prelude by Rink he cleverly interjected an improvisation of his own on Sullivan's hymn-tune for 'Onward, Christian soldiers,' so welding the two together that an unsuspecting layman, unfamiliar with the chronology of music, might easily have been misled into a literal acceptance of the programme announcement, and into the belief that the ponderous, the academic, and altogether orthodox Rink had abandoned his traditions to disport himself with Sullivan's rather rollicking processional." I am not sure that this is an example to be followed, for it strikes me as rather unfair. Sullivan would probably object to be welded with Rink, and Rink knew nothing of Sullivan. Besides, it should be the right of every man to choose his own partner. Is the Whitney process the newest form of "new reading"?

THE proprietor of a Western store sells guns and musical instruments. "Strange combination?" remarked a visitor. "It's this way," explained the proprietor, "I sell a man a cornet or banjo or fiddle or something like that, and by the time he has practised a week his neighbour comes in and buys a shot gun or revolver or something like that, and I get a profit goin' and comin'." See?

THE musical critic of an American paper, desiring to put the singing of Mr. Alvary in a favourable light without committing himself, achieved this: "Vocally, it (his *Tristan*) is eminently acceptable on national lines of art." It is the 'cutest example of non-committal I have ever known.

JOSEPH BENNETT.

THE annual dinner in aid of the funds of the Royal Society of Musicians took place in the Whitehall Rooms of the Hôtel Métropole, on the 22nd ult., the Earl of Derby in the chair. Donations to the amount of about £1,150 were announced by the Hon. Treasurer, Mr. Cummings.

PHILHARMONIC SOCIETY.

THE third Concert of the Philharmonic Society, which took place on the 3rd ult., was one of the most enjoyable performances of the past month. The interpretations of Beethoven's "Leonora" Overture (No. 3) and Brahms's genial and attractive Second Symphony in D were such as only an exceptionally experienced and carefully trained body of instrumentalists could give, and expressed in most enjoyable manner the many beauties of these fine works. Much interest was attached to the first performance of two short orchestral pieces by Sir Alexander Mackenzie—an Allegretto in E and a Vivace in A, entitled "From the North," a heading so perfectly appropriate as to be almost unnecessary. From this it will be gathered that the composer has permitted the spirit of his nationality to speak in no uncertain strains, and the result is music remarkable for vigorous declamation, picturesque suggestiveness, and distinct individuality. The pieces were splendidly played and gave manifest enjoyment to an appreciative audience. Mdlle. Eibenschütz marred what would otherwise have been an excellent rendering of the solo part of Schumann's Pianoforte Concerto by want of intellectual control. This clever young pianist should remember that unless emotional impulse be appropriate, it hinders rather than assists expression. The vocalist was Madame Patti, who sang Rossini's "Una voce poco fa," and, for the usual extra piece, Mozart's "Voi che sapete," with great beauty of tone and phrasing. The subsequent scene enacted upon the platform by Mr. Berger and Mr. W. H. Cummings, in presenting the *prima donna* with the Beethoven Gold Medal of the Philharmonic Society, is to be regretted as pandering to personal sensationalism, which it should be the aim of the committee to discountenance. Such a method of presentation would only be justified in recognition of the life-work of a widely-esteemed and acknowledged composer, and, moreover, it was unkind before such an audience to dwell upon Madame Patti's "distinguished services" to the art of music.

THE BACH FESTIVAL.

AT Queen's Hall, on the evenings of the 2nd, 4th, and 6th ult., the Bach Choir performed the Passion Music according to St. Matthew, a miscellaneous selection of vocal and instrumental works, and the B minor Mass, which was then given for the eleventh time by this Society. Professor Stanford, who directed, may be congratulated on the measure of artistic success achieved, which, when the difficulties of the task are taken into consideration, must be pronounced large. Praise cannot, however, go farther than this, for much that was done came short of the standard that exacting lovers of Bach felt justified in adopting on such an occasion. One fully appreciates the devotion of this choral body, its energy and enthusiasm; but other qualities are needed if the emotional force and full significance of Bach's music are to be made manifest, and though, at times, these qualities were shown, at others they were lacking. With regard to the soloists, the highest praise must be awarded to Mr. Bispham, whose singing in the Passion and in the beautiful cantata "O Ewigkeit du Donnerwort," then given for the first time in England, satisfied the most exigent. This admirable artist has often aroused the enthusiasm of those whose praise is best worth the having, but in this memorable work he placed himself on a still higher plane. Miss Marian McKenzie also rendered noble service, her delivery of the music allotted to *Fear* in the cantata just-named being worthy of the warmest praise. Mrs. Hutchinson, Miss Fillunger, Miss Hilda Wilson, Messrs. W. Shakespeare, Andrew Black, and W. H. Wing also contributed in various degrees to the success attained. Mr. Shakespeare's efforts deserve special recognition, for he sang at very short notice all the music that had been undertaken by Mr. Robert Kaufmann, who was unable to appear on account of a throat trouble. The tenor music in the Passion, to say nothing of that in the other works given, is no light matter, and Mr. Shakespeare's expressive performance, though not, perhaps, in some respects, quite in harmony with the style of Bach, probably saved the

Festival from what, at one time, threatened to assume the proportions of a disaster. The miscellaneous programme of the second evening contained, besides the cantata already named, those entitled "Wachet auf" and "Now shall the Grace"; the Concerto in C for three pianofortes and orchestra, capably played by Miss Agnes Zimmermann, Miss Fanny Davies, and Mr. Borwick; the bass solo, "Gute Nacht" (Mr. Bispham); the Toccata in F for organ, played by Sir Walter Parratt; and the Violin Concerto in A minor and Sonata in G minor for violin alone, in which Dr. Joachim again asserted his pre-eminence as an interpreter of Bach. Dr. Joachim also played the violin obbligatos throughout the Festival; other obbligatos for various instruments being undertaken by Miss Hélène Dolmetsch, Messrs. W. L. Barrett, E. Ingham, H. G. Lebon, H. Smith, W. H. Malsch, E. Davies, and A. Borsdorf. Mr. H. R. Bird discharged the duties of organist with customary tact, and the orchestra was excellent, the superb performance of the high trumpet parts in the Mass by Mr. Morrow and his colleagues being especially noteworthy. Large audiences attended on each occasion, and at the end of the Festival Dr. Stanford received a well-deserved tribute of enthusiastic applause.

CRYSTAL PALACE CONCERTS.

THE Concert of March 30 was directed by Sir Arthur Sullivan, and as Dr. Joachim made his only appearance at the Palace on this occasion it is not to be wondered at that the attendance was much above the average. Of Dr. Joachim's rendering of Beethoven's Violin Concerto nothing new can be said. It remains an unrivalled interpretation of the greatest work in its class. Later on Dr. Joachim was joined by his former pupil, Miss Emily Shinner, in an admirable performance of Bach's delightful Double Concerto. The Symphony was Schumann's noble work in D, which was played carefully rather than impressively under Sir Arthur Sullivan's direction, and the orchestral portion of the programme was completed by the conductor's "Macbeth" Overture and that of Mendelssohn to "Melusina." The vocalist was Miss Agnes Janson, who sang with much effect Mr. Henschel's clever ballad "There was an ancient King" and the familiar air from "Samson et Dalila," "Mon cœur s'ouvre à ta voix." The conscientious announcement, "first time at these Concerts," in connection with the last-named piece reminded one of the notice on one of Artemus Ward's New York programmes: "This entertainment will open with music. The Soldier's Chorus from 'Faust.' First time in this city."

On the 6th ult. Mr. Manns made his welcome re-appearance after his long illness, and was greeted with immense enthusiasm by all present. The most notable feature in the programme, which was devoted to the works of Wagner, was a long excerpt from the "Flying Dutchman," in which Miss Ella Russell and Mr. Andrew Black divided the vocal honours. Excellent renderings were also given of the "Siegfried" Idyll and the closing scene from "Die Walküre."

Mr. Eugen d'Albert (who will be much annoyed when he learns that the *Dundee Advertiser* has been claiming him as a Scotchman!) appeared at the Crystal Palace in the double capacity of composer and pianist as a boy of eighteen, in April, 1882. Since then he has made Germany his home and achieved a great reputation both as a productive and reproductive artist. The Concerto in E major, introduced by Miss Ethel Sharpe at the Concert of the 13th ult., may hardly justify the encomiums passed on it by some German critics; but it proved well worth a hearing, in virtue alike of its ingenious construction and masterly treatment of the solo instrument and the orchestral accompaniment. The prototype of the condensed form adopted by the composer is traced by Mr. Barry back through Liszt's Symphonic Poems to Schubert's grand Fantasia in C, and in Mr. d'Albert's hands it is certainly a most effective vehicle for the exposition of musical thoughts which, though lacking in marked individuality, are often pleasing and nearly always interesting. The solo was admirably played by Miss Sharpe, who confirmed the favourable impression created by her chief

effort in minor solos by Brahms and Chopin. Mr. Manns secured very fine renderings of Weber's "Oberon" Overture, Sterndale Bennett's graceful rather than grand Symphony in G minor, and Liszt's Symphonic Poem, "Fest-Klänge." Madame Clara Samuelli introduced a new and most effective setting, by Sir Alexander Mackenzie, of Charles Kingsley's words, "I cannot tell what you say, green leaves," which she sang with much refinement of style and expression. Her rendering of *Elizabeth's* Prayer from "Tannhäuser," on the other hand, was tame and unconvincing.

The rival attractions of the sunshine and the great football match at the Crystal Palace doubtless accounted for the small attendance at the twentieth and last Concert of the series, on the 20th ult. Mr. W. H. Squire made a brilliant *début* in Saint-Saëns's Violoncello Concerto in A (No. 1), excelling alike in the *cantabile* and *bravura* styles; and was greatly applauded later on in the afternoon for his fine playing in Popper's Hungarian Rhapsody. The orchestra, under Mr. Manns's inspiring direction, distinguished itself greatly in Schubert's immortal C major Symphony and Cherubini's "Anacreon" Overture. Madame Belle Cole was the vocalist, contributing "My heart is weary," from "Nadeshda," and "O Fatima" ("Abu Hassan"), to the satisfaction of the audience.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE end of the thirty-seventh season of these entertainments can now be recorded, and remarks concerning the concluding performances need not be lengthy. On Saturday, March 23, the programme commenced with Schubert's Pianoforte Trio in B flat (Op. 99) and concluded with Haydn's Quartet in D minor (Op. 76). Mr. Emil Sauer was the pianist, and gave a very characteristic rendering of Beethoven's wonderfully spirited Sonata in C (Op. 2, No. 3), and for an encore, which he was quite unable to resist, Raff's familiar Rigaudon. Dr. Joachim played his own *Notturmo* in A, and Miss Mabel Berrey, a pleasant, light soprano, was the vocalist.

On the following Monday, Mr. Sauer was once more the pianist, his rendering of Schubert's Fantasia in C (Op. 15), a work which the composer was wont to declare that he could not play himself, being exceptionally brilliant; Chopin's Nocturne in F sharp was also delightfully played as an encore piece. The concerted works were Beethoven's early Quartet in G (Op. 18, No. 2), and the revised and greatly improved edition of Brahms's Pianoforte Trio in B (Op. 8). A successful *début* was made by a vocalist who, though English by birth, for some singular reason elects to style herself "Mlle. Sylvia Rita." She warbled French airs by Massenet and Guy d'Hardelot very sweetly.

On Saturday, March 30, there was a novelty as regards these Concerts—namely, a Pianoforte Quintet in E minor, by Christian Sinding, a Norwegian composer, born in 1856. He studied at Leipzig, Munich, and Berlin, and he seems to have devoted himself chiefly to instrumental music. This Quintet is an interesting work though not wholly original, the *Andante* in C showing the influence of Brahms and the *Finale* that of the composer's countryman, Grieg. But the themes are throughout striking and their treatment that of an excellent musician. The work was of course splendidly played by such artists as Messrs. Sauer, Arbos, Ries, Gibson, and Hugo Becker. The pianist gave a brilliant but cold reading of Chopin's Ballade in G minor (Op. 23), and the Concert concluded with Beethoven's magnificent Quintet in C (Op. 29). Madame Sapio was moderately successful in songs by Schubert, Schumann, and Berlioz.

The penultimate Monday Concert, on the 1st ult., may be dismissed with brevity. The concerted works were such familiar favourites as Beethoven's Pianoforte Trio in E flat (Op. 70, No. 2) and Mendelssohn's Quintet in B flat (Op. 87), which opened the first Monday Popular Concert in February, 1859. Mr. Isidor Cohn played with much delicacy, though with only a moderate degree of expression, six of Chopin's Preludes, and Dr. Joachim gave his favourite Tartini Sonata, "Il Trillo del Diavolo"; Miss Fillunger sang with perfect taste *Lieder* by Schubert and Mendelssohn.

A Beethoven programme was offered at the last Saturday Concert, on the 6th ult., and remarkably fine performances were secured of the Sonata in G minor for pianoforte and violoncello (Op. 5, No. 2), the executants being Miss Fanny Davies and Mr. Hugo Becker; the tuneful Serenade Trio for strings in D (Op. 8), the Quartet in E minor (Op. 59, No. 2), and the two Romances for violin in G (Op. 40) and F (Op. 50), played, of course, by Dr. Joachim; Miss Sylvia Rita was again the vocalist.

The season came to a close on the following Monday with the customary extended programme. The concerted pieces were Schumann's Pianoforte Quartet in E flat (Op. 47), Brahms's Sextet in B flat (Op. 18), Mendelssohn's Tema con variazioni in D for pianoforte and violoncello (Op. 17), and Saint-Saëns's remarkably clever Variations for two pianofortes on a theme from Beethoven's Sonata in E flat (Op. 31, No. 3). Dr. Joachim played three of Brahms's Hungarian Dances for violin, and yielded two more in response to a double encore. Among the other artists were Miss Fanny Davies, Miss Ilona Eibenschütz, Madame Sapio, and Messrs. Leonard Borwick and David Bispham. With such an imposing array of talent it was not surprising that there was a very large audience and abundant enthusiasm. In this triumphant fashion did the thirty-seventh season of the Popular Concerts come to an end.

ROYAL COLLEGE OF MUSIC.

THE annual and terminal Examinations at the Royal College of Music were concluded on March 28. The council exhibitions and other prizes were awarded as follows: Council Exhibitions—Annie J. Pitman (pianoforte), £5; Cecil H. Wybergh (organ), £10; Rosina Cerasol (pianoforte), £20; Clementina M. Pierpoint (singing), £20. The Charlotte Holmes Exhibition—Katherine M. Everett (pianoforte), £5; Helen C. Ferguson (violin), £10. The Council prize of three guineas for the best extemporizing on the organ to Ernest Dale (scholar), and the Lesley Alexander prize of £10 for composition to Samuel C. Taylor.

The Tenth Examination for Certificate of Proficiency, bearing with it the title of Associate of the Royal College of Music (A.R.C.M.), was concluded on the 5th ult. 138 candidates were examined, and the following were declared by the Examiners to have obtained the certificates:—Theory: Edith D. Elles, John A. Langdon, and John Mactaggart. Pianoforte (solo performance): Beryl O. Blyth, Maud Branwell, Mary Carpenter, Isabel M. Garside, Nina H. Gould, Gwendolyn Toms, and Ada L. Walter. Pianoforte (teaching): Arthur T. Akeroyd, Evelyn I. Baker, Theresa N. Barrett, Lilian A. S. Bindon, Lilian Ernestine Blight, Mary B. Bolam, Ethel E. Cave, Alice F. Cooke, Maggie C. Ellis, Helen C. Ferguson, Phemie Ferguson, Marion B. Flavell, Frieda F. Frames, Florence Gabriel, Clara L. Gott, Isabella M. Graham, Julia B. Greenham, Annie G. Hastings, Thomas S. Hayward, Lilian Hay, Maud B. Henry, Thomas J. Hoggett, Walter Irwin, Edith S. James, May S. Jeffery, Ethel H. Knapp, Gertrude A. Lloyd-Jones, Alexander Low, Mrs. Eleanor K. Marlow, Fanny I. M. Maud, Agnes McCowan, Grace McCowan, Bertha M. Mertens, Jessie V. Mitchell, Harriette J. Nightingale, Winifred E. Pearl, Margaret A. Read, Charlotte H. I. Reynolds, Constance Riseley, Sarah E. Russell, Emma Smith, Frank E. Swan, Edith E. Thorp, Norah M. Watt, and Alice M. J. Williamson. Singing (solo performance): John E. Burgum, Florence Chapman, Herbert Hilton, Emma F. Oxburgh, and Florence M. Power. Singing (teaching): Laura Davis, Florence M. Power, and Mary Rowe. Organ: William D. Boseley, Ernest Dale, John H. Loud, and Herbert C. Morris. Violin: Helen C. Ferguson, Kathleen A. Thomas, and Ettie Wraith. Violoncello: Lillian Littlehales and Emma Smith. Clarinet: George W. Anderson. It will be noticed that the students entering for the study of the pianoforte largely exceed those for any other branch of study.

The competition for Messrs. Challen and Son's gold medal, triennially presented to the Royal College of Music for pianoforte playing, took place on March 28, and the

competitors were so far equal in merit that the examiners were unable to come to a decision until two further competitions, on the following two days, had taken place, when the medal was ultimately awarded to Miss Maud Branwell, who comes from Penzance. It is but right to say that Miss Gwendolen Toms, the other competitor in the final examination, has come out first in other competitions.

ROYAL ACADEMY OF MUSIC.

THE final competition for the Mendelssohn Scholarship took place at the Royal Academy of Music on Tuesday, the 9th ult., when, of the four candidates remaining, Christopher Wilson, a student at the Royal Academy of Music, was selected by the committee. Mr. Wilson was born at Melbourne, Derbyshire, in October, 1874, and at a very early age developed a marked talent for music, both as a composer and as a performer on the pianoforte, organ, violin, and viola. In 1889 he gained the first Choral Scholarship at Derby School, and acted as honorary organist there until 1892, when he left to become a student at the Royal Academy of Music. His career at that Institution has been extremely successful. In his first year he was awarded bronze medals for harmony, sight-singing, and pianoforte; in his second year, silver medals for the same studies; and in 1894 he was bracketed equal with Miss Sybil Palliser for the Agnes Zimmermann prize. This year he was highly commended for the Messrs. Robert Cocks and Co.'s prize for pianoforte playing, and the Charles Mortimer prize for composition.

The Charles Mortimer prize (for composition) was competed for on the 6th ult. The prize was awarded to Sybil Palliser, and the examiners commended Hubert G. Oke and Christopher Wilson.

ROYAL ACADEMY LECTURES.

MR. FRANCIS KORBAY, at his third Lecture at the Royal Academy of Music, concluded his comments on the works of Liszt by reference to the songs of this composer. These songs, the lecturer said, embraced all epic and lyrical moods. Liszt stretched and raised the form of the *Lied* to meet the situation, and his simplest lyrics were invested with an earnestness and poetical atmosphere which fascinated intellectual perception and dominated sentiment. No less remarkable was the versatility which these songs displayed. The settings of Petrarca's sonnets suggested antiquity as much as his "Angiolin" seemed to be modern Italian. His French songs were instinct with the proverbial grace and elegance peculiar to this nation; while his German songs, although for the most part different in character and structure from the traditional *Lied* form, conserved that national mood which gave it a specific type. The Italian canzonetta or gondoliera, no matter how beautiful and impassioned it might be, rarely survived the charm of its own sound. It stirred and aroused while it was heard and the after-effect might occupy the senses for a while, but it rarely created a lasting mood engaging alike intellect and imagination. The French Romance or Chanson excelled in grace, elegance, and refinement, but it appealed mostly through its *esprit*, which, like witty and brilliant conversation, was entertaining and exhilarating at the time, but did not foster deep and great emotions and make lasting impressions. Charm was its realm. The German *Lied* was an entirely different product. It was an immediate and intimate lyrical exponent of the many moods which dominated human life. Its champions were Schubert, Schumann, Franz, Brahms, and Liszt. Loewe was the first to develop the Ballad into a form of art, and Liszt showed himself a master of this form in his "King of Thule." The lecturer analysed and sang several examples of Liszt's songs, which he said he had chosen as illustrative of one of Liszt's maxims: "The beautiful is the glory of truth, and art the irradiation of thought."

On the 3rd ult. Mr. Korbay discoursed upon Hungarian folk-song, a subject upon which his nationality and abilities peculiarly fitted him to speak, and which he invested with

great interest. The characteristics of every national music was shown to be chiefly the result of the language. Its accents produced the musical rhythm and its poetry the melody, harmony, and form. The national songs of the Gothic, Latin, and Slav races belonging to the great Aryan family resembled or differed from each other in proportion as did their respective tongues; with the exception of where such heterogeneous influences as the Moors left in Spain, the Celtic in Ireland, Scotland, and Brittany; the Finnish in Norway and Sweden; and the Eastern in Poland, Russia, and South-Eastern Europe. There were comparatively few folk-songs of the Indo-Germanic races, the indisputable nationality of which would at once musically reveal itself without the aid of their underlying text; but unmistakable signs of national originality appeared as soon as the languages approached the East. Word and rhythm being older than song, it was necessary to analyse rhythm to trace the race characteristics of typical nationality in music. Rhythmically, French was the most elastic language. Its slight accents, easily handled, and shifted to the end syllable of a word or phrase, admitted of any amount of freedom in prosodical treatment. The German language was rhythmically the very reverse of the French. In the former the Iambus (v —) predominates, in the latter the Trochee (— v). Hence the chanson and chansonette of the French, and the Ländler and more modern waltz of the Germans. The Italian predilection for melodious sweetness in preference to dramatic truth and canonic art was equally due to their language. The Hungarian language, which belonged to the Turanian family, had nothing in common with the Indo-Germanic or Aryan languages. Metrically it was almost as rich as the classical Hellenic, and therefore lent itself with ease to all metrical combinations. Its prevailing metrical forms were, however, the Choriambic (— v v —) and Amphibrach (v — v). A distinguishing feature of the folk-songs of most nations was rhythmical sameness, but the originality of those of Hungarian origin was shown by great variety of rhythm. Every first syllable, whether short or long, had an emphasis of its own. Thus no Hungarian song could begin with an up-beat. But in certain cases every long syllable could become short, or *vice versa*. Every round had two distinct sounds and lengths, and their correct emphasis, length, and pronunciation determined the meaning of a word, and sometimes of a whole sentence. Accents, intonation, and even rests, scarcely noticeable to a foreign ear, were just as essential in the words as in phrasing. The language, in short, was the mirror in which could be seen the physiological causes of the rhythmical heart-beats of the song. In addition to the ancient church modes and regular diatonic major and minor scales, there was the so-called Hungarian scale, consisting of a minor third, a raised fourth, a flat sixth, and the leading seventh—a scale which, carrying in itself the chord of the augmented sixth, gave Hungarian song a unique harmonic wealth. The Hungarians came to Europe from Asia in the ninth century, an army of warriors whose historical record lived only in songs which were sung by special minstrels at all festivities. The last known minstrel of this kind was one named Tinody, who lived in the sixteenth century. The custom still remained, however, and no festive dinner in Hungary was imaginable without the people's court musicians, the gipsies, playing for them their favourite airs. The cultured classes might also delight in other music, but the peasant would only listen to the strains he knew and which appealed to his heart. The Hungarian national motto was, "Weepingly rejoices the Magyar," and unless his emotions were stirred, music had no meaning for him. For that reason he preferred pathetic airs, but they must be followed by spirited, fiery movements, that would dry up the tears. The average popular forms of the folk-music could be classified into three categories—the song proper, dance music, and what was termed the "Hallgató"—a piece to listen to. The latter was a combination of song and dance, rhapsodically constructed, and too *rubato* to dance to. It formed the model of Liszt's Rhapsodies. These "Hallgatók" usually contained a number of airs, without any special plan as far as musical construction was concerned, excepting that they had to begin with a slow pathetic movement, which gradually gave place to several independent melodies of more

cheerful character, the *tempo* growing faster and faster until a brilliant *Finale* was reached. Hungarian bands playing by heart and knowing hundreds of their national melodies usually improvised the succession of these tunes, dwelling with special emphasis upon such which seemed to have particularly pleased some favoured listener. Each of these airs being a well known folk-song, having its own special moods and sentiments, the "Hallgato" became a species of programme music, not, however, meant to illustrate the performer's but the *listener's* mood. It was quite a psychological study to watch the leader of the band, how he watched the effect produced upon the listeners by every successive song, until he had hit upon the right tune. When he had found it he became inspired and played with the *verve* and depth of feeling of a poet, throwing himself heart and soul into the music until the crisis arrived and his listeners' eyes were filled with tears. In no other country did the lecturer know of similar occurrences, and it was specially remarkable that this music had sprung from the people unassisted by trained musicians. Mr. Korbay analysed the peculiar metrical construction and also sang several of the most popular folk-songs; and Mrs. Korbay played with much brilliancy three Rhapsodies written by her husband on the lines of "Hallgato."

MADAME ALBANI'S CONCERT.

The old-fashioned miscellaneous Concerts, of huge proportions, which were considered the finest musical entertainment in the last generation, have practically passed into desuetude; and although the programme offered by Madame Albani at the Queen's Hall, on Saturday afternoon, the 20th ult., did not include any works of magnitude, all the numbers selected were such as musicians as well as amateurs could listen to with gratification. Though scarcely in her best voice, the Canadian artist was heard to advantage in *Elizabeth's* Greeting from "Tannhäuser," the scena "Souvenirs de mon Enfance," from Hérold's neglected opera "Le Pré aux Clercs," which she sang in Italian, and in a new and well-written "Ave Maria," with pianoforte, organ, and violin accompaniment, by Mr. H. Lane Wilson, besides taking part with Miss Clara Butt, Messrs. Edward Lloyd, Aspinall, and Andrew Black in the beautiful Quintet from the third act of "Die Meistersinger." These artists, together with Miss Beatrice Langley, one of the best of our young violinists, and Miss Fanny Davies, whose ability as a pianist is universally acknowledged, contributed solos, but details are not required. Enough that the Concert was an artistic and popular success.

TRINITY COLLEGE.

MR. MACDONALD SMITH'S application of certain known physiological laws for the acquirement of instrumental technique promises to be of such importance, and has attracted so much attention of late in the musical world, that it was not surprising that a much larger audience than usual assembled at Trinity College on the 9th ult., when this gentleman read a paper explanatory of his method, under the title of "From Brain to Keyboard." The lecturer said that "touch," apart from expression, was merely the way of striking the keys, that it depended necessarily and solely upon the condition of the human mechanism of nerves and muscles intervening between the brain and the fingers, and that it could be taught and perfected with little trouble by pursuing the proper method. The muscles derived their nourishment entirely from the blood, and his system was based upon the physiological facts—firstly, that the nervous impulse which, by stimulating the muscle caused it to contract, produced at the same time a dilation of the small arteries leading to it, and in this way made a much larger supply of blood flow into it. Secondly, that a full contraction caused compression of the small blood-vessels in the muscle, and as *any* pressure upon veins caused the blood to flow towards the heart, the blood from which the goodness (so to speak) had been extracted went on its way to the revivifying lungs,

and its place was taken by fresh blood from the arteries. The stronger the nervous impulse the greater the increased supply of blood; and it was on this account that the exercises of his system must be performed briskly. It was during *rest* that the muscle developed by feeding upon this blood left in it. The exercises, some of which were shown by the lecturer, were of a simple kind, and were designed to develop, in the required manner, the particular muscles used by the pianist. In conclusion, the following summary was given: 1. That good touch, in the general acceptance of the term, was not so entirely a natural, unteachable gift as was supposed, but might be imparted to every healthy pianist who had the taste to use it. 2. That the want of thorough, rapid, and independent command over fingers and arms was not, as had been thought, a brain difficulty, best conquerable by incessant repetition of difficult passages at the keyboard, but one of imperfection of muscular and nervous development. 3. That perfect development, and, therefore, good touch and technique, might by the exercise of full contraction of every muscle employed, and attention on the lines laid down to individual peculiarities, be readily acquired, in a degree variable, of necessity, with the constitution and store of nervous energy in the individual, but representing, nevertheless, a distinct advance effected by this latest application of science to art. Comprehension of the explanations was facilitated by a series of diagrams, thrown on a screen by means of a magic lantern, of the muscles and nerves, showing the way in which they derived their nourishment from the blood vessels.

The Trinity College Students' Orchestral Concert at Princes' Hall, on the 1st ult., had among its interesting features the first movement of a Pianoforte Concerto in G minor (not previously performed), by Mr. Albert W. Ketelbey, who played the solo portion. Bright, spontaneous, and exhibiting much constructive skill, it was exceedingly well received. Another popular work was Mr. Edward German's new "Gipsy Suite," given by desire—a series of tasteful movements that not only firmly seize attention at a first hearing, but increase in favour with further acquaintance. An "Intermezzo Pastorale," by Mr. F. Corder (who conducted throughout), also deserved well applause. These and other compositions obtained careful and spirited interpretation. Miss Annie E. Smith played Mendelssohn's Capriccio in B minor with point, and Maurer's Concerto for four violins was safely entrusted to Mr. Claude Stanley Fenigstein, Miss Florence Brotherhood, Miss Lilly J. P. Evans, and Master Sidney Faulks. The instrumental pieces were diversified by creditable vocal performances.

MUSICAL ASSOCIATION.

MR. J. A. FULLER MAITLAND having been invited by the Council of the Musical Association to describe the contents and notation of the "Fitzwilliam Virginal Book," now in course of publication under his and Mr. Barclay Squire's joint-editorship, read, on the 9th ult., before the Society, an interesting paper dealing with the history and peculiarities of the famous volume. The popular and long-accepted title of "Queen Elizabeth's Virginal Book" was shown to be unjustifiable and misleading. One of the pieces, the "Ut, Re, Mi" of Sweelinck, bore the date 1612, when Elizabeth had been dead nine years; and another, entitled "D. Bull's Juell," existed in a MS. in the British Museum, where it was dated December 12, 1621. The splendid binding of the volume was, Mr. Maitland said, undoubtedly a piece of Netherlands work, and the theory of the compilation was that the actual book, bound as it was now, had been bought by Francis Tregian in the Netherlands, where he was known to have lived for some years, and that during his subsequent imprisonment in the Fleet Prison, where he was confined on a charge of recusancy, and where he died in 1619, he wrote out from manuscripts in his possession the greater part of the transcript which, in some cases, had proved the only means of their preservation. Many of the pieces occurred in other virginal books of the period, but this was the most important collection we possessed. One of the most largely represented composers was Peter Phillips, an English Catholic ecclesiastic settled in the Netherlands,

and probably a connection of Morgan Phillips, one of the first professors of the Douay College, which Francis Tregian entered in 1586. Internal evidence also made it conclusive that the family of Tregian had had a great deal to do with the book. Subsequently it passed into the hands of Dr. Pepusch, at whose sale it was bought for £10 by R. Bremmer, who gave it to Lord Fitzwilliam before 1783. Owing to the strictness of the terms of Lord Fitzwilliam's will, which forbade the removal from the Museum of any part of his bequest, it at first seemed impossible to print the virginal book, since no one could be found with the requisite knowledge who also had sufficient leisure to devote to the work at Cambridge. Two years ago, however, the difficulty was surmounted through Mr. C. F. Bell, an ardent antiquarian and accomplished photographer, who undertook to photograph the entire volume on a reduced scale, so that the work of translation into ordinary notation could be carried on wherever most convenient. This task proved more difficult than was anticipated. The volume consisted of 440 pages, ruled in six-line staves. Three clefs were used, and in all possible positions; but the most common was the G clef on the fourth line from the top of the upper staff and the F clef on the third line from the top of the lower staff. This arrangement gave two lines for middle C, and it was observable that the use of the different staves for the middle parts foreshadowed the present custom of confining each staff to the right and left hand respectively. Very little regard was paid to the player's convenience in the arrangement of the parts, and the tails of the notes were frequently joined without reference to the rhythmic divisions of the bar. The notation, indeed, showed the transition from the old music to the new. Bars were only used in a most casual way, and there was scarcely a piece of respectable length that preserved throughout the same value of its bars. The time signature had very little to do with the actual value of the contents of the bars, and the relative time value of the notes could often only be determined by reference and research. The laws of *musica ficta* were also so generally understood by musicians, at the end of the sixteenth century, that all who sang in part-music could be trusted to put in the required sharps and flats for themselves. In early days the progression of the parts was everything, and the sequence of harmonies mattered very little, and nothing was more certain than from constantly hearing what we called "false relations" in vocal music, people's ears had become so accustomed to them that they were in no way obnoxious. They were also far from being disagreeable in just intonation, and were less noticeable in the evanescent tones of the virginal than when played on a modern pianoforte. Thus the transcriber of virginal music had to exercise great care to avoid doing despite to the spirit of this music. Many other difficulties presented themselves, such as the mistakes of the original copyists and the similarity of signs used for opposite purposes.

The illustrations, played by Mr. Fuller Maitland, with one exception, on a fine specimen of a sixteenth century Italian virginal lent by Mr. Dolmetsch, included transcriptions of madrigals by Luca Marenzio and Thomas Morley, and a remarkable piece by Dr. Bull, consisting of a series of repetitions of the six notes of the hexachord through the twelve keys, which suggested some rough kind of equal temperament being in use for instrumental music at this date. Further information of much interest concerning ancient music was elicited during the discussion, Mr. E. F. Jacques exhibiting the copy of a collection of virginal pieces by Radino, an Italian composer of the sixteenth century, about to be published by Messrs. Novello, Ewer and Co.

MUSICAL GUILD.

At the fourth and last Concert of the twelfth series of this Society, on the 2nd ult., Mr. Ferdinand Weist-Hill, a son of the late Principal of the Guildhall School of Music and a pupil of M. Ysaÿe, created a marked impression by his fine playing of the Prelude and Fugue in G minor by Bach, an impassioned Romance by Mynheer Kes, and one of Brahms's Hungarian Dances. The young artist produces a big, noble tone, his style and technique are masterly, and

he plays with much of the passion and abandon for which his teacher is famous and which are doubly welcome in an Englishman. Very good performances were given of Beethoven's String Quartet in C (Op. 59) and Haydn's in D (Op. 20, No. 4), great pains having evidently been taken at rehearsals. Mr. Arthur Bent led both works in excellent style, his able associates being Messrs. W. Sutcliffe, A. Hobday, and Paul Ludwig. Rubinstein's Sonata for pianoforte and viola (Op. 49), a work in which much that is very beautiful is to be found side by side with not a little that is tedious, received a thoroughly artistic interpretation at the hands of Miss Ethel Sharpe and Mr. Alfred Hobday, two of the best native performers on their respective instruments. Madame Alice Gomez sang songs by Bohm, Brahms, and Miss Maude Valérie White in her well known manner.

HIGHBURY PHILHARMONIC SOCIETY.

It is to be hoped that the Orchestral Concert given by the Highbury Philharmonic Society on the 2nd ult., at the Highbury Athenaeum, will prove the first of many more in this neighbourhood, for so able a body of executants afford a means for spreading a knowledge and love of orchestral music that it is highly desirable should be utilised. Mendelssohn's "Scotch" Symphony, Bizet's "L'Arlésienne" Suite, Saint-Saëns's "Danse Macabre," and the Overtures to Auber's "Crown Diamonds" and Gounod's "Mirella" all received most praiseworthy interpretations, the attack and intelligence of the players indicating abilities capable, by judicious development, of attaining a high standard of excellence. An effective rendering was also given of L. Maurer's cleverly-written Concerto for four violins and orchestra in A (Op. 55), the solo executants of which were Mr. G. H. Betjemann, Miss G. Wood, Mr. P. Nau, and Mr. L. V. Smith. Much applause was worthily elicited by the first-named gentleman's rendering of the violin solo part of Saint-Saëns's brilliant "Introduction et Rondo Capriccioso" (Op. 28), and the singing of vocal excerpts from works by Mozart, Mendelssohn, and Goring Thomas, by Madame Fanny Moody and Mr. Charles Manners, was greatly appreciated. Mr. G. H. Betjemann and Mr. G. R. Betjemann were the Conductors.

STRATFORD MUSICAL FESTIVAL.

THE proceedings in connection with this annual Festival, founded in 1883, occupied five days, beginning at the local Town Hall on March 28 and terminating on the 4th ult. with a Concert by the prize-winners, and the distribution of the prizes and certificates by Mr. Joseph Bennett. The competitors are restricted to the E. and N.E. postal districts of London and all places in Essex, thus representing a population of about two millions. Established with the view of offering inducements to the diligent study of music and of interesting the public in the resources of the district, the success of the Festival has steadily increased. This year the entries for over thirty classes of musical subjects numbered about 400, but, thanks to the excellent arrangements of the council, presided over by Mr. J. Spencer Curwen, and the secretary and manager, Mr. John Graham, not a hitch occurred throughout. The judges included Messrs. W. G. McNaught, Cowley, Cummings, Banister, O'Leary, and Betjemann, Dr. Creser, and Miss Kate Robinson. For the choral societies' class, perhaps the most important of the gathering, the sum of £15 was offered in prizes. Three choirs entered, each singing Henry Smart's "Lady, rise, sweet morn's awaking," and a piece of its own choice. Mr. Cummings awarded the first prize to the Eastern Divisional Select Choir of the London Sunday School Choir (Conductor, Mr. J. Merritt), and the second prize to the Woodford Choral Society (Conductor, Mr. J. F. W. Goodwin). There were two entries in the Church Choirs competition, but at the last moment one was withdrawn. Dr. Creser, after hearing the St. Paul's (Stratford) choir (Conductor, Mr. W. G. Puttick) sing Gadsby's anthem, "Among the gods," and a hymn-tune by Dr. Mann, "Go thou in life's fair morning," felt justified in awarding it the prize. In the School Choirs competition,

Mr. McNaught decided that Monteith Road, North Bow (Conductor, Mr. E. A. Price) and Malmesbury Road, Bow (Conductor, Mr. H. F. E. Dawson) were entitled to first and second honours respectively.

Before distributing the 172 prizes and certificates, on the 4th ult., Mr. Joseph Bennett referred to contests elsewhere, stating that it used to be said the Englishman would not equal the Welshman in musical capacity, but a great improvement had of late years been effected. The Stratford annual meeting was an event on which the East of London was to be congratulated and of which it had a right to boast. The position of the young people before him was an enviable one. The difficulties of learning music in the forties, when he was young, were great. Then, men had to struggle for a knowledge of music, but for young people of the present day everything had been done. Men like the late Mr. Curwen, his most worthy son, and others who had been associated with them in the Tonic Sol-fa movement, acted as engineers, and now the young people could go on with the utmost ease. Mr. Bennett ended by counselling his hearers respecting the use to which they should put the musical talents they had developed.

REVIEWS.

Novello's Octavo Anthems. Nos. 473-484.

[Novello, Ewer and Co.]

A BRIEF description of these twelve numbers of a favourite publication must suffice. The first two are by J. Varley Roberts, of Magdalen College, Oxford. Both are suitable for general use, the first, "God so loved the world," being a full anthem expressively written in the manner of the late Sir John Goss. The other, "The Lord shall be thy confidence," is for trio (the treble being omitted in the middle verse section), and is rather more elaborate, the last movement being an effective fugato chorus. No. 475, "All Thy works praise Thee," by Sir Joseph Barnby, is a spirited Festival anthem, which a capable choir could make very effective. No. 476, "Thou shalt show me the path of life," by Cyril Bowdler, is an ambitious little work, for although the writing is not elaborate, there are parts for solo voices and chorus in which the treatment, especially in respect of harmonic transitions, is very striking. S. S. Wesley's "The Lord hath been mindful" (No. 477) needs no commendation from any pen. The composer was one of the ornaments of the English Church, and the present chorus, taken from the anthem "Ascribe unto the Lord," contains some excellent contrapuntal writing, though it cannot be termed difficult. No. 478, "A few more years shall roll," by Hugh Blair, is for Advent or general use, and is simple and hymnlike in structure. Boyce's "O praise our God" (No. 479) is the final chorus with fugal treatment from an elaborate anthem, "O be joyful in God," by a musician who was one of the most worthy successors of the masters of English church music. Harvest-tide is yet distant, but it is not too distant to draw attention to "Thou visitest the earth," by Sir Joseph Barnby (No. 480). This begins melodiously, but quietly, and is followed by a middle section for semi-chorus of a more animated character, in which occur some effective contrapuntal passages. An impressive setting of the words "O Lord, Thou art my God," precedes a final jubilant chorus of great vigour, which, however, finishes *pianissimo*. No. 481, "Great is the Lord," by Bruce Steane, is also for harvest, or other thanksgiving services. It is very simple, and solo voices are not imperative. Nos. 482 and 483 are likewise harvest anthems, the former being "The eyes of all wait upon Thee," by Thomas Adams, and the latter, "The Lord is loving unto every man," by A. Wellesley Batson. The composition by Mr. Adams, though brief, shows a greater measure than usual of musical feeling, and gives the impression that the composer might be successful in works of larger grade. The last-named number is an extremely simple full anthem well within the means of parish choirs. The last for the present is "Thou

wilt keep him in perfect peace," by Philip Armes. This is No. 7 of an Oratorio, "Hezekiah," and consists of a smoothly written chorus with flowing accompaniment. It is quite in the oratorio style, but it makes an agreeable and devotional little anthem suitable for general use.

On Respiration in Singing. By Dr. Joal, of Mont Dore. Translated and edited by R. Norris Wolfenden, M.D., Cantab.; late Senior Physician to the Hospital for Diseases of the Throat, Golden Square. [F. J. Rebman.]

ALL vocalists and teachers of singing who have any doubts concerning the most efficacious method of respiration may be earnestly recommended to read this carefully prepared and well thought out little book. The three systems—abdominal, clavicular, and costal—are clearly described, the resultant effects calmly and judiciously stated, and with an array of facts that leaves no doubt in the unprejudiced mind concerning the superior advantages accruing from employment of the system advocated. The treatise is of special value to female vocalists, to whom much of the information is of vital importance, for it affects their general health as well as their artistic progress. When it is remembered how many singers fail in their art owing to imperfect breathing, it must be conceded that Dr. Wolfenden has done a commendable work in placing Dr. Joal's book in the hands of English vocalists.

The Orchestra at a Glance. A condensed work on Instrumentation. By E. A. Lodge.

[Huddersfield: E. A. Lodge.]

THIS consists of a chart showing the pitch and compass of the majority of orchestral instruments, with concise and explanatory remarks having reference to their capabilities and tone-colour. The information as far as it goes is reliable, but from the form adopted it is necessarily limited. No mention is made of the *corno di bassetto*, written for by Mozart in his "Requiem" and elsewhere, and which bears the same relation to the C clarinet as the *cor anglais* does to the oboe. The bass clarinet, frequently used by Wagner, is also omitted; and ventral horns and the bass tubas are altogether ignored. The chart is therefore far from containing "all orchestral instruments," as it claims to do; but it is to be welcomed as helpful to students and conducive to the appreciation and enjoyment of orchestral music.

Four Lyrics. No. 1. *Irish Lullaby* (Francis A. Fahy); 2. *Lorna Doone's Song* (R. D. Blackmore); 3. *Oh mistress mine* (Shakespeare); 4. *Pastheen Pion* (Sir Samuel Ferguson). Set to music by Alicia Adélaide Needham.

In Blossom Time. Words by Ina D. Coolbrith, music by Alicia Adélaide Needham.

[Novello, Ewer and Co.]

THESE songs, by a composer whose name is new to us, possess considerable freshness and charm, and a laudable desire to avoid the commonplace is displayed both in the choice of the poems and their musical setting. Of the Four Lyrics, No. 1 is perhaps the best, for it is provided with an eminently singable and tuneful melody and a haunting refrain; No. 2 is an expressive song which would gain by a somewhat lighter accompaniment; No. 3, a merry and spirited setting of the immortal ditty, has a tripping accompaniment, presenting some agreeable features; while No. 4, which occupies ten pages, will prove effective if the composer's suggestion of a cut of two pages is followed. It is an Irish love-song about a "brown girl, sweet," and is appropriately charged with genuine Irish sentiment. "In blossom time" is a joyous, jubilant song, with an important and brilliant accompaniment, which greatly enhances its effectiveness.

Six Simple Pieces for the Violin. By Therese Polonaski. [Robert Cocks and Co.]

THE contents of this little volume are exactly described by its title, and it is admirably suited to beginners, for whom it has been specially written.

The Parish Choir Book, Nos. 186-198.

[Novello, Ewer and Co.]

THE merits of Mr. Stewart Macpherson to recognition as a musician and composer are freely acknowledged, and his reputation will not suffer by the Magnificat and Nunc dimittis in D which forms the first number of the present series. It is studiously unpretentious, the voice parts being indeed in unison during many verses; but there are many artistic touches, and the manner is throughout church-like. No. 187 is another setting of the same Canticles, in G, by Frank L. Moir, written in simple four-part harmony throughout, the most impressive passage being the *Coda* of the Gloria Patri. No. 188 is a Te Deum and Benedictus in E flat, by Boyton Smith, written in chant form, with the most careful attention to the proper accentuation of the words. The next two numbers are more settings of the Magnificat and Nunc dimittis. The first, in D, by Clement Rowland Gale, is extremely effective, and even impassioned, but not in the least unchurchlike. The composer is evidently well acquainted with modern sacred music. The second, in B flat, bears the name of Henry Smart, and therefore belongs to the past; but it is none the worse on that account. The setting, with which many organists and choirmasters are doubtless familiar, is laid out on an elaborate scale, and is eminently suitable for festival purposes. The other evening Canticles, Cantate Domino and Deus Misereatur, are not so frequently used as formerly, but they are still sung at times, and a fine version in C, by Charles Steggall (No. 191), may be strongly recommended, as it is in the best style of English church music. We now come to No. 192, "Father of Life," a wedding hymn with an expressive tune by James Turle, and No. 193, a Sunday hymn, "Lord of all being," with melodious and varied music by A. M. Goodhart. No. 194 is yet another Magnificat and Nunc dimittis, the composer being William H. Bell. It is written in a bold, free style, and should prove very effective if sung with the requisite spirit. The next two numbers (195 and 196) are chant settings of the Benedicite in the usual triple chant measure, the first, in D, by Sir John Stainer, and the second, in A flat, by F. A. J. Hervey. Both are varied in accordance with the sentiment of the words, but no words of criticism are necessary regarding music of such complete simplicity. The last two for the present (197 and 198) are settings of the Apostles' Creed, the Lord's Prayer, and the Nicene Creed, by Professor J. F. Bridge. They are simply organ accompaniments to the choir on the monotone of G, a method now very generally adopted. Organists who have the gift of extemporisation can of course dispense with written notes for this kind of duty, but there are many excellent musicians who do not possess this faculty, and to such Professor Bridge's harmonies will prove useful.

Novello's School Songs. Edited by W. G. McNaught. *The Wasp*. Words by Edward Oxenford, music by Thomas Facer. *Merry Archers*. Words by W. H. Parker, music by A. L. Cowley. *The Statue Song*. Words by Louis B. Tisdale, music by Herbert W. Schartau.

[Novello, Ewer and Co.]

THESE little works for juvenile performers are so-called action songs, in which music and dramatic business are combined. They are issued in full music size, and the voice parts are printed in the Staff and the Tonic Sol-fa notations. In Mr. Facer's work some of the children are instructed, among other things, to imitate the buzzing of wasps. This piece is as tuneful and simple as possible, but that of Mr. Cowley is rather more elaborate, being written for voices in two parts with tasteful pianoforte accompaniments. In the last of the series the little choristers have to adopt poses suggestive in turn of Ajax, Supplication, the Victor, the Diver, and Achilles. School music is now in such strong demand that no more need be said in favour of the above-named songs.

Le Rève. Trio for violin, violoncello, and pianoforte. By Francis Thomé (Op. 55). [Paris: J. Hamelle.]

THIS is an ingenious little piece, written in canon two in one. It is both easy and interesting to play, and possesses a graceful charm that suggests a dream of a tranquil and eminently pleasant character.

FOREIGN NOTES.

AMSTERDAM.—A one-act lyrical drama, entitled "Sele-neia," by M. van Brucken Fock, was brought out recently at the Netherlandish Opera, where it achieved a complete success. The composer, who conducted the performance, is an officer in the Dutch army.

BARCELONA.—A series of five Historical Concerts, one of them devoted entirely to Beethoven, was given here with much success during the past month, under the auspices of the Sociedad Catalana de Conciertos, and under the conductorship, by invitation, of M. Vincent d'Indy. The event is the more noteworthy on account of the not very advanced condition of high-class musical culture in this city.—A new opera, "Henry Clifford," by Señor Albeniz, the well-known pianist, is being rehearsed at the Teatro del Liceo.

BAYREUTH.—It is stated on good authority that Dr. von Müller, the Bavarian Minister of Public Culture, has been in communication with Frau Cosima Wagner, with a view of obtaining the right of performance of "Parsifal" for the Munich Hof-Theater, the minister offering in return the co-operation of the Munich orchestra and chorus in the Bayreuth Festspiele. Frau Wagner, however, to the contentment, no doubt, of numberless admirers of the work, has declined the offer.

BERLIN.—A commemorative tablet has been placed against the house in the Königgrätzer-Strasse, where Wilhelm Taubert for many years resided. Herr Leopold Auer, the eminent violinist, has given some highly interesting and successful concerts here, in which he introduced a number of Tchaikowsky's works, both orchestral and for the chamber—himself playing, to an enthusiastic audience, the Russian master's Violin Concerto. Herr Auer has since repeated his success, with similar programmes, at Dresden and other German musical centres. — The first performance, at the Royal Opera, of a new operatic work by Herr Kienzl, entitled "Der Evangelimann," was announced to take place towards the end of last month.—On the 8th ult. the Wagner Society performed "The Messiah," under the conductorship of Court Capellmeister Sucher. It was in every way successful and had to be repeated a few days later, at popular prices.

BREMEN.—Active preparations have been in progress for some months past with a view to the first scenic representation of Rubinstein's sacred opera "Christus," which was to take place on the 25th inst., at the Stadt-Theater. The scenic arrangements are under the management of Professor Bülthaupt, while the musical directors will be Dr. Carl Muck, of the Berlin Opera, and Herr Julius Rurthard, of the Bremen Stadt-Theater. The leading parts are in the hands of highly competent artists, and the chorus, of some 350 voices, has been selected from among local amateurs.

BRESLAU.—A one-act opera, "Schön Karin," by a young Danish composer, Fräulein Thekla Griebel, recently brought out at the Stadt-Theater, has been received with much disfavour on the part of a usually indulgent audience.

BRUSSELS.—Under the style of "Art-Charité," a ladies' choir has been organised here, under the conductorship of M. Henri Thiébaud, with the twofold object of producing new works by native composers and of promoting concert performances for charitable purposes; a combination which should command the special support of art lovers in this capital.—The performances at the Théâtre de la Monnaie were concluded last month with a revival of "Der Freischütz," which had not been given here for fifteen years.—At the Conservatoire, three remarkable performances, in concert form, have been given of Wagner's "Das Rheingold," under direction of M. Gevaert.

COPENHAGEN.—Enna's opera "Cleopatra," which failed to attract much attention on its first performance here last year, has just been revived, with a new cast of the principal parts, and in this new presentation has scored a success.

DARMSTADT.—On the occasion of a "Humperdinck Night" recently given by the Wagner-Verein here, much interest was created by the performance, from manuscript, of a number of choruses and solos from a new fairy opera, "Schneewittchen" (Little Snowwhite), by the composer of "Hänsel und Gretel," who was present. The libretto is from the pen of Fräulein Adelheid Wette, who also wrote

the book of "Hänsel und Gretel," and the musical treatment thereof was generally pronounced by those present to be fully equal to the score of that most popular work.

DRESDEN.—Under the style of "Philharmonic Choir," a new choral society has just been founded which is likely to prove an important addition to the musical institutions in this capital. The Conductor is Herr Curt Hösel, and the first work to be performed by the young choir is Liszt's "Saint Elizabeth," no insignificant task to commence upon.

FRANKFORT-ON-MAINE.—Herr Anton Urspruch, professor of the Conservatorium, has just completed the score of a comic opera bearing the somewhat awkward title of "Das Unmöglichste von Allem." The libretto is an adaptation, by the composer himself, of a comedy by Lope de Vega.

HAMBURG.—An opera, "Der Wärfwolf," by Count von Hochberg, the director of the Berlin Royal Opera, has been brought out at the Stadt-Theater with marked success. The work is not exactly a novelty, having been performed before a specially invited audience some nineteen years ago in the German capital.—A magnificent Concert-grand has been presented by Steinway and Sons, through their branch establishment here, to Prince Bismarck, on the occasion of his recently completed eightieth anniversary.

HANOVER.—The birth-centenary of Heinrich Marschner, which occurs in August next, is to be celebrated here, as elsewhere in the fatherland, by special performances.

LEIPZIG.—Dr. F. Stade, one of the most highly esteemed musicians of this town, has been appointed the successor to the late Herr Stiller in the organistship of St. Peter's Church, Leipzig.—During last month the old Leipzig Gewandhaus, which contained the historical Concert-Saal, has been razed to the ground, and with it has also disappeared the adjacent building, which had been the home, from its foundation in 1843 to the year 1887, of the world-famed Conservatorium der Musik.—Tschaiowsky's one-act opera "Yolante" was given here last month at the Stadt-Theater with but moderate success.

MADRID.—Under the title of "Tabardillo," a new one-act Zarzuela, the music by Señor Torregrosa, is being performed with much success at the Apollo Theatre in this capital.—A new three-act opera, "La Dolores," the libretto adapted from the well known drama of that name by Felin y Codina, the music by Señor Tomas Breton, has been brought out with great success at the Teatro de la Zarzuela.—The most popular composer of Zarzuelas just now is Señor Ruperto Chapi, whose "El Cura del Regimiento" and "El Tambour de Grenaderos" are having a run already exceeding 160 performances at the Teatro Eslava.

MAYENCE.—A new music-drama, entitled "Der arme Heinrich," by Herr Hans Pfitzner, was brought out here, on the 2nd ult., with marked success. The composer, a young musician with decided Wagnerian leanings, though by no means devoid of originality, is said to have shown great dramatic *verve* and surprising skill in the orchestration of his score.

MILAN.—Mascagni's new opera, "Silvano," was brought out at La Scala on March 25, but failed to meet with much appreciation. The libretto is constructed upon somewhat similar lines to that of "Cavalleria," and the score, while not wanting in melodiousness, is said to be rather weak in its orchestration.

MUNICH.—With the first performance some weeks since, under the direction of Herr Levi, of Berlioz's "La Prise de Troie," the Munich Royal Opera has become the second operatic stage which has had the hardihood to produce the French master's gigantic music-drama "Les Troyens"; the other constituent part—viz., "Les Troyens à Carthage," having been given here in January last.

NANTES.—M. Bédérin, a former pupil of the Paris École Niedermeyer, has been appointed organist of the Cathedral here. Like the Bachs in the last century, the Bédérins are a family of organists, and the distinguished post at the Cathedral has been held by one or other of their members for the last eighty years.

PESARO.—A hitherto quite unknown cantata by Rossini, the subject of which is the Francesca da Rimini episode in Dante's "Inferno," has been brought to light at the

Rossini Museum in this town. A highly successful performance of the work was recently given by the pupils of the Conservatoire here.

ROME.—Siegfried Wagner paid his first professional visit to the Italian capital at the beginning of last month, and conducted a number of the Bayreuth master's works at a Concert given at the Costanzi Theatre, in the presence of Queen Margherita.—Dr. Joachim is expected to give a Concert here shortly, for the first time in his artistic career, and the event is looked forward to with immense interest in musical circles. The eminent violinist will be accompanied by the young violoncellist, Herr Henselt, a nephew of Mendelssohn.

ST. PETERSBURG.—The series of Madame Marcella Sembrich's appearances at the Italian Opera here came to a highly successful termination with her assumption of the part of *Tamara* in Rubinstein's "Il Demonio."—The emperor has granted an annual pension of three thousand roubles to Rubinstein's widow.—Signor Leoncavallo's opera "Chatterton" is shortly to be produced at the Italian Opera here, under the direction of its composer.

STRASSBURG.—The Committee of the Industrial Exhibition, to be opened here this month, have had the excellent idea of arranging for a series of Orchestral Concerts to be given in connection with the undertaking by well-known orchestral bodies—viz., two performances each by the Berlin Philharmonic Society, conducted by Herr Mannstaedt; by the Milanese Società orchestrale della Scala, under the direction of Signor Ferrari; and by M. Colonne's Paris orchestra. The first of these Concerts is announced to take place on the 21st inst.

TOULOUSE.—The first performance in France of César Franck's posthumous opera "Hulda" (brought out last year at Monte Carlo) took place at the Théâtre du Capitole, on the 8th ult., under direction of M. Armand Raynaud, and met with an enthusiastic reception.

TURIN.—The Stefano Tempia Society gave an interesting performance recently of the "Hymn to Apollo," discovered some two years since by M. Homolle, of Athens. An accompaniment, written for flutes, bassoons, and harp, had been supplied for the occasion by Signor Foschini, a professor of the Liceo Musicale of Turin.

VIENNA.—A parody of Humperdinck's, "Hänsel und Gretel" is drawing full houses at the Volks-Theater just now. The composer, under the pseudonym of "Plum-pudding," is Herr Roth, Herren Costa and Heinrich being the authors of the really funny libretto.—A new operetta, "Die Karlsschülerin," has met with great success at the Theater an der Wien. The music is from the pen of Herr Carl Weinberger, one of the most talented amongst the younger generation of Viennese operetta writers.—Smetana's three-act opera, entitled, in the German version by Herr Kalbeck, "Das Geheimniss" (The Secret), was brought out recently at the Imperial Opera, under Herr Jahn's direction, and was well received. The work was first produced in 1878, at Prague, in the Czech language.

WEIMAR.—Herr Eugen d'Albert has been appointed to the first Capellmeistership at the Hof-Theater, in succession to Herr Ed. Lassen. The pianist-composer will assume his new functions at once with the rehearsal of a new and already much talked of operatic work by Herr Max Schillings, entitled "Ingwelde."

THE Leeds Musical Festival will take place on October 2, 3, 4, and 5, under the direction of Sir Arthur Sullivan. The guarantee fund now amounts to £26,480. Only those who become guarantors have the privilege of first choice of seats by ballot. As there is a reserve fund of over £3,000, it will be evident that any guarantee is but nominal.

A MEETING of the Academical Council of the Guild of Violinists was held at the offices of the Guild, Gray's Inn Road, on the 11th ult., Mr. J. T. Carrodus, the Warden, in the chair. It was decided that two more grades for candidates should be added, so that in future there will be three classes of certificates and diplomas respectively.

SIR JOSEPH BARNBY received, at the Guildhall School of Music, on the 8th ult., a presentation from about 900 of the students, as an expression of their sympathy for him in his recent severe illness and of their congratulations on his recovery.

A FOUR-PART SONG.

Written and Composed by RICHARD FRANCIS LLOYD, B. Mus. (London)

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York

Andante sostenuto.

SOPRANO.

Now the wea - ried sun . de - clin - ing, Sinks . . to

ALTO.

Now the wea - ried sun . de - clin - ing, Sinks to

TENOR.

Now the wea - ried sun de - clin - ing, Sinks to

BASS.

Now the wea - ried sun de - clin - ing, Sinks to

PIANO.
(*ad lib.*)

Andante sostenuto.
p

rest . . o'er yon - der hill; . . Ev - 'ry bird has ceas'd from sing - -

rest o'er yon - der hill; . . Ev - 'ry bird has ceas'd from sing - -

rest o'er yon - der hill; . . Ev - 'ry bird has ceas'd from sing - -

rest o'er yon - der hill; . . Ev - 'ry bird has ceas'd from sing - -

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The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in G major (one sharp) and 4/4 time. The score is divided into three systems. The first system contains the first two stanzas of the poem. The second system contains the third stanza. The third system contains the fourth stanza. The piano accompaniment features a variety of textures, including arpeggiated chords, sustained chords, and moving lines. Dynamics include *mf* (mezzo-forte), *sf* (sforzando), and *pp* (pianissimo).

mf
- ing, All the for - est leaves are still. O
- - ing, All the for - est leaves are still. O
- ing, All the for - est leaves are still. O
- - ing, All the for - est leaves are still. O Love, wert
mf
Love, wert thou but here, . . . wert thou but here, wert thou but here, wert thou . .
Love, wert thou but here, wert thou but here, wert thou . .
Love, wert thou but here, wert thou but here, wert thou . .
thou, wert thou but here, wert thou but here, wert thou . .
sf
but here, . . . Through this
but here, . . . Through this
but here, . . . Through this peace - - - ful
but here, . . .
pp

peace - ful hour, through . . . this peace - ful hour, How

peace - ful hour, through . . . this peace - ful hour, How

hour, . . . through . . . this peace - ful hour, How

Through . . . this peace - ful, peace - ful hour, How

sweet . . 'twould be, how sweet . . 'twould be to feel . . thee near.

sweet 'twould be, how sweet 'twould be, 'twould be . . to feel thee near.

sweet 'twould be, how sweet 'twould be to feel thee near.

sweet 'twould be, how sweet 'twould be to feel thee near.

In the dale . . the flocks . . are sleep - ing, Wea - ried by . . the

In the dale the flocks . . are sleep - ing, Wea - ried by the

In the dale the flocks are sleep - - ing, Wea - ried by the

In the dale the flocks are sleep - ing, Wea - ried by the

sun's . . hot ray ; . . And the dai - sies' heads are clos - -

sun's . . hot ray ; . . And the dai - sies' heads are clos - -

sun's hot ray ; . . And the dai - sies' heads are clos - -

sun's hot ray ; . . And the dai - sies' heads are clos - -

- ing, With the wan - ing light of day. *mf* O

- ing, With the wan - ing light of day. *mf* O

- ing, With the wan - ing light of day. *mf* O

- ing, With the wan - ing light of day. *mf* O Love, wert

Love, wert thou but here, . . wert thou but here, wert thou but here, wert thou . .

Love, wert thou but here, wert thou but here, wert thou . . *sf*

Love, wert thou but here, wert thou but here, wert thou . . *sf*

thou, wert thou but here, wert thou but here, wert thou . . *sf*

but here, . . . Ev er

but here, . . . Ev er trust ing

but here, . . .

pp

trust - ing thee, ev - er trust - ing thee, I

trust - ing thee, ev - er trust - ing thee, I

thee, ev - er trust - ing thee, I

pp Ev - er, ev - er trust - ing thee, I

cres. *mf*

Musical score for "The Rose Tree" featuring vocal parts and piano accompaniment. The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "too . . could rest, I too . . could rest with thee . . . so near." The piano part includes dynamic markings such as *dim.*, *p*, and *pp*.

RECENT NUMBERS.

THE MUSICAL TIMES (Sacred). THE MUSICAL TIMES (Secular).

597.	Four Christmas Carols	{ J. Barnby, A. C. Mackenzie, G. C. Martin, and J. Stainer.
598.	The star that now is shining .. ..	.. .. Oliver King.
600.	I did call upon the Lord .. ..	.. .. Frank L. Moir.
601.	As it began to dawn .. ..	.. .. Myles B. Foster.
603.	Crossing the bar .. ..	.. .. H. H. Woodward.
605.	Seek ye the Lord .. ..	.. .. Charles Bradley.
606.	O God, who is like unto Thee .. ..	.. .. Myles B. Foster.
609.	There were shepherds .. ..	.. .. John E. West.
612.	Now is Christ risen .. ..	.. .. Arnold D. Culley.
614.	Lord, I call upon Thee .. ..	.. .. J. Varley Roberts.
616.	Jesu, priceless treasure .. ..	.. .. Josiah Booth.
618.	Thou crownest the year .. ..	.. .. John E. West.
621.	With all Thy hosts .. ..	.. .. J. Stainer.
622.	There was silence in Bethlehem's fields .. ..	.. .. F. Konig.
624.	O saving Victim .. ..	.. .. Myles B. Foster.
625.	Hearken unto me .. ..	.. .. R. F. Lloyd.
627.	Now the wearied sun declining .. ..	.. .. R. F. Lloyd.

Price Three-Halfpence each.

591.	The rover .. ..	.. .. Alan Gray.
593.	The pilgrim that journey's all day (Jackson) .. ..	.. .. F. Corder.
595.	O swallow, fly not yet .. ..	.. .. Walter W. Brooks.
599.	To the audience .. ..	.. .. Hamilton Clarke.
602.	Shine on, O moon! .. ..	.. .. Michael Watson.
604.	Wanderer's Night Song .. ..	.. .. Charles Wood.
607.	Two Cupids .. ..	.. .. A. Wellesley Batson.
609.	A lover's counsel .. ..	.. .. Frederic H. Cowen.
610.	In a dear-remembered December .. ..	.. .. G. A. Macfarren.
611.	{ Soldier, rest! thy warfare o'er I love my Jean .. ..	.. .. Hamish MacCunn. George J. Bennett.
613.	It was a lover and his lass (Morley) .. ..	.. .. F. Bridge.
615.	Blow, ye gentle breezes, blow .. ..	.. .. J. Christopher Marks, Junr.
616.	O'er the woodland chace .. ..	.. .. Herbert W. Wareing.
619.	Ballad of Earl Haldan's daughter .. ..	.. .. Robin H. Lege.
620.	Softly the moonlight .. ..	.. .. F. Illife.
623.	Spring .. ..	.. .. Frederic H. Cowen.
626.	The shades of night .. ..	.. .. J. Varley Roberts.

Price Three-Halfpence each.

NOVELLO'S OCTAVO ANTHEMS.

490.	O Jerusalem, look about Thee .. ..	.. .. E. W. Naylor
491.	Beak forth thy joy .. ..	.. .. Bruce Steane
492.	O saving Victim .. ..	.. .. W. A. C. Cruickshank
493.	The whole earth is at rest .. ..	.. .. J. Varley Roberts
494.	Let Thy merciful ears .. ..	.. .. W. B. Bell
495.	I will lay me down in peace .. ..	.. .. A. C. Edwards
496.	I came not to call the righteous .. ..	.. .. C. Vincent
498.	As Moses lifted up the serpent .. ..	.. .. Fred. Costelow
499.	Hallelujah! Christ is risen .. ..	.. .. Bruce Steane
500.	Miserere, mei Deus .. ..	.. .. J. Barnby
502.	I will extol Thee .. ..	.. .. Ch. M. Hudson
503.	All Thy works shall praise Thee .. ..	.. .. Geo. H. Ely
504.	As the hart pants (Male Voices) .. ..	.. .. Ch. Gounod
505.	O all ye people, clap your hands .. ..	.. .. Henry Purcell
506.	O be joyful in the Lord .. ..	.. .. Geo. C. Martin

To be continued.

NOVELLO'S PART-SONG BOOK.

722.	The Haven .. ..	.. .. Joseph Barnby
723.	The Harvest-feast .. ..	.. .. R. Gaul
724.	The last load .. ..	.. .. Hamilton Clarke
725.	Song of night (arranged from Op. 71, No. 6) .. ..	.. .. Mendelssohn
726.	O lovely May .. ..	.. .. Edward German
727.	The Hag .. ..	.. .. B. Luard Selby
728.	Stay, sweet day .. ..	.. .. G. Garrett
729.	Who is Sylvia? .. ..	.. .. E. German
730.	The Shepherd's waking .. ..	.. .. Eaton Fanning
731.	Cherry ripe .. ..	.. .. S. P. Waddington
732.	Mary Morison .. ..	.. .. G. H. Ely
733.	Viva Sempre .. ..	.. .. Baldassare Donato
734.	Chi la gagliarda .. ..	.. .. " F. C. Woods
736.	Low down, poor heart .. ..	.. .. D. Emlin Evans
737.	How sweet the moonlight sleeps .. ..	.. .. D. Emlin Evans

To be continued.

NOVELLO'S PARISH CHOIR BOOK

186.	Magnificat and Nunc dimittis in D .. ..	.. .. Stewart Macpherson
187.	" " in G .. ..	.. .. Frank L. Moir
188.	Te Deum and Benedictus in E flat .. ..	.. .. Boynton Smith
190.	Magnificat and Nunc dimittis in B flat .. ..	.. .. Henry Smart
192.	Father of Life (Hymn) .. ..	.. .. James Turle
193.	A Sun-day Hymn, "Lord of all being" .. ..	.. .. A. M. Goodhart
194.	Magnificat and Nunc dimittis in G .. ..	.. .. W. H. Bell
199.	Benedicite in C .. ..	.. .. J. E. West
202.	All glory, laud, and honour. Processional Hymn A.H. Brown .. ..	.. .. A.H. Brown
203.	Nicene Creed in F .. ..	.. .. B. Tours
204.	" " in D .. ..	.. .. J. W. Elliott
205.	Benedicite, omnia Opera .. ..	.. .. Myles B. Foster
206.	Magnificat and Nunc dimittis in A .. ..	.. .. C. R. Gale
207.	Te Deum in F .. ..	.. .. C. R. Gale
208.	Jubilate Deo in F .. ..	.. .. W. T. Best
211.	Hymn—"Jesus Christ is risen to-day, Alleluia" .. ..	.. .. W. T. Best

To be continued.

THE ORPHEUS (New Series).

270.	The minstrel's life .. ..	.. .. L. Spohr
271.	The minstrel's voyage " "
272.	Old affection " "
273.	Drinking Song " "
274.	Sunset .. ..	.. .. Percy Pitt
275.	When fierce conflicting passions .. ..	.. .. S. S. Wesley
276.	Come to me, dreams of heaven .. ..	.. .. Herbert W. Scharntau
277.	To a kiss .. ..	.. .. W. Beale
278.	The rook sits high .. ..	.. .. King Hall
279.	Bacchanalian Song .. ..	.. .. Hamilton Clarke
280.	Cradle Song .. ..	.. .. Arthur Stenz
281.	To Phæbe .. ..	.. .. J. Frederick Bridge
282.	One by one .. ..	.. .. Marie Wurm
283.	Not a drum was heard .. ..	.. .. A. M. Goodhart
284.	At that dread hour (Faith) .. ..	.. .. S. S. Wesley
285.	The Ivy .. ..	.. .. C. Lee Williams

To be continued.

NOVELLO'S SHORT ANTHEMS.

42.	I will go forth in the strength .. ..	.. .. Hugh Blair
43.	O praise God " "
44.	O ye that love the Lord .. ..	.. .. S. Coleridge-Taylor
45.	Ponder my words, O Lord .. ..	.. .. Arnold D. Culley
46.	Jesu, Who from Thy Father's Throne .. ..	.. .. F. C. Woods
47.	Have mercy upon me, O God .. ..	.. .. F. White
48.	Jesu, word of God (Ave Verum) " "
49.	Shew me Thy ways, O Lord .. ..	.. .. J. V. Roberts
50.	The Lord opened the doors of Heaven .. ..	.. .. F. C. Woods
51.	Watch ye and pray .. ..	.. .. G. R. Vicars
52.	The path of the just .. ..	.. .. J. V. Roberts
53.	O Lord, correct me .. ..	.. .. James Coward
54.	I will arise .. ..	.. .. Charles Wood
55.	The Angel of the Lord .. ..	.. .. Alan Gray
56.	Jesu, Saviour, I am Thine .. ..	.. .. Bruce Steane

To be continued.

NOVELLO'S COLLECTION OF
TRIOS, QUARTETS, &c.
FOR FEMALE VOICES.

293.	Vicissitude .. ..	.. .. Felix Woysch
294.	The Three Horsemen " "
295.	In a year " "
296.	Hymn to nature .. ..	.. .. L. Strabag
297.	Dickory, dickory, dock .. ..	.. .. Herbert W. Scharntau
298.	Whither away? .. ..	.. .. C. Villiers Stanford
299.	Summer .. ..	.. .. Hamilton Clarke
300.	To the woods " "
301.	Noble be thy life .. ..	.. .. Beethoven
302.	So the world goes round .. ..	.. .. Marie Wurm
303.	Softly the moonlight .. ..	.. .. F. Illife
304.	You stole my love (arranged by F. Maxson) .. ..	.. .. W. Macfarren
305.	Moonlight .. ..	.. .. Hamilton Clarke

To be continued.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE musical season here may be said to have come to its close with the final Concert, on the 18th ult., of Mr. Stockley's orchestral series. The novelty of the evening was Dr. Iliffe's *Festal Overture* in D, which work the composer himself conducted. It is a well-written composition—classic lines being adhered to closely—clear and melodious throughout, while making no great demands upon the hearer. It met with a very good reception. At the previous Concert—which came too late for our notice—we must record here the very successful performances of Dr. Mackenzie's *Scotch Rhapsody* (Burns), "*Britannia*" Overture, and *Intermezzo* from "*The Rose of Sharon*," the composer conducting. At the same Concert, Mr. Leonard Borwick made a notable presentation of Chopin's *Concerto* in E minor.

At the final Concert of the Festival Choral Society (March 28), two works produced at the Festival of last year were re-presented—viz., "*The Swan and the Skylark*," by the late Goring Thomas; and Berlioz's "*Te Deum*." The latter work was given with all the additional orchestral adjuncts, and, in every respect, it was a splendidly complete and worthy performance. The programme also included Mendelssohn's "*As the hart pants*"; Miss Evangeline Florence, in the soprano part of the latter piece, made an excellent impression. Mr. Stockley, who has for so many years officiated as chorus-master to this Society, has determined to resign his office; and after such lengthy and devoted service the severance of choir and conductor will be felt with much regret.

Mr. Halford's Choral Society has produced Handel's "*Saul*"; while the choral body ruled by Mr. Stevenson made a fairly satisfactory essay, on Good Friday, with Gounod's "*Redemption*." Much intelligence was shown by the chorists, and the solos were carefully sung by Miss L. Taylor, Miss E. Locker, Miss F. Bourne, Mr. W. Evans, Mr. Roper, and Mr. Harris. Justice was also done to the instrumental portion, and the fine work made its usual impressive effect. During the evening the Conductor was presented with a silver-mounted *bâton*.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE chief musical events of the month of March came towards the end. The Gleemen's Ladies' Night fell on the 20th ult., where a numerous assemblage gathered in the largest hall of the Victoria Rooms to hear the younger male-voice choir sing familiar and new compositions. They were Hatton's "*Stars of the Summer Night*," Abt's "*The Evening Bell*," Kunze's "*The Sailor's Song*" (solo by Mr. W. H. Wickes), Fischer's "*The Forest Song*," a new glee, "*Oh! bring me a bumper*," of a patriotic character (composed by T. H. Cooke for the Gleemen), Witt's "*Lady, awake!*" (solo by Mr. J. W. Davey), Abt's "*Farewell, thou lovely forest glade*," Commer's "*Gondoliers' Song*" (solo by Mr. J. H. Iles), Stehle's "*Polish Patriotic Song*," Hatton's "*Warrior's Song*," Reichardt's "*Image of the Rose*" (solo by Mr. W. D. Merrell), Kucken's "*Rest, dearest, rest*," Trühn's "*The Three Chafers*," Weber's "*Silent night of dusky fame*," "*O Sanctissima*," and Engelsberg's "*The Students' March*." These pieces were sung with varying degrees of excellence, under the direction of Mr. W. J. Kidner, and were warmly appreciated by the audience, who encored several of them.

On March 23 a remarkably fine performance of Mendelssohn's "*Elijah*" was given by the Bristol Choral Society, the largest of the kind in the city, numbering 500 members. Familiar as the Oratorio is, it received careful preparation under Mr. Riseley, who is a somewhat exacting trainer, but as a rule the end justifies the means. The principal vocalists were Miss Esther Palliser, Miss Jessie King, Mr. Charles Chiley, and Mr. Andrew Black; in the concerted numbers assistance was rendered by Miss Cromeey, Miss Clara Aldersley, Mrs. Probert Goodwin, Mrs. Baker, Mr. A. E. Gough, and Mr. W. Thomas. These did their work with a high degree of satisfaction, but the feature of the performance was the truly magnificent

singing of the choir. The precision, unity, intonation, tone-shading, enunciation, and the quality of the voices were in every way delightful; so perfect, indeed, was the rendering of the choruses that scarcely a flaw could be detected. The band, led by Mr. Theo. Carrington, did well, and the playing of Mr. Fulford, the organist, deserves recognition. Mr. Riseley, the painstaking Conductor, was hailed with rounds of applause when he returned to his place after the interval.

The first annual Festival of the Bristol South Non-conformist Choir Association took place on March 25, at Ebenezer Wesleyan Chapel, Bedminster, and was attended by a gratifying measure of success. The anthems chosen were Dr. Clark-Whitfield's "*Behold, how good and joyful*," Sir John Goss's "*O taste and see*," Himmell's "*Incline thine ear*," and Stainer's "*What are these*." The hymns were sung to tunes taken from the Bristol Tune Book.

The Clifton Amateur Orchestral Society and a choir of about 100 voices gave a representation of Mendelssohn's "*Hymn of Praise*," at Highbury Chapel, on the 2nd ult., under the direction of Mr. Edward Pavey. The work was repeated by the same singers and executants in Tyndall Chapel two days later. The performances were far from faultless, and when the symphony cantata is brought forward again by the same body it would be well to spend even more time in shaping and polishing the beautiful, but by no means easy, work.

Bristol South Musical Society's sixth Annual Concert took place on the 3rd ult., in Bedminster Town Hall, under the direction of Mr. E. T. Morgan. A praiseworthy interpretation was given of Van Bree's pretty cantata "*St. Cecilia's Day*," and some well chosen glees were also sung.

The increasing popularity of Stainer's "*Crucifixion*" is shown by the fact that it was performed in more churches than usual during Lent. One more encouraging sign of the progress of good music among the toilers is shown by the church cantata being given at Christ Church, Barton Hill, where none but workers—some of the poorest—reside.

The rendering of Gounod's "*Messe Solennelle*," with orchestra and organ, at the church of Holy Nativity, Knowle, on the 14th ult., marks a further step onwards in church music in that growing suburb of Bristol.

At the annual Concert of Mr. Vaughan Tittle, which took place in Redland Park Hall, on the 16th ult., Sterndale Bennett's "*May Queen*" received a commendable representation under Mr. Tittle's guidance. The principal vocalists were Miss Jessie Sweet, Miss Maud Bryant, Mr. E. Young, Mr. A. G. Preston, and Mr. F. E. Preston.

A company of exceptionally clever amateurs, whose enjoyable performances of Gilbert and Sullivan's operas have been warmly spoken of in these columns, gave a representation of "*Princess Ida*," on the 17th, 18th, and 19th ult., at Clifton. So good all round was the portrayal of the work that those who took the chief characters deserve to be mentioned. These were *King Hildebrand*, Mr. Cyril B. Rootham; *Hilarion*, Mr. Charles Lodge; *Cyril*, Mr. J. Walter Boddy; *Florian*, Mr. Alban Young; *King Gama*, Mr. Percy W. Rootham; *Arac*, Mr. Sydney Rawnsley; *Guron*, Mr. Frederick W. Miller; *Scynthus*, Mr. Arthur E. Ham; *Princess Ida*, Miss Ethel Miller; *Lady Blanche*, Miss Kate Holbrook; *Lady Psyche*, Miss Marion Harris; *Melissa*, Mrs. A. Bruce Bedells; *Sacharissa*, Mrs. Harold Bernard; *Chloë*, Miss Ettie Wilkinson; *Ada*, Miss Hetty Trott. Not only did these well-trained ladies and gentlemen accomplish their work admirably, but the members of the chorus did well also, and helped in a great measure to make the performances so pleasurable. The mounting was charming. Mr. A. Bruce Bedells (manager and musical director), Mr. Frank Morris (stage manager), and Mr. Harold Bernard (leader of the orchestra) deserve praise for the efforts they made to ensure the success which attended the venture.

The students of the Bristol and Clifton Training School of Music gave their annual Concert on March 29, when they contributed violin, pianoforte, and vocal solos, and a few concerted pieces.

At the third Chamber Concert of Miss Lock, with which the present season closed on March 25, Smetana's String Quartet in E minor was the chief feature; this, together

with Grieg's Sonata in A minor (Op. 36) for violin and pianoforte, being played for the first time in Bristol. Both were received with cordiality. Haydn's String Quartet in E flat, Tartini's Violin Sonata—"La Trille du Diable"—and a couple of trifles for pianoforte by Adolf Jensen, completed the list of instrumental pieces. The executants were the same as hitherto, and Miss Alice Davis contributed songs.

Concerts of a miscellaneous order have been continued weekly at the Clifton Spa. Paderewski paid us a return visit on the 1st ult. The Arthur Rousbey Opera Company gave representations of familiar operas, at the Princes' Theatre, during the week beginning the 15th ult., the works brought forward being "The Bohemian Girl," "The Daughter of the Regiment," "Maritana," "Cavalleria Rusticana," "Rigoletto," and "Faust."

Chipping Sodbury Choral Society sang Mozart's "Splendente Te, Deus," and selections from Handel's "Messiah," on the 3rd ult., under the direction of Mr. A. J. Foxwell.

The Cheddar Choral Society contributed excerpts from Mendelssohn's "St. Paul" and "Elijah" on the 2nd ult. Mr. Burnett conducted.

An Organ Recital was given by Mr. W. Haynes, on Easter Tuesday, at St. Bartholomew's Church, Bristol, on the new organ recently erected by Messrs. Nicholson and Co., of Worcester. The programme included pieces by Bach, Rink, Rossini, Batiste, Guilman, and Handel, and Mr. Haynes's ability fully displayed the excellent qualities of the new organ.

MUSIC IN DUNDEE.

(FROM OUR OWN CORRESPONDENT.)

THE last Harrison-Simpson Concert of the present series was held on March 22. It was the means of bringing Sir Charles Hallé's orchestra once more to Dundee after a lapse of some years, and was the most interesting Concert of the series. Excellent performances were given of Weber's "Oberon" Overture, Brahms's "Variations on a Theme by Haydn," Mozart's E flat Symphony, Humperdinck's Overture to "Hänsel und Gretel," Tschaiowsky's Elegie in G, and Wagner's "Tannhäuser" Overture. Sir Charles, who was most warmly welcomed, appeared not only as Conductor, but also as pianist in Chopin's Fantasia in F minor. Madame Alice Gomez was successful in songs by M. V. White, and Leo Stern and the Meister Glee Singers gave quite a perfect rendering of Sullivan's part-song "The long day closes." Their other songs were not worthy of the programme.

The Dundee Amateur Choral Union gave its second Concert of the season on the 2nd ult. The first part of the programme introduced Dr. Sawyer's new cantata "Orpheus," which gained the prize of £100 offered by Messrs. Methven, Simpson and Co. for the best cantata by a British composer. It was performed for the first time with full orchestral accompaniment, and had a moderate success. The difficult solo work was well performed by Madame Marie Duma and Mr. Iver McKay. The second part of the programme was miscellaneous, the principal pieces being excerpts from "Lohengrin" and "Die Meistersinger," and Weber's "Jubel" Overture, which was excellently played. Mr. Carl D. Hamilton was, as usual, an efficient Conductor.

On the 3rd ult. a successful Concert was given by the Dundee Select Choir, under the conductorship of Mr. H. Marshall.

The enterprising Dundee Orchestral Society, which, in spite of being its first season, already numbers forty amateur performers, gave its first Concert on the 5th ult., with Mr. A. M. Stoele as Conductor. The orchestra played throughout with great care and refinement, and was successful even in Beethoven's Fourth Symphony. The soloists were Miss Alexander (pianist), Mrs. Macleod and Miss Amy Smith (vocalists), who were warmly received.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

DR. BATES, the Cathedral organist, gave a highly interesting Lecture at the Norwich Church of England Young Men's Society's Rooms on the 3rd ult., talking for his

subject "The Influence of the Church on Music and Musicians." The lecturer traced the growth of church music from A.D. 330, when St. Sylvester established a singing school at Rome, and described the gradual development of the art between that period and the present time. Illustrations, selected from different composers, were sung by a contingent of voices from the Cathedral choir.

On Good Friday the annual performance of "The Messiah," given under the auspices of Dr. Bunnnett and Dr. Hill, for the benefit of the local charities, took place in St. Andrew's Hall, Norwich. The solo quartet comprised Miss Regina de Sales, Miss Marie Hooton, Mr. E. Branscombe and Mr. Ffrangcon-Davies, the three first-named artists being strangers to Norwich. The bulk of the Festival Choir and the Norwich Philharmonic Society were answerable for the choruses and accompaniments. Under the baton of Dr. Hill a very satisfactory performance was given, Dr. Bunnnett doing yeoman service at the organ.

The concluding Popular Organ Recital of the season, under the management of the City Organist (Dr. Bunnnett), came off in St. Andrew's Hall on the 20th ult. Additional éclat was given to the occasion by the voluntary help of the Festival chorus and the band of the Philharmonic Society. Solos were sung by Miss Beatrice Semmence, Miss May Seiber, Mr. S. Hemmings, and Mr. W. N. Ladell. A varied and interesting programme was arranged, and listened to with unflagging interest by an audience numbering nearly 1,800 persons. Dr. Hill conducted the choruses and instrumental selections, and during the evening the Mayor (Col. Bignold) expressed the thanks of the Corporation, under whose guidance these entertainments are carried on, to those ladies and gentlemen who by their gratuitous assistance contributed so much to the success of the undertaking. During the twenty-five Recitals which have taken place since November last, 17,000 persons have availed themselves of the opportunity thus given of enjoying high-class music at a merely nominal cost, and as an educational effort on the part of the Corporation the movement cannot be too highly commended.

The North Walsham Amateur Musical Society brought the season to a close on the 17th ult. The members sang several part-songs, conducted by Dr. Hill, in good style. The principal performers were Miss Blanche Powell (soprano), Mrs. John Wilkinson (contralto), Mr. S. Hemmings (tenor), and Mr. W. N. Ladell (bass), who acquitted themselves much to the satisfaction of the audience. A feature of the Concert was the appearance of Mr. H. Kingston Rudd from Norwich, whose superb pianoforte playing is so well known in the district. His execution of Beethoven's "Moonlight" Sonata brought a storm of applause, but later, after Liszt's "Carnaval de Pesth," nothing less than a re-appearance at the instrument would suffice, which Mr. Rudd complied with, playing a piece by Chopin.

The Bury St. Edmund's Choral Association gave a performance of Mendelssohn's "Elijah," on March 25, conducted by Mr. Owen A. Clark. Unfortunately, the Society has not been a financial success, but it is hoped the very careful and, on the whole, satisfactory way in which Mendelssohn's oratorio was produced may lead to increased support from the inhabitants. The principal parts were sustained by Miss Maud Percival-Allen, Miss Nellie Richardson, Rev. A. W. Ivatt, and Mr. Edward Iles, the three last-named being local residents. The band and chorus were also mostly residents of the town and neighbourhood and their part of the work reflected great credit upon Mr. Clark's careful training.

A Concert was given in Ipswich, on the 18th ult., by the St. Margaret's Choral and Orchestral Society, assisted by friends from Woodbridge and Manningtree, conducted by Mr. James Price. When it is said that the programme included Schubert's Unfinished Symphony, a movement from one of Mozart's Symphonies, and four choruses from Bottesini's "Garden of Olivet," it will be admitted that the Society is more than usually ambitious. Miss Nellie Taylor, Miss Gertrude Bevan, and Mr. King-Smith were the solo vocalists, while Mr. Barrington Hunnibell and Mr. Price played several violoncello and pianoforte solos.

The Felixstowe Choral Society closed its season with a performance of Handel's "Judas Maccabeus," at the Victoria Hall, on the 17th ult., before a large audience.

With a band of twenty-four performers and a chorus numbering upwards of eighty voices, conducted by Mr. T. Palmer, fair justice was done to the work undertaken. The usual failing of amateurs was, however, noticeable—viz., want of attention to the expression marks; but more practice will help to reduce this fault to a minimum. The solos were sung by Miss Florence Monk, Miss Kathleen Walton, Mr. Sawford Dye, and Mr. Arthur Walenn.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE recognition of Eastertide is rapidly spreading in Presbyterian churches, and many "Recitals of Sacred Music," more or less appropriate, were given during Holy Week. At St. Mary's Cathedral, Haydn's "Passion" was performed, with orchestral accompaniment, under the direction of Mr. Collinson; and at St. Paul's, York Place, Gounod's "Redemption" (Part I.) was given by the choir, trained by Mr. Prendergast, who supplied the organ accompaniment.

Mr. Kirkhope's Choir is never more successful than when interpreting Mendelssohn's music, and the performance of "St. Paul," on the 3rd ult., in the Music Hall, was a magnificent success. The chorus numbers now nearly two hundred, but has lost none of its precision and care in *nuance*, while the volume of tone has been materially increased. Among the soloists Mr. Andrew Black was *facile princeps*; he sang "O God, have mercy," with thrilling effect. Madame Bertha Moore was very successful in the soprano solos, Miss Marion Brown won great favour in the contralto music, and Mr. Edward Branscombe found very congenial work in the lovely tenor solos. The accompaniments were played by an orchestra of about forty, under the leadership of Mr. Daly.

Mr. Millar Craig's Choir had chosen MacCunn's "Lord Ullin's Daughter" and Mackenzie's "Jason" for study this season, and under Mr. Craig's careful direction these works were performed in the Queen Street Hall, on the 9th ult., before a very good audience. Miss Kate Gray was the most successful of the soloists. A string quintet, pianoforte, and harmonium supplied a somewhat inadequate accompaniment.

Professor Niecks has, with untiring and self-sacrificing energy, pursued his aim of making the Reid Chair an active influence, and the music classes at Edinburgh University something more substantial than merely pious dreams. He has personally conducted classes in (1) History, (2) Analysis, (3) Harmony, Melody, and Rhythm, (4) Advanced Ditto, and (5) Counterpoint and Composition—in all, 140 lectures. The total number of students has been about seventy, of whom three-fourths have been continuing their studies of last year. The quality of the work done has given great satisfaction.

Besides the regular classes, Professor Niecks further organised a series of six historical Concerts, at intervals of about a month, in which the development of the Quartet, from Boccherini and Haydn to Brahms, was profusely illustrated. Haydn was represented by Opus 1, No. 1; Opus 33, No. 3, and Opus 76, Nos. 2 and 3; Mozart by Quartets in C major and F major; Beethoven by Opus 18, No. 4; Opus 59, No. 2, and Opus 132; and Quartets by Boccherini, Schubert, Cherubini, Mendelssohn, Schumann, Smetana, and Brahms were also included in the interesting scheme. The Professor secured adequate rehearsal by himself undertaking the first violin part, and he was ably assisted by Messrs. Guyer, Colin Mackenzie, and Grant McNeill.

Messrs. Paterson's highly successful series of Concerts and Recitals was brought to a close on March 26, when Mons. Slivinski made his second appearance in Edinburgh in an interesting programme of the orthodox pattern. A good audience gave the distinguished pianist a warm welcome.

Messrs. Sauer and Siloti also gave Pianoforte Recitals during last month.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE West of Scotland Section of the Incorporated Society of Musicians was "At Home" on March 29. A

large and brilliant company—which included Lord and Lady Kelvin, Sir Francis and Lady Powell, and other notabilities—assembled in the Windsor Hotel, and under the genial and experienced charge of Messrs. Julius and Harry Selgmann a pleasant evening was spent.

The musical season proper was, of course, brought to a close several weeks ago. Of late, however, various smaller choral societies have done some good work, and, amongst others, the members of the Queen's Park Free Church Musical Association again came well to the front. The first part of their Concert, on the 4th ult., was devoted to a performance of Gaul's "Ruth," a work whose popularity increases in the West of Scotland as, indeed, elsewhere year by year. The choruses were admirably sung, and a quartet of local artists did the solos ample justice. On the evening just named the Kent Road United Presbyterian Church Musical Association gave Shinn's Oratorio "The Captives of Babylon" with a large measure of success, and "Samson" was also essayed by the Victoria Free Church Musical Association. Handel's work was accorded a wonderfully good interpretation, and the solos were in competent hands. The evening of the 4th ult. likewise introduced a new children's operetta, entitled "Up to Date," wherein a good deal of fun is poked at education fads of an advanced type. The music is bright and tuneful, and some of it so good that Mr. Atkins, the composer, ought to be encouraged to aim at higher things.

The semi-jubilee of the Glasgow Amateur Orchestral Society was celebrated on the evening of the 10th ult., when the programme was entirely devoted to works by Scottish composers. This was a happy arrangement, inasmuch as the choice of a selection of good things was quite at hand. Sir A. C. Mackenzie was, for example, represented by his beautiful Prelude to "Colomba," by his stimulating dance from "Pibroch," and by a song, "The earth below and the heaven above," which ought to be better known than it appears to be. Mr. Hamish MacCunn's familiar orchestral ballad "The Ship o' the Fiend" was also in the programme, and a Concert-Overture by the Society's able Conductor, Mr. W. T. Hoeck, showed, as regards orchestration, considerable progress in the knowledge of orchestral resource. The place of honour was reserved for Mr. Charles Macpherson's "Highland" Suite, a work of bright promise, which was heard for the first time North of the Tweed. In each and all of the four movements there are pleasant whiffs of the Caledonian "caller" air; the themes are refined and characteristic, and the treatment throughout is often skilful and picturesque. The band of the Society numbers, it should be mentioned, nearly ninety performers, sixteen of whom are lady executants, and as regards previous appearances, the Concert under brief notice was far and away in advance of any former experience. One or two of the pieces might, indeed, have done credit to a band of professional players.

The Royal Carl Rosa Opera Company began a short engagement at the Royalty Theatre on the 22nd ult., and gave the following works for the first time in Glasgow—"Ivanhoe," "Hänsel und Gretel," and "Bastien and Bastienne."

The St. Peter's Choral Society gave its first Concert in the Berkeley Hall, St. Andrew's Halls, on the 18th ult., when a sacred cantata, "Jerusalem," by W. H. Dixon, and several part-songs were sung. The vocalists were Miss M. Orr, Miss K. Miller, Mr. W. H. Cooper, and Mr. H. McNeill. Mr. Albert J. Gray conducted.

At the annual Concert of the Glasgow Glee and Catch Club some excellent part-singing is always to the fore. The programmes are invariably drawn from standard sources, and, on the 18th ult., Mr. Alaa W. Young, the popular Conductor, again submitted a choice selection of glees, &c., stamped with the hall-mark of wide approval. The only novelty in the programme very soon secured attention. This was Mr. T. S. Drummond's "Harvest Tide," a glee which was heard for the first time, and which cannot fail to find a permanent place in the *répertoire* of the Club by reason of its appropriate treatment. Like almost every piece in the programme, it was sung with true artistic perception, and at the conclusion of the piece the composer was warmly called to the platform.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

It seems to have become the practice of the Philharmonic Society to give its subscribers, as season after season has of late progressed, something thoroughly stereotyped and something else comparatively, if not utterly, unfamiliar in the line of choral works. On the one hand, we have had in successive years Handel's "Messiah" and "Judas," Mendelssohn's "Elijah," and, on the other, Liszt's "St. Elizabeth," Rubinstein's "Tower of Babel," and Tinel's "St. Francis." The last-named composition formed the programme of the final Concert, given on March 26, and to a large extent it proved acceptable, though, like many another early effort on the part of writers of dramatic cantatas or oratorios, it would have gained by compression. To go into the details of such a lengthy composition, within the limits of the present summary, would be out of the question; but it may be remarked that it abounds in strongly contrasted situations and warmth of tone-colour, that the story or "book" is as good as could be desired, and that the whole work may be worthily placed side by side with others of its class in the ranks of those which bear the somewhat comprehensive title of oratorio as written at the close of the nineteenth century. The performance was of all-round excellence, and Sir Charles Hallé, as usual, conducted.

The other most important choral event in this district has been the annual Spring Concert of the Chester Musical Society, on the 22nd ult. The programme comprised Sullivan's "Martyr of Antioch" and the "Easter Hymn" from Mascagni's "Cavalleria Rusticana." For these occasions Dr. J. C. Bridge usually engages an excellent orchestra, and the instrumental work laid under contribution on the date named was Beethoven's "Pastoral" Symphony. Such performances as these serve well to keep the light of art burning in the Cestrian city, which, but for its triennial Festival, can hardly be reckoned among the strongholds of music. In the same locality, on the 16th ult., the Chester Orchestral Society gave an excellent, if not very ambitious programme, with good effect, under Mr. W. J. Hughes.

The Liverpool Orchestral Society brought its season to a worthy close on the 6th ult. with a Ladies' Concert at the Philharmonic Hall, under Mr. Rodewald; and a week or so later the Societa Armonica did the same at the Mount Street Institute, under Mr. W. Caferata. A very good Orchestral Concert was given by the students of the Music School on the 4th ult., under Mr. Courvoisier, Haydn's unfamiliar Symphony in C minor, No. 9 (Breitkopf's edition), and Beethoven's third Pianoforte Concerto being included in the programme. The Schiever Quartet, with the aid of Mr. Bispham as vocalist, closed their most delightful series of *Matinées* on the 6th ult., the results of the latest appearances of the gentlemen in question being of such artistic merit and so heartily encouraged as to lead to the hope that something on even more extended lines will be attempted by them another season.

The Lenten Oratorio Services at the Pro-Cathedral, where, as usual, Spohr's "Calvary" has been given under Mr. Burstall, have been worthily emulated elsewhere, and notably at Waterloo, where the united Church choirs of the district, brought together by Mr. H. Griffiths and conducted by Mr. G. Legge, have given Gaul's "Holy City." At Holywell, Dr. Stainer's "Crucifixion" has been given by the Church Choral Society, under Mr. E. Robinson, of Chester. A Welsh Festival was held in Liverpool, on the 3rd ult., at Dr. Raffle's Chapel, the conductorship being in the hands of Mr. W. Emlyn Jones.

The Alexandra Theatre, of which the foundation stone was laid by the late Mlle. Tietjens in 1866, and which remained for nearly a quarter of a century the premier place of entertainment in the city, has, after being closed for half-a-dozen years or more, been taken over by Mr. Hollingshead for variety purposes. On Good Friday here, and at the Royal Court Theatre, selections of sacred music were given, each including the music of Rossini's "Stabat Mater." The conductors respectively were Dr. Churchill Sibley and Mr. J. D. Shepherd. At St. George's Hall, on the same day, the time-honoured custom of giving Handel's

"Messiah" gratis for the poor was carried out, the Conductor being Mr. J. C. Clarke, of Southport.

A successful Concert was given in Hope Hall on the 20th ult., under the conductorship of Mr. Josef Cantor. The vocalists were Miss M. Burnett, Miss A. Gibson, and Mr. G. Platt. Much appreciated assistance was contributed by "The Besses o' th' Barn" brass band, conducted by Mr. A. Owen.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

As, for a time, the activity of our various local associations wanes, we look more eagerly for the coming of those who may cheer us during the still cold evenings; and we especially enjoy the re-appearance of our old friends of the Royal Carl Rosa Opera Company. Twice a year, at least, they find us ready to receive them with a welcome which will always be hearty so long as they come prepared to offer us a varied and judiciously arranged programme of works well within their powers. The success of many former visits has been lessened by that obstinate clinging to the idea that English people never tire of their old favourites—whether works or performers—which seems to cloud the minds of so many of those who essay to cater for the public. Mr. Friend seems to take a broader view of the situation, to be shaking off the pessimistic traditions of former managers, and to recognise that the time must come when even the classics of the lyric stage—not to mention the trivial ballad compilations which have profanely been called operas—must grow nauseously familiar, and when everybody must yearn for something fresher. And a lesson, much needed by other of "Her Majesty's servants," may be learnt from the record of the six weeks' sojourn among us of the Carl Rosa Company, and by noting the fact that night after night the theatre has been crowded by those eager to hear the lively and yet scholarly "Hänsel und Gretel" of Humperdinck, and the serious and semi-historic "Ivanhoe" of Sullivan, who have resolutely refused to be lured any longer by the works to which, year after year, they have listened like good children gratefully and submissively accepting whatever their elders thought fit to provide for them. Of course, mere novelty of subject, without freshness of idea and treatment, will not suffice. The lovers of opera are not the ordinary theatre-goers, desiring little beyond the whiling away of an idle hour, ready to swallow any amount of eulogistic so-called criticism, or to be beguiled by the announcement of a "specially commissioned" work, and unable to detect the roughness and inexperience of a 'prentice hand.

It would be unjust not to acknowledge the admirable manner in which Mlle. Duma has responded to the somewhat excessive demands made upon her during the six weeks. Probably the reproduction of "Esmeralda" was deferred until the last evening through a sense of the danger of unduly testing the loyalty to the company of the *prima donna*. The enthusiasm with which the work of poor Goring Thomas was received was an additional evidence of the wisdom of energetic management, and should lead to a like revival of his "Nadeshda."

But, after all, the state of Art in any district is not to be measured by the readiness of the people to accept the efforts of their visitants; but by the healthy home progress made, and by the wise and systematic development of the local resources. And, at the close of our season, naturally and very usefully, our thoughts may revert to the past, and we may seek to estimate the real value of its history. As we thus look back our gratitude and hopefulness are warmed and strengthened by a sense of the continued excellence of those Thursday evening Concerts which obviously stand in the forefront of our musical doings; and we especially congratulate ourselves that, as yet, there are no signs of waning interest or of less careful management. Whatever may be lacking in our musical organisation, we are particularly happy in having among us so strong an administrator as Sir Charles Hallé, and a staff of assistants so able, and so admirably disciplined, as has been under his control for some thirty-seven seasons.

On the other hand, we still have to bewail the apparent impossibility of creating a strong interest in chamber

music, although Mr. Hess, during his too brief stay with us, has, like many predecessors, laboured with self-denying zeal to kindle and to stimulate it. It is not difficult to understand the apathy which we lament; but the fact remains that the disinclination to study the smaller works of the great masters and to follow the development of those lighter fancies which they did not emblazon with the richness of colouring of orchestrally contrasted tone, leaves us destitute of one of the highest and most educational of art influences. The removal of our larger undertakings to the more fitting area of the Free Trade Hall seemed to free the smaller room built for, and for so many years devoted to, the "Gentlemen's Concerts" for the serious cultivation of works which appeal mainly to those more earnest students, who do not appear to be as numerous as they should be, in a city boasting loudly of its artistic proclivities.

Another of our misfortunes and hindrances lies in the fact that in a place once a centre of choral activity a strange lapse of energy has, of late years, prevailed. Sir Charles Hallé's choir (under the able tutelage of Mr. Wilson) maintains its excellence; and the annual presentations of well-known oratorios prove extremely attractive; but the welcome given to new or unfamiliar works is not encouraging. Surely it cannot be that only under the stimulus of a triennial Festival may be excited that old love of choral music which used to be the proud boast of these northern counties? An attempt—which we hope may prove abundantly successful—will shortly be made still further to popularize orchestral music, and to establish upon a firmer basis than heretofore a series of Saturday evening entertainments of attractive character. The hope may be suffered that the old taste may be found yet ardent among those classes in which the love of music was always keenest and most healthy, and that an undiminished delight in oratorio may be manifested by the great mass of the people.

Among our lighter enjoyments we count the star Concerts which the Messrs. Harrison have now pretty firmly established here. We have also the long series of entertainments devised by Mr. Cross, and the persistent efforts of Mr. Lane and the Philharmonic Choir; while at the Town Hall the Organ Recitals of Mr. Pyne prove attractive in a degree perhaps scarcely equalled anywhere else.

Turning to the more directly educational efforts, upon the welfare of which progress must so largely depend, it is gratifying to find that the University classes held by Dr. Hiles are increasingly successful, and that the movement, of which he has been the pioneer, of establishing a regular course of collegiate instruction in composition and musical history is likely to be followed elsewhere. The progress of the Royal Manchester College of Music is also most satisfactory, and each term brings such an accession of strength as must tend to the consolidation of the Institution and to the enforcement of such discipline as may render it in the future increasingly useful. And, lastly, the humbler link in this long chain of development has been tested and has proved satisfactory. Two evenings have been devoted to the examination of the violin classes which, three years ago, were commenced in some of the higher grade Board schools, and which were fostered by the liberality of the Technical Committee of the Corporation. The full results have not yet been published; but they are understood to have been very satisfactory and to have justified the hope expressed before the initiation of the scheme that, from the rudimentary stages, a small percentage of students must periodically emerge for which higher instruction should be provided. Thus only may that long desired continuity of tuition in music be attained which now is offered in every other educational subject; so that from the Board school rudimentary training, through the more careful supervision of the College of Music, to the composition and history classes of the University, a regular course of systematic guidance may be devised securing the utmost possible utilisation of our local talent.

Thus viewed, although our progress may seem to have been somewhat slow, it is clear that we are moving on, and that the rate of progress may be accelerated by a clear recognition of the obstacles yet to be surmounted and a frank admission of the wants not yet met.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE Hanley Glee and Madrigal Society is a striking example of the success of persistent and intelligent practice as the foundation of musical progress. From a very humble beginning it has in thirteen seasons made a reputation for "thoroughness" in all its work, and now it stands at the head of the local choral organisations. The final performance of the season was given on March 28, in the Victoria Hall, Hanley, before a large and representative audience. Mr. James Garner, founder and conductor, had under his direction the well-balanced chorus of the Society and a selected orchestra from Sir Charles Hallé's band, assisted by several local amateurs. The programme was lengthy and varied, including part of Haydn's "Creation," Stanford's setting of Tennyson's "Revenge," Dudley Buck's "Hymn to Music," and Cowen's "Bridal Chorus." For the first named Madame Fanny Moody, Mr. Charles Manners, and Mr. John Child supplied the solo numbers, evoking unstinted applause from the audience for the dramatic power of their vocalisation. The chorus was well balanced and throughout gave signs of excellent training, and the unaccompanied singing of Dudley Buck's "Hymn to Music" was the prominent feature of the lengthy programme. Mr. T. Johnson presided at the organ, and Mr. Weatherby discharged the secretarial duties.

Mr. W. Shenton received at the close of the Silverdale Prize Choir's Concert, on the 4th ult., a purse of gold from the members and friends. Mr. F. Mountford, in making the presentation, referred to the work of the Choir in the past and hoped the members would rally round Mr. Shenton next season.

The Annual General Meeting of the shareholders of the Tonic Sol-fa College was held, on the 8th ult., at the Town Hall, Hanley. The report and balance sheet were received and adopted and the Board of Examiners appointed. Messrs. T. Turnock (Chairman), J. A. MacGregor (Vice-Chairman), W. E. Wood, W. H. Boote, G. Glover, J. Faulkes, S. Hughes, W. Hollinshead, F. J. Stone, and C. Oliver (Hon. Sec.) were re-elected for the year.

The Howson (Summer Term) Scholarship is open to the Tonic Sol-faists of the district.

The Longton Choral Society closed its season with a miscellaneous Concert in the Town Hall on the 18th ult. The chorus, under the direction of Mr. E. H. Bloor, rendered several part-songs, and Miss E. Penn, Miss Edwards, Miss E. Gaunt, Mr. Booth, Mr. Foxall, Mr. F. H. Heath, and Mr. T. Morley supplied solos, completing the vocal portion of the programme. Miss Lucy Hollis, Mr. F. W. Hollis, Mr. W. E. Simpson, and Mr. F. Powis played selections for violin, viola, and violoncello. Mr. B. B. Walker acted as accompanist.

At Tutbury, on the 18th ult., the Uttoxeter, Tutbury, and Rocester Choral Societies presented Gaul's "Holy City." Mr. H. A. Branscombe, of Liverpool, presided at the organ, and Miss Maggie Jaques, Miss Florence Bourne, and Messrs. Noon and England rendered the solos. Mr. H. Drury conducted, and the choir sang with taste and expression.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THE musical season is rapidly drawing to a close, and events of special interest and importance are becoming few and far between. The annual Invitation Concert of the Northumberland Orchestral Society took place in the Town Hall, Newcastle-on-Tyne, on the 4th ult., and was particularly successful. The programme included Overtures by Reissiger and Sullivan, Reinecke's "King Manfred" Vorspeil, and Gade's No. 4 Symphony. Mr. J. H. Beers, the highly esteemed Conductor of the Society and a local violinist of considerable repute, played Hans Sitt's well-known Cavatine. The vocalist was Madame Marie Bellas, who gave, amongst other things, a very praiseworthy rendering of "Che farò" from Gluck's "Orpheus." There are special reasons why the Northumberland Orchestral Society should be warmly encouraged. It is an undoubted fact that, but for the voluntary assistance cheerfully given by the amateur members of the Society

the production of many of the important works for voices and orchestra, performed in recent years by choral societies in this district, would have been all but impracticable. The assistance given by members of the Society in performing these works has been invaluable, and is gratefully acknowledged by all interested parties.

The annual meeting of the Gateshead Choral Society took place early in the month, and the proceedings were marked by the display of considerable enthusiasm. The report gave the number of active members as 246, an increase of twenty-three upon last year; whilst the honorary membership showed an increase of 114, with a present total of 235. The year closed with a small balance in hand, and it was announced that Handel's "Israel in Egypt" would be placed in rehearsal for performance at the first Concert of next season.

The Tynemouth Amateur Vocal Society gave a very successful Concert on March 26, when Mr. F. H. Cowen's cantata "St. John's Eve" was performed, with the assistance of a small orchestra led by Mr. J. H. Beers. The principal vocalists were Miss H. M. Stevenson, Madame Marie Bellas, Mr. S. R. Heenan, and Mr. John Young; and the performance was conducted by Mr. William Bird. This Society, during the short period of its existence, has produced Cowen's "Rose Maiden," Gade's "Erl-King's Daughter," Schubert's "Song of Miriam," Mendelssohn's "Lauda Sion," Dudley Buck's "Hymn to Music," and Gaul's "Una." Some of these works had previously been performed in Tynemouth by the now defunct Tynemouth Philharmonic Society, a society which, during the twelve years of its existence, introduced to the locality most of the standard works for voices and orchestra and a large number of important modern works.

Several sacred works suitable to the occasion were performed in the churches of this district during Holy Week. At the Cathedral, Newcastle, on Good Friday, selections from Bach's "St. Matthew Passion" were given, under the direction of Dr. Huntley, the principal soloists being Miss Wadham, Miss Furze, Mr. J. Thomson, and Mr. Lyall. The performance was listened to by a very large congregation and was in every respect successful.

At other churches, Sir John Stainer's "Crucifixion" was very much in evidence. This work was also performed at the Church Institute, Newcastle, with much success, under the direction of Mr. E. J. Gibbon.

"The Messiah" was selected for performance by the choir of the Consett Wesleyan Church. The principals were Miss L. Calvert, Miss Minnie Beers, Mr. Charles Davison, Mr. Joseph Liddle, and Mr. John Nutton. Mr. C. Stelling presided at the organ, and Mr. William Lowrie conducted.

The Durham Amateur Orchestral Society, under the conductorship of Signor Numa Zabban, gave its first Concert in Durham on March 25. The programme included three movements from Grieg's "Holberg" Suite, and pieces by Moer, Köhler, Massenet, Schubert, and others. The vocalists were Miss Bessie Furze, Miss M. Wadham, and Mr. W. Walton; and Miss Kitchen and Miss Brewis contributed solos upon the violoncello and violin respectively.

Mr. J. H. Beers's Ladies' Violin Class gave an interesting Musical Evening on the 18th ult., and Mr. Frederic Spencer gave a Musical *Matinée* on the afternoon of the 19th ult.—both in Newcastle.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

MADAME ALBANI visited Sheffield, on the 3rd ult., and sang with her accustomed success in the Albert Hall. The Concert party included Miss B. Langley, Miss Clara Butt, Messrs. Foli, Chillely, and Mattei.

The Chesterfield Orchestral Society gave a successful Concert in the Stephenson Memorial Hall on the 16th ult. The Society, which has been in existence about two years, has rapidly won an excellent reputation. The Conductor, Mr. N. Biggin, rehearses his forces well, and their performances are thoroughly admirable. Schubert's "Unfinished" Symphony in B minor was the principal feature in a long programme, which also included Grieg's "Peer Gynt"

Suite, the March from "Tannhäuser," and pieces by Delibes and Flotow. The vocalists were Miss Drew and Mr. Watkin Davies. Mr. John Beck was leader.

On Good Friday and during Passion Week, Stainer's "Crucifixion" has been given at various churches in Sheffield, Buxton, Ilkeston, &c.

Mr. John Asquith, who has just completed fifty years' service as organist of the Parish Church (St. Mary's), Barnsley, was, on the 13th ult., presented with an address and a purse containing eighty guineas by the clergy, choir, and congregation, in recognition of his ability, length of service, and devotion to duty.

The Darley Dale Choral Society gave the closing Concert of its seventh season in the Whitworth Institute Assembly Room, on the 16th ult. Mr. E. J. Chadfield, of Derby, directed the Concert. The programme included Weber's Mass in G, which was followed by a cantata, "King John and the Abbot of Canterbury." The principals were efficient, and the chorus-singing gave evidence of painstaking rehearsal. Miss Lizzie Davison accompanied.

—The Sheffield Choral Union performed Mendelssohn's "St. Paul" in the Music Hall on the 23rd ult. Mr. J. H. Parkes led the band, Mr. Clough was organist, and Mr. S. Suckley conducted.

MUSIC IN THE SOUTHERN COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

THE Salisbury Philharmonic Society appeared at a Concert in the County Hall on the 25th ult. The programme was of a miscellaneous character, and the artists were Madame Alice Gomez, Miss Angela Vanbrugh, Miss Ella Taunton, and the Meister Glee Singers. Gaul's Ode, "A Song of Life," Mozart's "Ave Verum," and other short choral works were given by the Society, under the conductorship of Mr. Alfred Foley. An efficient orchestra, led by Mr. E. Jones, played the Overtures to the "Occasional Oratorio" (Handel) and "Prometheus" (Beethoven). On Thursday, the 4th ult., Stainer's "Crucifixion" was given at St. Thomas's Church, Salisbury, under the direction of Mr. J. M. Hayden. The solos were sung by members of the choir, and Mr. Bowey, Organist of the Church, presided at the organ.

The Downton Choral Society, which flourishes exceedingly under the conductorship of the Countess of Radnor, gave its annual Concert on the 23rd ult., when Hiller's "Song of Victory" was performed. The choir and orchestra numbered seventy performers, and gave evidence of much care bestowed upon rehearsal. Lady Radnor, Mr. Harcourt Coates, Miss Wrightson, Miss Margaret Hussey, the Rev. H. W. Carpenter, and the Hon. Stuart Bouverie were the soloists. The second part of the programme was miscellaneous.

On the 3rd ult. an excellent performance of Stainer's "Crucifixion" was given in the Parish Church, Wilton, under the direction of Mr. Naish, Organist of the Church. The solos were sung by the Rev. H. W. Carpenter and the Rev. S. Buchanan, and the "Meditation" made its usual significant impression upon the large congregation.

On Good Friday, Haydn's "Creation" was given in the Wesleyan Chapel, Frome, under the conductorship of Mr. T. Grant. The chorus numbered eighty, and there was a full orchestra, consisting chiefly of members of the Royal Marine Artillery and the Bath Pump-room bands. The soloists engaged were Miss Annie Lea, Mr. E. T. Morgan, and Mr. D. Harrison; and Mr. A. W. R. Cole, of Merton College, Oxford, was the Organist.

The Southampton Philharmonic Society, which has made rapid strides during the past twelve months, put forth all its strength for the Easter Concert, on the 23rd ult., at the Philharmonic Hall. Haydn's "Creation" had been selected for performance. The principal vocalists, selected for the occasion by Sir Joseph Barnby, one of the patrons of the Society, were Miss Ada Loaring, Mr. Lloyd Chandos, and Mr. Charles Phillips, and the band and chorus together numbered more than 140 performers. Mr. H. M. Pike occupied his accustomed place at the Conductor's desk. Stainer's "Crucifixion," which has been heard so frequently during the past month, was announced to be sung on

Tuesday evening, the 9th ult., at the Above Bar Congregational Church, Southampton, the soloists being Mr. Leonard P. Hughes and Mr. F. Julyan, with Mr. Percy Withers at the organ. On the following Monday Gaul's "The Holy City" was given at the Wesleyan Church, East Street.

At Bournemouth, on the 4th ult., the Shaftesbury Hall Choir gave its annual Concert, which was largely attended. Gaul's pastoral cantata "Ruth," which composed the first part of the programme, was admirably performed under Mr. B. Mansell Ramsey's conductorship, the solos being undertaken by Mrs. Tetley, Miss Effie Walden, and Mr. Howard May, and the accompaniments played upon the organ and pianoforte by Lady Kathleen Cairns and Mr. Percy Ramsey. To the second part of the programme, which was miscellaneous, the choir contributed several pieces. Dr. Lemare gave the first of a proposed series of Pianoforte and Orchestral Recitals, at the Central Hall, on the 24th ult. The interesting character of these Recitals, at which pupils of the Concert-giver appear as the soloists, will be gathered from the programme on the occasion in question, which included Mendelssohn's Pianoforte Concerto in G minor (Op. 25) and the first part of Schumann's Concerto (Op. 54). The orchestra consisted of members of the Bournemouth Festival band, led by Signor Bertoncini; and variety was given to the programme by songs sung by Miss Ridout and Mr. Vincent Figgins. Performances of Stainer's "Crucifixion" and Mendelssohn's 26th Psalm were given at St. Aldhelm's Church, Branksome, on the 5th and 6th ult., under the direction of Mr. T. A. Aldridge. Madame Albani, supported by Miss Clara Butt, Miss Beatrice Langley, Mr. Charles Chiley, Signor Foli, and Signor Tito Mattei, appeared at a morning Concert given on the 8th ult., at the Bournemouth Theatre and Opera House.—Mr. Charles Fletcher gave his annual Concert, on March 30, before a large and enthusiastic audience. The most important pieces in the programme were the "Kreutzer" Sonata, of which a splendid rendering was given by Miss Janotha and the Concert-giver; Böhm's Nordische Romanza for violoncello, rendered by Miss Maud Fletcher; and Bach's Concerto for two violins, contributed by Mr. Fletcher and Miss D. Massingberd. Assistance was also given by a string orchestra, in which no less than sixty-five of Mr. Fletcher's pupils took part, and songs were effectively sung by Miss Massingberd, Miss Fenwich, and Mr. May.

The sacred cantata "Gethsemane," by C. Lee Williams, formed the chief part of the programme submitted by the Poole Musical Association on the 3rd ult., and a very good performance was secured, under the *bâton* of Mr. Gerald Lee. The solos were taken by Mrs. Cadman, Miss Bessie Legge, Mr. Lee, and Mr. Norman Kendall, the accompaniments being played by Mrs. Gerald Lee (pianoforte) and Miss Beament (organ).

A performance of "The Messiah" in the Town Hall, Portsmouth, was given on Good Friday by the Temperance Choral Union, under the able leadership of Mr. W. E. Green. The principals were Madame Albu, Miss Maud Baker, Mr. J. Probert, and Mr. R. Grice; the orchestra being supplied by the Royal Marine Light Infantry Band, and the choruses being admirably sung by the choir.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

EASTER always marks the termination of the musical season in Yorkshire, and it is only the circumstance of the festival falling unusually late that affords anything to be chronicled since our last record of Yorkshire music. Two very interesting Chamber Concerts, given by Mr. C. Rawdon Briggs, on March 25 and the 1st ult., have been the only musical events in Leeds of any artistic value during the past month. Mr. Briggs, a graduate of the Joachim school, who for some time past has been settled in Manchester, included in his programmes Schubert's Quartet in A minor, Dvorák's Pianoforte Quintet in A, and Quartets by Schumann (in F) and Mendelssohn (in E minor). He was assisted by Messrs. Bridge, Holme, and Bucknall, with Miss Eisele as pianist, a quintet of artists whose youthfulness was shown in the enthusiasm and earnestness

of their performance. Dvorák's Terzetto in C (Op. 74) for two violins and viola was played at the second Concert, for the first time in Leeds, and proved a highly interesting novelty. On March 27 the Huddersfield Subscription Concerts came to an end with a "Recital" of the "Bohemian Girl"—a rather ignominious termination to a season that has included Concerts by Richter's, Hallé's, and Henschel's orchestras. The soloists were Madame Fanny Moody, Madame Adelaide Mullen, Mr. John Child, Mr. Friend Haigh, and Mr. Charles Manners. The choruses were sung by the Huddersfield Glee and Madrigal Society, whose Conductor, Mr. J. E. Ibeson, directed the performance. The annual Concert at Leeds, in aid of the Railway Servants' Charities, which took place on March 28, deserves passing mention. A popular but inoffensive programme was supplied by a number of local musicians: Miss Lily Pearce, Miss Enid Grimshaw, Messrs. Hodson and Gordon Heller being the vocalists; Miss K. Brigstocke and Mr. B. Johnson the pianists; and the Leeds Lyric Quartet singing glees, humorous and otherwise. On the 10th ult. Dr. C. L. Williams's cantata "Gethsemane" formed the subject of a special Passiontide service at the Leeds Parish Church. Dr. Williams came over to conduct, and the performance was, on the whole, well worthy of the Parish Church traditions. The principal parts were taken by Mrs. Nunns, Miss Edna Thornton, and Messrs. Child and Browning, the last two being members of the regular choir. Mr. Alfred Benton was the organist. On March 29 the Bradford Festival Choral Society, under the conductorship of Mr. W. H. Garland, gave a Concert of more than usual interest. Verdi's Requiem took up the first part of the programme. Of the soloists—Madame Duma, Miss Meisslinger, Messrs. Iver McKay and Bisham—the last-named was the only one who could be considered completely satisfactory. The chorus sang admirably, and the efficiency of the Bradford Permanent Orchestra was shown by its careful performance of the accompaniment, though it proved more at home in the "Tannhäuser" Overture, played in the second part of the Concert under its own Conductor, Mr. W. B. Sewell. On the 2nd ult. the Keighley Musical Union gave a Concert, at which was combined the first part of Mendelssohn's "St. Paul" with Sir John Stainer's "St. Mary Magdalen." The principal vocalists were Madame Marie Anderson, Madame Stoddart, Messrs. T. Barlow and A. S. Kinnell; Mr. Arthur Burnley being the Conductor. There was a large audience, with whom a local critic falls foul on the score that their "indications of approval were kept somewhat too decorously under restraint until each composition had been carried to a conclusion." It might have been thought that this approached closely to a virtue. On the same evening "St. Paul"—in this case the whole work—was given by the York Musical Society, under Dr. Naylor's conductorship. Madame Bertha Moore, Miss Jeanie Rankin, Messrs. Branscombe and David Hughes formed a thoroughly satisfactory quartet of soloists. The band was better than usual, and the chorus is considered to have shown progress, though a still greater attention to the niceties of expression would be desirable. York has been more than usually busy in musical matters, for on the 4th ult. Mr. Paderewski gave a Pianoforte Recital in the Festival Concert Room, and on March 30 the York Musical Union gave an interesting Concert of chamber music, Mr. Willy Hess being the violinist, Mr. Leonard Borwick the pianist, and Mrs. Burrell the vocalist. The "Kreutzer" Sonata, of which a particularly fine performance was given, and Brahms's Violin Sonata in D (Op. 100) were the chief things in the programme. On the 2nd ult. Mr. Gilbert Jackson, a local tenor vocalist, gave a Ballad Concert at Leeds. Miss Annie Cooke was the pianist and Mr. Staniland Hall played some flute solos very ably. On the 3rd ult. the Middlesbrough Musical Union gave a Concert, the first part of which was occupied with Mendelssohn's "Hymn of Praise." Miss Maggie Davies, Miss Kate Lynn, and Mr. Edward Lloyd were the principals. Mr. Kilburn, who conducted, appeared in the second half of the Concert in the capacity of composer, his setting of the 137th Psalm, "By the waters of Babylon," for chorus and orchestra, being given with very marked success. The Society has recently been doing

honour to its two honorary secretaries, Messrs. Hood and Hornung, to whose labours during the twelve years of the Society's existence much of its success is owing, and an interesting "Record of twelve years' work," with programmes of all the concerts and portraits of the chief officials of the Society, has been published. The artistic enterprise shown in these programmes—which include many works that were novelties at the time of their performance—is no doubt attributable to the able amateur who has been the honorary conductor of the Society from the beginning. "Elijah" was given on Easter Monday by the Scarborough Choral Union, under Mr. A. M. Richardson's conductorship. The principals were Madame Eugenia Morgan, Miss Jessie King, Mr. Charles Ellison, and Mr. W. H. Burgon. At Hull, on the 9th ult., a juvenile prodigy was introduced to the public, in the shape of a young pianist, still in her ninth year. Miss Ethel Liggins, who is a pupil of Mrs. Russell Starr, played from memory a programme of no less than twenty-four short pieces with an ease and a finish remarkable in so young a player. Under judicious guidance she should become an accomplished artist.

MUSIC IN MONTREAL.

(FROM OUR OWN CORRESPONDENT.)

THE sixth annual Festival of the Philharmonic Society took place on the 2nd, 3rd, and 4th ult. The works performed were Mendelssohn's "Elijah," Wagner's "Flying Dutchman," and Saint-Saëns's "Samson and Delilah," and, on the afternoon of the third day, a miscellaneous selection of orchestral and vocal pieces. This was the fourth occasion on which "Elijah" had been given by this Society, and it showed a great advance on all previous performances. The soloists were Mrs. Elene Eaton, Madame Carl Alves, Mr. W. H. Rieger, and Mr. Watkin Mills. These artists were assisted in the double quartets by Miss Ella Walker, Miss Maud Burdette, Mr. E. Lebel, and Mr. A. K. Fisk—all of Montreal. The Society's chorus has always excelled in this work, but on this occasion their singing was exceptionally excellent, and their volume of tone in the great numbers, such as "Be not afraid," was magnificent.

The performance of "The Flying Dutchman" was very successful. Madame Emma Juch made a charming *Senta*, and Miss Maud Burdette sang the somewhat difficult music of *Mary* with accuracy and intelligence. Mr. Heinrich Meyn was excellent as *Van der Decken*, and Mr. W. H. Clarke's heavy and mellow bass voice was exactly suited to *Daland*. The women's chorus in the second act was beautifully rendered, and the male choruses were mostly very well done.

The novelty of the Festival was "Samson and Delilah," performed on this occasion for the first time in Canada. Madame Alves's name is associated in America with the rôle of *Delilah*. She possesses the great range of voice required for the part, and has remarkable dramatic power. Mr. Rieger sang the part of *Samson* very acceptably, but his voice is not strong enough to do full justice to it. He was far more effective in the third act, where *Samson*, shorn of strength and bereft of sight, is bewailing his sin, than in the first act, where he is inciting his followers to fight. Mr. Meyn, in the *High Priest*, had a part eminently suited to his high baritone voice, and Mr. Cunningham, of Montreal, sang the parts of *Abimelech* and the *Old Hebrew* very well. The chorus singing in this work reached the high-water mark of the Society's efforts. The volume of tone from all parts was excellent and all sang with confidence. The Boston Festival Orchestra of forty men, supplemented by sixteen men from Montreal, formed an excellent band of musicians, the equal of which the Society has never hitherto been able to engage. The attendance was large at all the Concerts.

The tenth and last Concert of the Montreal Symphony Orchestra season by this organization was given on March 22 to a crowded house. The programme was a very interesting one, containing some of the favourite numbers of preceding Concerts, and the work of the orchestra was really excellent. The numbers which excited most interest were the "Bal Costumé," Rubinstein;

the *Andante* from Beethoven's C minor Symphony, and the Overture to "Tannhäuser," by Wagner. These Concerts have been very well patronised, and an effort will be made to place the orchestra on a permanent basis.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

AT the Opéra the rehearsals of "Tannhäuser" are in full swing. It is not, however, likely to be produced before the middle of May. It is probable that "Aida" and "Hamlet" will succeed "Tannhäuser." On the 1st ult., at the Opéra Comique, the first performance of "Vivandière," a comic opera in three acts, by M. Henri Cain, the music composed by Benjamin Godard, took place. The recent death of this young composer had disposed the public to anticipate the work with favour, and its success was very marked. Certainly no one will reproach Godard for having clung to Wagnerian ideas. His score seems to have been written with the sole idea of success. Every variety of style is to be found in it: lightness, gaiety, dramatic effect; and each is treated with equal certainty of touch. If success justifies everything, we must overlook certain banalities in the melodic structure. The story takes place at the conclusion of the wars of the Vendée, and numerous military scenes are skillfully introduced. Old songs, such as the "Chant du départ," are also heard. We must not omit to mention the skill with which M. Paul Vidal has completed the orchestration of this work, and also some recitatives which the author was unable to finish before his death. Madame Delna displays great artistic power as the *Vivandière*, and M. Fugère also deserves mention. Madame Calvé is beginning to rehearse "Guernica," an opera, by MM. Gailhard and Ghensi, the music by M. Paul Vidal. It will probably be produced next month. M. Jahyer, secretary of the Opéra Comique, has become director of the Municipal Theatre of Nantes.

A new theatrical enterprise has just been started, under the title of Théâtre Mondain (Académie lyrique et dramatique d'emulation). The productions take place in a small hall called "Cité d'Antin," but it is proposed to enlarge the sphere of operations in September. This theatre, intended to facilitate the *début* of young authors, may one day become the New Lyric.

On March 29 the first performance of the following works took place: "La Redingote grise," in one act, by MM. Lénéka and Bernède, the music by M. le Rey; "L'Ermite," in one act, by M. Durocher, the music by M. Letourneur; and lastly, "Le Capitaine Rolland," in two acts, by M. Armand Lafrique, music by M. Gregh. Neither of these works displays any great talent. M. le Rey, however, understands writing for the stage and has facility of melody.

The Conservatoire Concert, on March 31, included the ballet airs with chorus of "Prince Igor," by Borodine. This music is full of charm and originality, and the orchestration is very brilliant.

The Lamoureux Concert of March 24 possessed special interest; entirely devoted to Wagner's works, it was followed by a Lecture by M. Catulle Mendès, who has always, as is well known, been an ardent Wagnerian. At the Concert of March 31 Madame Lilli Lehmann achieved a remarkable success with Schubert's "Margarite" and the "Roi des Aulnes." She was again heard at the attractive Concert which took place on the 12th ult., with M. Kalisch, who distinguished himself in different pieces by Wagner.

M. Colonne devoted his Concert, on the 12th ult., to Berlioz's "L'enfance du Christ" and "Requiem," with selections from "Parsifal."

On Good Friday, Masses, including Gounod's "Messe de St. Cécile," were performed in twenty of the principal churches. The Seminary of St. Gervais performed the "Messe du Pape Marcel."

Among the numerous Chamber Concerts of the last month we must reserve a special place for those given by MM. Pugno and Marsick, assisted by M. André Hekking, a violoncellist of exceptional talent from Bordeaux, and

M. Loeb, another talented violoncellist. Apart from the well-known works of Beethoven, Saint-Saëns, Schumann, Brahms, and Mendelssohn, these excellent artists, at the Concert of March 25, took part in a Trio (Op. 45) by M. Luzzato, a work which has not much variety, but is melodious; a second Sonata by Bischof (for violin), which is fairly brilliant, was also performed.

MM. Diémer, Delsart, &c., have founded the "Société des Instruments anciens," and have given three Concerts. At that which took place on March 30 we may mention a Concerto for the hurdy-gurdy, by Naudot (1730), played by M. Grillet. At the Concert of the 10th ult. the "Fantaisie en echo," by Marais, for three violas, and the "Forêt," by Rameau, for hurdy-gurdy and harpsichord, were played. The last two Concerts of the Parent Quartet were devoted to Brahms.

During Holy Week the singers of St. Gervais performed a Mass by the English composer Byrd.

Madame Marchesi has just celebrated, at her house in the Rue Jouffroy, the fortieth anniversary of the commencement of her singularly successful teaching activity, exercised in the first instance in the vocal professorship at the Viennese Conservatorium, and continued upon her removal, some few years since, to the French capital. A number of operatic excerpts, culminating in the entire performance of M. Massenet's charming opera "Le Portrait de Manon" (under the direction of the composer), formed the chief features in the proceedings, which were listened to with sympathetic interest by a numerous and representative concourse of spectators.

The first of the four annual gratuitous performances took place recently at the Opéra, the work chosen for the occasion being Mdlle. Holmés's "La Montagne Noire," which proved to be very acceptable to the popular audience.

The members of the Society "pour la défense des droits de la femme" have addressed a note to the Préfet de la Seine, suggesting that the name of Albani should be given to one of the streets or squares of the capital, in memory of the great *prima donna* and benefactress to French charitable institutions.

The libretto of "Don Procopio," the newly discovered early opera by Bizet, has been placed in the hands of M. Louis Gallet, with a view to its adaptation and the prospective performance of the work here.

A NEWLY-FORMED German choir, as yet unnamed, made a very successful *début* at the Public Baths, Dartmouth Road, Forest Hill, on the 6th ult. Its Conductor is Mr. Th. Wendt, a young musician who brings unmistakable aptitude and a great deal of well-directed enthusiasm to his task. Its maiden effort was modestly restricted to Mendelssohn's "Morgengebet" and "Deutschland," a very beautiful part-song by A. Krug, "O wehr es nicht" (Op. 32, No. 1), and Schumann's ever-fresh "Zigeunerleben" (Gipsy Life), the last-named having been cleverly provided by the Conductor with parts for tambourine, triangle, and cymbals, whereby a charming effect of "local colour" was obtained by the simplest means. The singing showed the result of careful training, refinement and accuracy being conspicuous features of the performance. In E. Lassen's "Wieder möcht ich dir begegnen" and Meyer Helmund's "Mädchenlied," Fräulein Fanny Braselmann displayed a sympathetic, well-trained voice and much charm of style; while her intonation and enunciation were exceptionally good. Fräulein Rosy Welti sang songs by Schumann and Schubert very tastefully, while Herr H. Lorenz, in Jensen's "Ausfahrt" and Brahms's "Von ewiger Liebe," and Herren R. Ernst and Th. Wendt in some very original "Valse Romantiques" for two pianofortes, by E. Chabrier, contributed much to the enjoyment of the audience. Wagner's "Kaisermarsch," in a pianoforte quartet (eight hands) arrangement, opened the Concert; but the dismal and most inappropriate *marcia funebre* tempo adopted throughout made us doubt whether the performers were really Germans.

The National Theatre has once more become the temporary home of English opera—or, to speak by the card, opera in English—Sir Augustus Harris having begun a series of performances, on the 13th ult., at cheap prices.

No "stars" of the first magnitude were announced, so that we found legitimate cause for satisfaction in the crowded state of the house when such well-known works as "Faust," "Carmen," "Maritana," "The Bohemian Girl," "Cavalleria," and "Pagliacci" were offered as the attractions. The company assembled by Sir Augustus Harris includes Mesdames Fanny Moody, Esther Palliser, Olitzka, Dagmar, Florence Monteith, Jessie Gorton (who made a successful *début* as *Lazarillo*); and Messrs. Brozel, John Child, J. O'Mara, Harrison Brockbank, Richard Green, Charles Manners, and Frangcon-Davies. Mr. Brozel, who, it will be remembered, is a young Russian who received his training at the Royal Academy of Music, played and sang the difficult part of *Don José* in "Carmen" with great intelligence and dramatic power, and repeated his success in "Pagliacci." Mr. J. M. Glover and Signor Seppilli share the duties of Conductor between them, the former directing the English, the latter the foreign works. The *mise-en-scène*, chorus, and orchestra are all excellent.

MR. JULIAN PASCAL obtained the assistance of several eminent artists at his Concert at the Hampstead Conservatoire, on the 5th ult. The presence of M. Emile Sauret led to the effective performance, with Mr. Pascal, of one of Beethoven's sonatas for pianoforte and violin, the first-named appearing later as a soloist with Bruch's "Romance" and Wieniawski's "Sielanka," each played with the utmost finish. The pianist's neat and expressive execution was manifested in three Chopin pieces. Other instrumental solos were contributed by Herr Alfred Gallein on the violoncello. Miss Ella Russell gave with much charm Leoni's "The Two Poets" and Mackenzie's "The Two Angels." Mr. Forrest Scott (a baritone with an excellent voice and style) was successful in Sullivan's "Thou'rt passing hence," and Mr. J. O'Shaughnessy also rendered vocal pieces in a pleasing manner. Mr. Charles Fry recited "The Bells," to Mr. Stanley Hawley's telling musical accompaniment, with so much effect that a supplementary piece was demanded, when he responded with Whyte Melville's "Riding thro' the Broom," with the same composer's music.

THE number of performances on Good Friday of sacred music of the highest class was unprecedented, and notwithstanding the fineness of the weather the masses assembled in huge force everywhere—that is to say, in all districts where an edifying performance was given. It is said that over 11,000 persons were in the Albert Hall in the evening, when Sir Joseph Barnby conducted an abbreviated version of "The Messiah." The Queen's Hall was full in the afternoon, Gounod's "Redemption" being an irresistible attraction; and there was also a large attendance in the evening, when a high-class miscellaneous programme was provided. The Crystal Palace Concert, in which the audience join so heartily in the hymns, was as well attended as ever; and the only falling off noticeable was in St. James's Hall, where Rossini's "Stabat Mater" and "Gems from the Oratorios" were given. May we attribute this to the absence of an orchestra? Anyway, the fact was conclusive that the appreciation of music, refining and elevating in its tendency, is increasing year by year, and it is one to be noted with joy and rejoicing.

THE first Concert of the combined Brookfield Choral and Orchestral Societies was given at Stanley Hall, Junction Road, on the 18th ult., when Mendelssohn's "Athalie" was the chief feature in the programme. The choruses were given with precision and effect, and the orchestra came through a difficult task with credit to itself and its able Conductor, Mr. W. A. Gardner. The orchestra was heard to still more advantage in Mendelssohn's Concerto in G minor, the pianoforte part of which was rendered with admirable executive skill by Miss Jessie Reeve, a youthful pupil of the Conductor. The soloists were Mesdames Jessie Strathearn, Lee, and Florence Croft, and Mr. Maurice Aubrey. Mr. Charles Fry, who recited the verses in "Athalie," also gave a dramatic rendering of "The Bells," with Stanley Hawley's music, in which he was most efficiently accompanied by Mr. Gardner, under whose energetic direction the Concert was brought to a successful issue.

MR. ALGERNON ASHTON calls attention to the neglected appearance of the late Mr. Thomas Wingham's grave in Kensal Green Cemetery. He writes: "As I was one of those who attended the funeral of the deceased musician, I remember the exact spot where his remains are interred, otherwise it would be impossible to distinguish the grave, there being no tombstone, no flower-bed, in fact, only a wretched looking mound of earth, which scarcely rises above the level of the ground. Why could not a small portion of the fund now being collected for the purpose of founding a Scholarship at the Guildhall School of Music in memory of Thomas Wingham be devoted to the erection of a simple but fitting memorial on the grave of this sterling musician and truly good man?" We cordially endorse Mr. Ashton's suggestion, and have no doubt it will meet with ready acceptance.

AN attractive Concert was given by Miss Mabel Chaplin, who plays remarkably well on the violoncello, an instrument which appears to be growing in popularity with lady executants, on March 28, at the Queen's Hall. She executed with praiseworthy taste and executive facility Boccherini's tuneful Sonata in A—the only work by the composer, who was styled the wife of Haydn, which survives—and pieces by Herr Popper. Mr. Emil Sauer, however, was probably in the main responsible for the large attendance, and the pianist, who has won popularity with the English public so quickly, was heard at his best in Chopin's Sonata in B minor (Op. 59). Miss Kate Chaplin (a capable violinist), Miss Thudichum, Miss Agnes Wilson, and Mr. Andrew Black lent highly effective aid in the performance.

MISS ADA BODEN's Concert at the Salle Erard, on the 6th ult., was a decided success. This intelligent pianist selected for solo display Bach's "Prémable," Schumann's "Grillen," and Chaminade's "Air de Ballet" (a specially meritorious performance), and joined Mr. Frederick Frederiksen, the violinist, in Grieg's Sonata in F. A couple of movements from Max Bruch's Concerto in G minor and some lighter pieces were Mr. Frederiksen's solo essays. The beautiful voice and artistic method of Mrs. Creser were particularly evinced in the two elegant songs, "Heart of me" and "The Thrush," composed by Dr. Creser, by whom she was accompanied. The other vocalists were Miss Helen E. Buckley and Mr. John Morley.

ON the 2nd ult. a Concert was given by the St. Peter's Choral Society, in the St. Peter's Hall, Brockley, when Sir Arthur Sullivan's "The Martyr of Antioch," was performed, under the direction of Dr. C. J. Frost. The chorus did their work admirably. The principal parts were allotted to Miss Ada Loaring (*Margarita*), Miss Susetta Fenn (*Julia*), Mr. Sinclair Dunn (*Olybius*), Mr. Dan Price (*Callias*), Mr. Paul England (*Fabius*), and these all acquitted themselves satisfactorily. The accompaniments were ably played by a professional string band, led by Mr. Richardson; while Mr. J. Curran and Mr. A. J. Sindall did good service at the pianoforte and harmonium respectively. The harp obbligato for *Margarita's* recitative and hymn was played by Mr. E. Deane.

THE Amateur Orchestral Society in connection with the Imperial Institute concluded, on March 27, a season which has been remarkable for the progress in efficiency made by its members, and which reflects the greatest credit on the Conductor, Mr. Randegger. The advance made in executive power was well shown by the performance of Bizet's vivacious Suite "Roma," the difficulties of which were met in a commendable manner. Interesting features of the Concert were the first performance of an effective and spirited "Marche Asiatique," written by Mr. Louis d'Egville, the able leader of the orchestra; and the *début* in London of Mr. Alberto Randegger, a young violinist of great promise.

THE Institute Choir and Orchestra connected with the Goldsmiths' Company's Institute at New Cross gave a performance of Costa's "Eli," on the 6th ult. The solos were excellently sung by Miss Florence Monk, Master Leonard Tudgay, Mr. F. C. Bevan (*Eli*), Mr. Thomas Kempton (*Man of God*), and Mr. Edward Branscombe (*Elkanah*), the last-named carrying off the honours of

the evening. The orchestra did its work excellently, and the choir did good service on the whole. Dr. C. J. Frost conducted with care and skill. The last of the present series of Organ Recitals at the Goldsmiths' Institute, New Cross, was given by Dr. C. J. Frost, on the 25th ult.

THE Musical Artists' Society gave a Concert at St. Martin's Town Hall, on the 22nd ult., when three new works were performed. The four "Meditations" for clarinet and pianoforte, by Mr. R. H. Walthew, display originality of thought and skilful workmanship, and were admirably played by the composer and Mr. J. Egerton. A Trio by Miss E. Swepstone—who, although a pleasing writer, shows at present want of experience—and two songs by Mr. George Gear, sung by Miss Ruthven, completed the novelties. Brahms's Quartet in A minor and Dvorák's Quartet in E flat were performed by the Shinner Quartet, and Miss Louie Hunt also sang.

THE sixteenth Annual Report, just issued, of Miss Helen Kenway's admirable "Orphan School and Benevolent Fund for Musicians," shows that, after paying a deficiency of over £52 on last year's account, only a small deficit balance now remains; but funds are still urgently required, as Miss Kenway has to find another house for her school, thus incurring expenses of removal and extra furniture, and the duties of management devolving on Miss Kenway will prevent her deriving her own income from private tuition as she has hitherto done. No appeal should be necessary to call forth a sympathetic response from the generous-minded on behalf of so excellent an institution.

MISS ADELINA DE LARA gave the third and last of her Pianoforte Recitals at the Steinway Hall, on the 10th ult. Schumann's Andante and Variations for the curious and not altogether effective combination of two pianofortes, two violoncellos, and horn was marked "first time in England." But this is scarcely correct, as the work was given by the Musical Guild in the Kensington Town Hall some time since. The entertainment resolved itself into a Chamber Concert, other pieces being Brahms's Pianoforte Quartet in A (Op. 26) and Dvorák's "Dumky" Pianoforte Trio. Next to Miss de Lara, the best executant of the afternoon was certainly Miss Esther Palliser.

THE annual performance in St. Paul's Cathedral, on the 9th ult., of the condensed version of Bach's Passion Music according to the text of St. Matthew was, if possible, more impressive than on any former occasion. As usual, the choir was increased to about 300 voices, the band, led by Mr. G. H. Betjemann (who excellently played the violin obligatos), numbered about fifty, and the movable organ supplemented the grand instrument played by Mr. Hodge. The favour accorded to this "Passion" Music is one of the healthiest indications of musical progress that could be furnished. Mr. F. Walker was again at the pianoforte, and Dr. Martin conducted.

MISS FANNY DAVIES's Pianoforte Recital, at the Hampstead Conservatoire, on March 30, served to demonstrate this true artist's command of varying styles. The most important work was Beethoven's Sonata (Op. 101), the rendering of which was marked by all Miss Davies's well-known fervour, judgment, and accuracy. Bach was represented by a Fugue in A minor, and there were characteristic examples of Schumann, Chopin, Mendelssohn, and Brahms. In these and other pieces the executant firmly held the attention of the audience, and was enthusiastically complimented whenever opportunity offered.

A MONTH or two ago we recorded a series of performances of Sullivan's "Gondoliers," given entirely by the boys of the Grocers' Company's School at Hackney. We now have to chronicle a performance of "Elijah," given by the same school—of course with the assistance, in this instance, of adult tenors and basses and instrumentalists, and adult tenor and bass soloists. The performance was a remarkably good one, going from beginning to end without a hitch. Masters H. A. Knott (soprano) and T. Rumbal (alto) were the boy soloists. There was a full and efficient orchestra. Mr. Ernest Newton conducted.

MISS ROSA LEO's third Vocal Recital, given on March 30, at Steinway Hall, was not less attractive than its predecessors. She introduced to public notice Sir Joseph Barnby's "My Sweet," a tender and sympathetic setting

of Tennyson's poem, and admirably interpreted it. Miss Leo also did justice to songs by Messrs. F. H. Cowen and Ernest Walker, besides repeating her recitation of the English translation of Maeterlinck's "Intérieur." Mr. Johannes Wolff played with his accustomed effect violin solos by Sgambati, Godard, and Ries, and Mr. Wilfred Bendall was the accompanist.

THE competition for the South Province of Victoria Scholarship connected with the Royal College of Music, and founded by the Hon. Sir William Clarke, for natives of Victoria, took place recently at Melbourne, and resulted in the election of Arthur E. H. Nickson (organ). The Montreal scholarship, founded at the instance of the Princess Louise, has also been competed for at Montreal, and the examiners selected Beatrice La Palme (violin). These two scholarships are tenable for three years, and provide musical education and maintenance during the College terms.

THE Lenten Services at St. Luke's, Westbourne Park, terminated with a performance of Stainer's "Crucifixion" on Sunday evening, the 7th ult., and Gaul's "Passion Music" on Good Friday evening. The solos were sung by Masters Swain and Jarvis and Messrs. Pitman, Knight, and George Trotman. The excellent rendering of the accompaniments by Mr. G. E. Bambridge were an important feature at each service. On Easter Sunday Tours's Service in F and Vincent's Anthem, "Very early in the morning," were sung.

MISS FLORENCE MAY gave her fifth and last Pianoforte Recital at the Queen's Hall, on March 29, with an interesting programme, including some antiquarian pieces by J. Agrell, Maurice Greene, Domenico Scarlatti, and three from the Fitzwilliam Virginal Book, by a composer whose name is not known. She also played Mendelssohn's Fantasia in F sharp minor (Op. 28), sometimes known as the "Scotch" Fantasia, and Schumann's Carnaval. Miss May's touch is rather hard, but she is a very intelligent artist.

At St. Joseph's Retreat, on Good Friday, Rossini's "Stabat Mater" was sung, with full orchestra. Mr. Volanti Armitage, the Director of Music and Organist, presided at the grand organ, and the Conductor was Mr. Thomas Seadon. On Easter Sunday, at the morning service, Haydn's "Imperial" Mass was given, and in the evening the Offertory was "The heavens are telling," and a new "O Salutaris," by Mr. Volanti Armitage, was sung by Mr. Joseph O'Shaughnessy (violin obligato, Mr. Geo. Leipold), accompanied by the composer.

On March 28 Mr. Henschel gave his annual Wagner Concert, at St. James's Hall, the London Symphony Orchestra being increased to one hundred performers by accessions from the Scottish Orchestra. Madame Sapiro and Mr. Henschel sang, and the selections comprised extracts from "Rienzi," "The Flying Dutchman," "Tannhäuser," "Lohengrin," "Die Meistersinger," "Tristan," "Die Walküre," "Götterdämmerung," and "Parsifal." There was a large and highly appreciative audience.

AN Orchestral Concert by the students of the Royal Academy of Music was given at St. James's Hall, on Friday afternoon, the 5th ult. The first important piece in the programme was Saint-Saëns's effective Violin Concerto in B minor, excellently played by Miss Gertrude Collins; and much promise was displayed by Miss Gertrude Peppercorn and Miss Sybil Palliser (pianists), Miss Beatrice Stanley Lucas (soprano), and Mr. Michael Donnewell (flautist).

THE work selected for performance this year at the Crystal Palace on Handel Festival scale is Mendelssohn's "Hymn of Praise," which will be given on Saturday, June 22. The choir and orchestra, which will as usual be under the direction of Mr. August Manns, will number 3,000. Mr. Walter W. Hedgcock will preside at the organ, and the solo music will be sung by Madame Albani, Madame Clara Samuelli, and Mr. Edward Lloyd.

A CONTRACT has been entered into between Sir Somers Vane, who is acting on behalf of several noblemen and gentlemen, and Herr Eduard Strauss, the Imperial and

Royal Music Director to the Austro-Hungarian Court, for the appearance of the Strauss Orchestra during the London season. Herr Strauss is to conduct the orchestra, which, in addition to its public performances, is to be available for a few Subscription Concerts in some of the leading provincial towns and also for private engagements.

SULLIVAN'S Oratorio "The Prodigal Son" was given at St. James's, the Parish Church of Paddington, on Sunday, March 31, as the afternoon service, when the solos were well rendered by Miss Gertrude Izard, Miss Florence Hoare, Mr. Gilbert Denis, and Mr. Fredk. Winton. Sir John Stainer's "The Crucifixion" was performed on Good Friday afternoon. On both occasions Mr. Henry J. B. Dart presided at the organ.

STAINER'S "Crucifixion" was sung at Hanover Church, Regent Street, on Wednesday, the 3rd ult., and on the following Sunday afternoon. The choruses were sung with much expression, while the solo work was undertaken in a very creditable manner by Messrs. Dawes, Barker, Cope, Evans, and Pratley, all of them members of the choir. Mr. David J. Thomas, the Organist and Choirmaster, presided at the organ.

THE yearly Dinner of the Westminster Orchestral Society was held on Monday, March 25, at the Holborn Restaurant. Sir Benjamin Baker took the chair, and the company included a number of ladies and gentlemen well known in the musical world. The programme of music played during the evening included a performance by the Misses Grimson of the Mendelssohn Trio in D minor for pianoforte, violin, and violoncello.

On the 10th ult. Gaul's Passion Music was sung at St. Peter's Church, Brockley, by the regular choir of fifty voices, accompanied by a select orchestra of thirty performers, under the conductorship of Dr. C. J. Frost, the Organist and Choirmaster of the Church. Mr. H. A. Gisby ably presided at the organ. Vinning's Passion according to St. John was also sung at the same church, on Good Friday evening, accompanied on the organ by Dr. Frost.

On March 27 the Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a selection from Bach's Passion Music ("St. John"), followed by Rossini's "Stabat Mater," at St. John's, Stratford. The soloists were Miss Cecilia Gray, Miss Rina Robinson, Mr. John Probert, Mr. Frederick Williams, Mr. Albert Orme, and Mr. Swabey Russell. Dr. Turpin accompanied on the organ.

THE Burgon Opera Recital Company will commence a tour of sixteen weeks at Southsea on June 17. The Company will include Madame Eugénie Morgan, Miss Emily Rasey, Mr. Charles Ellison, Mr. W. H. Montgomery, Mr. Leslie Smith, and Mr. W. H. Burgon. Recitals from the following operas will be given on tour: "Cavalleria Rusticana," "Faust," "Maritana," "Pagliacci," "Bohemian Girl," "Philemon et Baucis," and "Cox and Box."

A SERIES of eight Pianoforte Recitals, notice of which must be held over till our next issue, was begun at Steinway Hall, on the 22nd ult., by Dr. Otto Neitzel, a pupil of Kullak and Liszt, who is also highly esteemed in Germany as a critic and musical *littérateur*. The programmes announced leave nothing to be desired on the score of excellence.

At St. Ethelburga's, Bishopsgate, on Easter Day, the special services included Gounod's "Messe Solennelle," Handel's "I know that my Redeemer liveth," Gounod's "Ave Verum," Gadsby's Magnificat and Nunc dimittis in C, Stainer's "They have taken away my Lord," and Halleujah Chorus ("Messiah"). The music was sung by the choir of the church with orchestral accompaniment.

MADAME LEHFELDT, one of the professors at the Guildhall School of Music, gave a Concert in the Queen's (Small) Hall on the 22nd ult., when she manifested her ability as a pianist by playing Mendelssohn's "Variations Sérieuses" (Op. 54) and pieces by Chopin and Brahms. After each she was warmly applauded. Mr. R. A. Lehfeldt (vocalist) and Mr. John Pitts (violinist) assisted.

THE members of the Lewisham Choral Society gave a very successful performance of Gounod's oratorio "The Redemption," under the conductorship of Mr. Frank Idle, on the 4th ult., at the Court Hill Schools, Lewisham. The soloists were Miss Amy Sargent, Miss Jessie Pate, Miss Hannah Jones, Mr. Chambers Coleman, and Mr. R. E. Miles.

A PERFORMANCE of Gaul's "Holy City" was given by the choir of St. Mary Woolnoth, Lombard Street, on March 27. The soloists were Messdames Nash, Judge, Essex, and Molson; Messrs. Gibson (senior and junior), Greir, and O'Kell. The Organist of St. Mary's (Mr. H. R. Essex) conducted, and Mr. W. Essex (Organist of St. Bartholomew's the Less, Smithfield) presided at the organ.

A COURSE of three Lectures, by Mr. Arnold Dolmetsch, on music and musical instruments of the sixteenth, seventeenth, and eighteenth centuries, with musical illustrations, the first of which was announced to take place on the 27th ult., at the Royal Institution, too late for notice this month, promises to be of unusual interest to all who value the musical expression of past ages.

MR. J. EDWARD FISHER gave a successful Concert at Brixton Hall, on the 9th ult., when he was assisted by Miss Isabel Thomson, Miss Edith Bird, Mr. Lloyd Chandos, Mr. Griffiths Percy, Mr. Leonard Johnson, and Mr. John Nash (vocalists); Miss Bella Gordon (violin), Mr. Ernest Matthews (violinello), Mr. C. Museburger and the Concert-giver (pianoforte), and Mr. Adrian Harley (reciter).

MISS HOLLAND'S Choir gave a Concert in St. Martin's Town Hall, on March 28, when Mr. Edward Elgar's cantata "The Black Knight" was performed. The work, which has been noticed in previous issues in our country news, was given with pianoforte accompaniment. Mr. Harrison Brockbank sang the solo part in an arrangement by Miss Holland of Howard Glover's "Tam o' Shanter."

ON Good Friday evening Sir John Stainer's "Crucifixion" was sung at St. Jude's Church, Bethnal Green. The solos were undertaken by Messrs. Marriott and Bailey, of Marylebone Parish Church; Mr. H. W. Reeves (Organist of the Church) presided at the organ, and Mr. J. Lawrence (Choirmaster) conducted.

ON Brahms's birthday (7th inst.) Mr. Bispham will give a Concert, consisting entirely of music by that composer, at St. James's Hall, when he will be assisted by Mrs. Henschel, Miss Agnes Janson, Mr. William Shakespeare, Miss Fanny Davies, Signor Arbos, Herr Paersch, Mr. Busby, and Mrs. Berzon.

ON the 8th ult. a Concert, in aid of the Children's Hospital, was given at the Surrey Street Music Hall, by Mr. Reuben Wood, assisted by pupils and friends. An orchestra of thirty performers gave a good rendering of Haydn's "Surprise" Symphony, and other pieces.

MR. SANTLEY proposes during the summer months to give instruction to a limited number of pupils in singing. Madame Marie Roze has also started a school for operatic and concert singing in the Rue de la Victoire, which has already proved very successful.

THE programme of the Royal Artillery Band Concert, announced for the 26th ult., too late for notice in our present issue, contained, among other works of special interest, Raff's "Lenore" Symphony and three movements from Mancinelli's Incidental music to "Cleopatra."

MADAME ALBANI will "create" the part of *Edith* in Mr. Cowen's new opera "Harold," which will be produced at Covent Garden this season. The libretto is by Sir E. Mallet, and the opera will be sung in English.

ON the 16th ult., at the Rectory, St. Anne's, Soho, the clergy and choir presented Mr. E. H. Thorne with a floor lamp and an illuminated address.

HUMPERDINCK's opera "Hänsel und Gretel" was transferred to the Savoy Theatre on Easter Tuesday, and reached its 100th performance in London on the 18th ult.

OBITUARY.

WE have to record the death, on March 25, in her seventy-sixth year, of Mrs. F. A. BRIDGE, a lady who, under her maiden name of Elizabeth Stirling, gained a considerable reputation as an organist and composer. A pupil of Edward Holmes, she was one of the first in the metropolis to play Bach's fugues, and nearly sixty years ago played before an audience of experts five pedal fugues, three pedal trios, and other pieces. In 1856 Miss Stirling competed for the degree of Mus. Bac. at Oxford University, being so far successful as to have her exercise—a setting for five-part chorus and orchestra of Psalm 130—passed by the examiner, her sex alone debarring her from taking the degree. The deceased lady was for a number of years organist of All Saints', Poplar, and, subsequently, for a period of twenty-two years, organist at St. Andrew's Undershaft, Leadenhall Street, a position which she resigned in 1880. As a composer, Miss Stirling produced a great number of pieces for the organ and other instruments, but she will probably be best remembered by her part-songs, one of which, "All among the barley," obtained extraordinary popularity.

ON the 2nd ult. there died, at his residence, Heath Lodge, Hanwell, WILLIAM EBSWORTH HILL, the well-known violin maker, of New Bond Street. He was the descendant of a long line of stringed instrument makers, who carried out the traditions of the famous schools of Brescia and Cremona, and whose establishment in London dates back nearly three centuries. The deceased contributed his full share to the fame won by his house for the excellence of its instruments, which he had the satisfaction of seeing acknowledged by the award of first prizes at the great world-exhibitions of Paris and elsewhere. Mr. Hill was in his seventy-eighth year.

WE record, with regret, the death, on the 11th ult., at Sparkhill, Birmingham, of Mrs. AMELIA BOYCE, better known to old Concert-goers as Miss Amelia Hill. She was a pupil of the Royal Academy of Music and, some fifty years ago, was a much appreciated singer at some of the leading Concert-institutions in the metropolis. She also gave successful concerts in the provinces, notably at Birmingham, where she eventually took up her residence and devoted herself with much success to the tuition of her art. The deceased lady, whose services were always freely rendered in the cause of charity, was in her seventy-fourth year.

SIMON SCHWAEDELÉ, an excellent violinist, and an artist of sterling merit, died last month at Strassburg, where he was born in 1818. He was a favourite pupil of Baillet, at the Paris Conservatoire, where he obtained a first prize, and for several years occupied the post of first violin at the Opéra. Returning to Strassburg in 1842, Schwaedélé, in association with Weber, Mayerhofer, and Oudshorn, founded the Society for Classical Chamber Music, which soon became an important feature in the musical life of the town. In 1867 he again went to the French capital, as professor of his instrument at the Collège de Vaugirard, and other institutions, and also resided for some years in a similar capacity at Nancy; finally retiring, in 1880, to the Convent of Saint-Charles, in the neighbourhood of his native Strassburg, where he employed his leisure in the vocal training of the children of the Orphanage connected with that religious establishment, a fresh field of activity in which he was entirely successful. Thus Schwaedélé rendered good service to his art to the last, and only a few days previous to his decease played his final violin solo in the chapel of the Convent, an "Ave Maria" by Rupès.

THE death is announced recently, at St. Petersburg, of PAUL PETERSEN, an accomplished pianist, pupil of Henselt, and much sought after as a teacher of the piano-forte. Upon the death of Henselt, he succeeded the latter in the important position of musical inspector of girls' schools in the Russian capital, he having also been for many years one of the most active directors of the Russian Musical Society. Not content, however, with a professional activity so varied, M. Petersen, in 1871, became the proprietor of the pianoforte factory established by Becker, and so improved the quality of his instruments that they were soon preferred to any other in Russian concert-rooms. The deceased musician was on terms of

close friendship with Anton Rubinstein, with whom he has been a frequent representative of the Russian Empire on juries in connection with international exhibitions.

The death, on March 28, at Smichow, near Prague, of ADOLF POPELKA, merchant, should be recorded in these columns on account of the reverend care with which, as owner of the villa "Bertramka," where Mozart completed his "Don Giovanni," he preserved intact, as his father had done before him, the various points associated with that historical event. At the fountain in the grounds, where the master was wont to rest, Popelka had moreover erected a monument to his memory, and by his testamentary directions his heirs are enjoined to similarly preserve the place in the future. All honour to the art-loving merchant of Prague!

The death is announced, on the 10th ult., at Paris, of LÉON RICHAULT, the head of one of the oldest established and most important music publishing firms in the French capital. M. Richault, who was a highly esteemed personality in music circles, had only attained his fifty-fifth year.

We have also to record the following deaths:—

On March 20, at Leipzig, EDMUND STOLL, music publisher, aged seventy-six.

On March 17, at Vienna, CAMILLO WALZEL, who, under the pseudonym of ZELL, was a successful dramatic author, and, in co-operation with Genée, the librettist of a number of operettas, set to music by Strauss, Suppé, Millöcker, and others, aged sixty-seven. Walzel was also for some time co-director, with Jenner, of the Theater an der Wien.

On March 20, at Toulouse, ALOYS KUNC, professor at the Conservatoire, esteemed composer of church music, and founder of the important periodical *Musica Sacra*, aged thirty-three.

On March 26, at Berlin, WILHELM VALERIUS, excellent bassoon player, of the Royal orchestra.

On March 25, at Eilbeck, near Hamburg, PETER NOLDEN, at one time a highly popular operatic baritone, titular "Kammersänger" to the late Duke of Saxe-Coburg, aged eighty-four.

On March 29, at Paris, LEOPOLD DANOLA, excellent violinist, professor at the Conservatoire, aged seventy-two.

On the 5th ult., at Vienna, LUDWIG ROTTER, Court Capellmeister, organist, and meritorious composer of church music, aged eighty-five.

On the 5th ult., at Vienna, EMIL ROTTER, member of the Imperial orchestra and conductor of the Mozart Society, aged forty-seven.

On March 31, at Magdeburg, FRANZ SCHLOSSER, popular operatic singer.

On March 14, at Malters, near Lucerne, FRANZ XAVER HAMMER, organist, and able choral conductor, aged forty.

Recently, at Paris, ADOLPHE NIBELLE, member of the legal profession, composer of numerous operas and cantatas, aged sixty-nine.

On the 18th ult., at 1, Artesian Road, Bayswater, after a long illness, FRANZ BOSEN, teacher of singing.

CORRESPONDENCE.

"HÄNSEL UND GRETEL."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The answers to my letter of last month in your valuable paper, by Messrs. Robin H. Legge and Mr. Gustav Ernest, induced me to communicate with Mr. Humperdinck directly on the subject, as, from my personal conversation with him, I had always been under the impression that the melodies in "Hänsel und Gretel" were all his own. Humperdinck replied as follows: "From the first setting, with dialogue, &c., of 'Hänsel und Gretel,' which you no doubt recollect, a few popular melodies have been retained, which I introduced to give the piece a 'local colouring'—as, for instance, 'Ein Männlein steht im Walde.' This and the 'two other ones' ('Suse, liebe Suse,' and the 'Children's jubilant Chorus,' p. 127, vocal score) had, of course, to undergo some slight changes for the sake of musical uniformity and embodiment

into the opera. I intend shortly to publish an extensive report on this question in a German paper." This, of course, settles the question how far the melodies are his own and how far they are taken from existing folk-songs.

The remarks of the critics (with Hanslick at their head) have been a source of great annoyance to Humperdinck, and his complaints to his friends about the matter led me to the belief that all the melodies in "Hänsel und Gretel" were his own invention.—Yours truly,

E. VAN DER STRAETEN.

"THE MESSIAH" AT THE ALBERT HALL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly allow me to draw attention to the very faulty arrangement which obtains in the Promenade of the Albert Hall. Unfortunately, I arrived late on Good Friday evening, and was told that no seats were available in any part of the Hall, and consequently was obliged to go up to the Promenade. Here between four and five thousand people were congested, some standing, while others constantly moved about or squatted on the floor. The Albert Hall was crowded, and after an hour or so the heat became most oppressive—I would not like to suggest the temperature—and although several ladies were taken out in a fainting condition, yet nothing was done to alter this fearful state of things. There are large glass skylights just overhead, and surely it might be possible to arrange some small ventilators that might be used occasionally, or at least during the interval.

On leaving the Hall I caught a severe cold, and I do not doubt that many others suffered in a similar manner.

With thanks, in anticipation, for inserting this letter,

I remain, Sir, yours, &c.,

MUSICUS.

[We feel sure the Council of the Royal Albert Hall will, on noting this complaint, at once take steps to remove its cause.—ED. M.T.]

MUSIC AND FOOTBALL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you or any of your intelligent readers kindly explain to me why the Crystal Palace Company paradoxically permit, without proper provision, an enormous crowd to witness a football match on the same day and at the same hour that they give one of their excellent Orchestral Concerts?

On Saturday, the 20th ult., I was one of the unhappy persons who attended the Concert—I was intending to say, as usual, but that would have been untrue, as, owing to the train being late, I only reached the Concert-room in time to hear the last bars of the first piece.

I am not sure that I was in the best possible condition, physically, mentally, or morally, to enjoy music of any kind, and I opine that it would take more than even Schubert in C, to say nothing of the magnificently rendered "Liebestod" and other items of the programme, to soothe the savage "beast," developed out of a passenger who had enjoyed for a full hour on a warm spring day the seventeenth portion of a first-class compartment of the London, Chatham and Dover Railway, and who, moreover, had endured the sufferings of a theatrical pitte—admirable from the football point of view—in the struggle to leave the railway platform. As an Englishman I have no aversion to sports, and when they offer, as they often do, an opportunity for the multitude to enjoy fresh air and sunshine, I would willingly make some sacrifice, if necessary; but was it necessary on this occasion to the extent I have indicated? I also am a believer in some parallelisms in Art, but for the life of me I cannot see the slightest parallel between "Association Football" and a high-class Concert. If, however, the idea occurs to anyone that the Crystal Palace Company wished to test the power of music over the ruder feelings, I beg to assure them that the experiment was wholly unsuccessful.—Truly yours,

P. H. NEWMAN.

MOZART'S REQUIEM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reading lately some books about Mozart's Requiem and the Süssmayer question, I was struck by the absence of any argument founded upon the fact that the final movement is a repetition of the opening "Kyrie." Had Süssmayer been an unprincipled man, without any regard for his dead master, he had an excellent opportunity here of writing an independent final movement of his own. But he did not do so; he merely gave the opening "Kyrie" over again, note for note. If it be said that he was hurried by Count Walsegg, this argument tells also against his having had time to write a "Sanctus," "Benedictus," and "Agnus" of his own. On the whole, the fact of the repetition of the opening "Kyrie" seems to me a conclusive argument that Süssmayer was a conscientious man, who scrupulously confined himself to the oral instructions he got from Mozart, and to the fragmentary notes on bits of paper (the meaning of which he must have well known) handed to him by Frau Mozart.—Yours obediently,

H. W. L. HIME, Lieut.-Col.

24, Haymarket,
April 17, 1895.

"TALL v. SHORT."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your correspondent, Dr. G. Warriner, is desirous of knowing whether his assertion in *re* the above subject, referring to Meyerbeer and Spohr, is correct or not. For a number of years—1850 to 1861—I was a member of the late Sir M. Costa's orchestra, and also in the band of H.M. Coldstream Guards, and during that time I had many opportunities of seeing several of the composers Dr. Warriner mentions. He is decidedly wrong in his measurements of Meyerbeer, who was not more than five feet six inches (if he was even that), whereas Spohr was fully six feet (if not more). If my recollections of Mendelssohn and Rossini are correct, I should say that they were both about five feet eight inches.

R. MORGAN.

Quebec, Canada.

TO CORRESPONDENTS.

. Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ARTHUR SMITH—"Mosh-el-es," the last syllable so pronounced as to rhyme with the French word "seize."

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

AYLESBURY.—The Vale of Aylesbury Sacred Harmonic Society gave an excellent performance of Graun's Passion Music on the 4th ult. The principals were Miss Agnes Walker, Mr. C. W. Fredericks, and Mr. Robert Grice, who sang the somewhat trying solos most commendably. Mr. R. S. C. Keymer conducted with his customary ability, and the Orchestral Society assisted in the accompaniments of the work.

BEDMINSTER.—The first annual Festival of the Bristol South Nonconformist Choirs' Association took place on March 25, in the Wesleyan Chapel, Victoria Road. About

fourteen choirs were represented, the number of singers being nearly three hundred. The Festival was really a sacred service, the choral music chiefly consisting of hymns. Mr. E. Rider conducted, and Mr. Bruton presided at the organ.

BISHOP'S STORTFORD.—Mr. Phillip Sharpe read an excellent paper on the life and work of Haydn, on March 25, before the Students' Association at the Technical School, with a comprehensive series of instrumental illustrations. Much interest was shown in the exhibition of a valuable collection of MSS. and drawings kindly lent by Messrs. Novello.

BRIDGEND.—At the Town Hall, on the 16th ult., a successful performance of "Judas Maccabæus" was given by the Choral Society, under the conductorship of Mr. W. McGaul. Mr. F. Hulley provided the orchestra, and the soloists engaged were Miss Armriding, Madame A. Parry, Mr. T. Barlow, and Mr. Fred. Owen.

BRIDLINGTON.—The Committee of the Musical Society has issued an attractive prospectus for the Musical Festival, to take place on the 16th inst. The chief works to be performed are Professor Villiers Stanford's choral ballad "The Revenge" and Mendelssohn's "Elijah," and the principal soloists are Miss Agnes Nicholls, Miss Kirkby Lunn, Miss Ena Bedford, Mr. H. Winsloe Hall, and Mr. Albert Archdeacon.

BURY ST. EDMUNDS.—The Choral Association concluded its recent season, on March 28, with an excellent performance of the "Elijah." The principal soloists were Miss M. P. Allen, Miss N. Richardson, the Rev. A. W. Ivatt, and Mr. E. Iles. The band and chorus, numbering 150, were conducted by Mr. Owen A. Clark.

ENNISCORTHY.—A successful vocal Concert was given on the 16th ult., in the Athenæum, under the conductorship of Mr. A. Fitzgerald. Part-songs and choruses were sung by a choir of forty voices, and vocal solos were contributed by Mrs. Kelly and the Misses M. Kelly, M. Lacy, L. Courtney, and C. Donohoe, and Messrs. Hendrich, M. J. Whelan, A. McDermott, J. J. O'Brien, and J. Doyle. Miss T. Ronayne also played a violoncello solo.

EPPING.—The Choral Society gave an excellent rendering of Handel's "Messiah" in the Town Hall recently, the orchestra and chorus numbering 120. The soloists were Madame Ada Patterson, Miss Minnie Chamberlain, Mr. Iver McKay, and Mr. Robert Grice. Mr. Horace Norton assisted at the pianoforte, Mr. Allan Clark at the organ, and Mr. Donald Penrose conducted.

EVESHAM.—The Choral Society, which for some years has been under the management of Miss Myra Taylor and Miss Gill Smith, gave its sixth annual Concert on the 17th ult., in the Town Hall. The first part of the programme consisted of Spohr's Oratorio "The Last Judgment," and the second was of a miscellaneous character. The principal vocalists were Miss Gill Smith, Miss A. Carter, Mr. C. Morgan, and Mr. F. Marston. Mrs. Leslie Sherwood and Mr. Ewart West were the accompanists, and Miss Myra Taylor conducted.

FELIXSTOWE.—The Choral Society, under the able direction of Mr. T. Palmer, concluded its recent season by an excellent performance of Handel's "Judas Maccabæus." The choir, of about eighty-four voices, was well sustained by the organ, played by Miss Fox, and an efficient orchestra; and the solos were effectively sung by Miss Florence Monk, Miss Kathleen Walton, Mr. H. J. Samford, and Mr. Arthur Walenn.

HARROGATE.—The members of the newly-formed Musical Society (of which the Mayor is president) gave their second performance of the season, on the 5th ult., in the "Spa" Concert-rooms. The work presented was Handel's "Samson," which was effectively rendered by a band of forty and a chorus of 140 performers. The principal vocalists were Messdames Goodall and Bellos, and Messrs. T. Child and W. Thornton, whose rendering of the various solos gave great satisfaction. Mr. G. W. Buckley was the leader of the orchestra, Mr. A. Tomlinson played the trumpet obbligato in "Let the bright Seraphim," and Mr. W. H. Breare conducted.

HENLEY-ON-THAMES.—On the 10th ult. Stainer's "Crucifixion" was given in Holy Trinity Church, by a choir of forty voices. The solos were sung by Mr. Wilfred Pepper (solo tenor, St. Paul's, Knightsbridge) and Mr. Franklin Davey (solo bass, St. Gabriel's, Piccadilly). Mr. J. Herbert Chalmers, organist and choirmaster, presided at the organ.

INVERCARGILL, NEW ZEALAND.—The report of the fifth annual meeting of the Choral Union, which took place on February 1, showed the Society to be in a most satisfactory condition. Many new members have been acquired and the library has been considerably increased. A hearty vote of thanks was passed to Mr. C. Grey for his successful efforts as Conductor, and the works selected for performance in the present season include "Judas Maccabæus," Macfarren's "May Day," and excerpts from "The Messiah," the "Elijah," and the "Creation."

KILDARE.—The annual Soirée of the Choral Society took place on the 6th ult., in the Victoria Hall. Part-songs were effectively sung, under the direction of Mr. Walter Bainton, and vocal solos were contributed by Miss B. Bartlett, Miss L. Dunn, Mr. P. Cowan, Mr. E. Daly, Mr. C. Riglen, and Mr. de Camp. During the evening presentations were made to Miss Florence Merchant, the accompanist of the Society, and to Mr. T. Bellis, who recently resigned the post of Conductor.

LEYTON.—Great credit is due to Mr. J. A. Lash for an excellent Concert conducted by him on the 3rd ult., in the Schoolroom of All Saints' Church. The programme was arranged in a somewhat novel manner, being divided into three parts, respectively entitled "The Holy Child," "The Crucified," and "The King of Kings," each part consisting of appropriate excerpts from the great masters. The soloists were Miss W. Ludlam, Mr. F. G. Kallmer, Mr. S. Brown, and Mr. H. Prenton; and the choruses were rendered by about forty voices. Miss C. Price and Mr. W. Wilson fulfilled the duties of accompanists.

NORTHAM.—The performance of Mendelssohn's "St. Paul" by the Choral Society, on the 3rd ult., attracted a large audience. Efficient soloists were provided in Miss A. Williams, Mrs. Baker, Mr. Sydney Harper, and Mr. W. Thomas, and the chorus sang with intelligence and precision. Mr. K. Parkhouse led the orchestra, and Mr. J. B. Bernard conducted.

NOVA SCOTIA.—Two performances of Stainer's "Crucifixion" were given during Lent in Halifax Cathedral, by the choir, under the direction of Mr. F. Gatward. The fine organ formerly owned by the Bournemouth Corporation has been purchased for the Cathedral. It has been enlarged by the builders, Messrs. Norman Bros., and is expected to reach its new destination early in this month.

NUNEATON.—The old Musical Society here ceased to exist about eleven years ago. Recently, however, a new Society has been formed under very encouraging circumstances, with a membership of over seventy, and Mendelssohn's "Hymn of Praise" is the work in rehearsal. The Rev. Dr. Deed, Vicar of Nuneaton, is the President, and Mr. John Ding, Organist of the Parish Church, the Conductor.

OPORTO.—The Choral Union, conducted by Mr. D. Macmillan, gave, on March 18, a successful performance of Dr. A. R. Gaul's sacred cantata "Ruth," the solos being sung by Miss Katzenstein, Miss J. Atkinson, Miss von Hafe, and Mr. J. M. Robertson. The second part of the programme included the choral pieces "The Bells of St. Michael's Tower," by Sir R. P. Stewart; Mendelssohn's "Early Spring"; "The Watchword," by Pinski; and a selection from Cowen's cantata "The Rose Maiden." In addition to the above-named vocalists, assistance was given by Mrs. W. Katzenstein, Miss K. Roope, and Messrs. F. Castro, C. F. Glennie, J. G. Milne, and J. M. Robertson. Miss von Hafe, Mr. D. Macmillan, and Mr. H. Guichard played the *Adagio* from Mayse's Third Piano-forte Trio (Op. 58); and Mrs. Skeffington, Mrs. W. M. Smith, and Miss E. Brambilla fulfilled the duties of accompanists.

READING.—Mr. J. C. B. Tirbutt, Professor of Music at the Reading University Extension College, gave his fourth Lecture, in the Small Town Hall, on the 1st ult., when he took for his subject "Mendelssohn and the 'Elijah.'" The hall was well filled by an attentive audience, and excerpts from the Oratorio were effectively sung by Miss B. Powell, Miss E. M. Gillett, and Mr. A. W. Knill. Mr. J. W. Martin occupied the chair.—The pupils of the Institute and School of Music, assisted by the band and chorus of the Choral Society, gave a successful miscellaneous Concert, on the 2nd ult., in the Old Town Hall. Miss Le Verrier, Mr. C. G. Thomas, and Mr. C. H. Thackway were the accompanists.

REIGATE.—Stainer's "Crucifixion" attracted a large congregation to St. Luke's Church, South Park, on the 3rd ult. The soloists were the Rev. A. H. Murray, Mr. S. Kelly, and Mr. H. W. Verrells. Great credit is due for the excellence of the performance to Mr. E. Osmond, who presided at the organ.

RYDE.—Impressive performances of Bach's "St. Matthew" Passion Music were given on the 2nd and 3rd ult., in All Saints' Church, under the direction of Mr. J. Godfrey Luard, to whom great praise is due for his enterprising energy and musicianlike skill. The choir was augmented for the occasion and the organ supported by instrumentalists. The solos were sung by Messrs. Sterndale Bennett, B. Love, W. Davies, and W. Kempton. Mr. A. C. Clarke played the violin obbligatos and Mr. Luard Selby presided at the organ. This performance should now be given annually in Holy Week.

STONEHOUSE.—The Amateur Orchestra, conducted by Dr. Walters, gave its annual Concert on the 9th ult., in the Subscription Rooms. The programme presented an attractive selection of light music, and features of the performance were the rendering of the Shepherds' Dance from Mr. German's incidental music to "Henry VIII." and the violin and oboe solos respectively played by Miss Nettie Atkinson and Mr. Lewin.

SUNNINGDALE.—The Philharmonic Society gave a most creditable performance of Handel's "Samson," on March 28, under the direction of Mr. E. Stephenson. The principal solos were sung by Miss M. Perrott, Miss D. Tickell, Mr. William Green, and Mr. H. Scott. The chorus sang with precision and intelligence, and a capable orchestra was led by Miss Ellison.

TENBY.—The Choral Society, under the direction of Mrs. Catby, gave a successful Concert on the 18th ult., when Barnett's "Ancient Mariner" was performed in the Assembly Rooms. The solos were entrusted to Miss Drinkwater, Miss A. Evans, Mr. Fred Whishaw, and Dr. Knowling.

THORNLIBANK.—At a Concert on the 5th ult., in the Public Hall, by the Philharmonic Society, an effective performance was given of Mr. Louis N. Parker's dramatic idyll "Silvia," the principal characters in which were personated by Miss A. M. Thomas, Miss N. Moir, Mr. G. Neil, and Mr. H. G. Gillespie. The accompaniments were played by Miss A. Stark and Mr. R. Turnbull, and Mr. J. B. Thomson conducted.

TUNBRIDGE WELLS.—The services at St. Augustine's Church were, on Palm Sunday, of their usual impressive character, the music including Gounod's "Messe Solennelle" and Rossini's "Stabat Mater." The principals in the latter work were Madame L. Barrett, Miss F. Croft, Mr. D. Clayton, and Mr. C. Formes. The choir was largely increased, and the organ, ably played by Miss Elliott, was supplemented by a stringed orchestra led by Mr. Harrington.

ORGAN APPOINTMENTS.—Mr. Oswald Staley Spark, Organist to the Parish Church of St. Laurence, Wichenford.—Mr. Selfe Fowles, Organist and Choirmaster of All Saints, North Pekham.

CHOIR APPOINTMENTS.—Mr. T. Westlake-Morgan, Choirmaster to St. Paul's Church, Colwyn Bay.—Mr. F. W. Norcup, Lay-Clerk (Tenor), to Bangor Cathedral.—Mr. W. Peskett (Tenor), to St. John the Baptist Church, Kensington.—Mr. James Keell (Tenor), to the Parish Church, Woolwich (Choirmaster).

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June 13 (Opening Day).—VIOLIN CONTEST: 1st Prize, a One Hundred Guinea "Rogers" Pianoforte with Certificate; also Gold, Silver, and Bronze Medals and accompanying Certificates as succeeding Prizes. Adjudicator—Mr. Bernhard M. Carrodus. Entrance fee, £1 1s. These entries are closed.

June 14.—PIANOFORTE CONTEST: 1st Prize, a One Hundred Guinea "Brinsmead" Grand Pianoforte, Medals and Certificates as above. Adjudicators—Signor Tito Mattei and Signor Li Calsi. Entrance fee, £2 2s. These entries are closed.

June 15.—CHAMPION BRASS BAND CONTEST (the first ever held in London), when £150 will be presented the same day in Cash Prizes, with Gold and Silver Medals, to all the Eight Winning Bands. Valuable Supplementary Prizes have been contributed by Besson, Booseys, and Higham. Adjudicators—Messrs. Carl Kiefert and S. Cope. (No further entries can be received for this contest.) Entrance fee, £1 1s.

June 17.—VOCAL COMPETITION for SOPRANO VOICES: 1st Prize, a One Hundred and Twenty-five Guinea "Ascherberg" Grand Piano, Medals, &c.* Entrance fee, £2 2s.

June 18.—VOCAL COMPETITION for TENOR VOICES: 1st Prize, a Hundred Guinea Grand Piano, Medals, &c.* Entrance fee, £2 2s.

June 19.—VOCAL COMPETITION for CONTRALTO VOICES: 1st Prize, a Hundred Guinea "Bord" Grand Pianoforte, Medals, &c.* Entrance fee, £2 2s.

June 20.—VOCAL COMPETITION for BARITONE VOICES: 1st Prize, a Hundred Guinea "Spencer" Grand Pianoforte, Medals, &c.* Entrance fee, £2 2s.

* Adjudicators—Signor Gustave Garcia and Signor L. Denza. All the above are open to professionals or non-professionals of either sex.

June 21.—ORGAN RECITAL COMPETITION (open to Students only).—1st Prize, a 130 Guinea "Bell" Organ, Medals, &c. Adjudicator—Dr. E. H. Turpin, F.R.C.O., &c. Entrance fee, 10. 6d.

June 22.—SECOND AMATEUR BRASS BAND CONTEST (for bands within fifty miles of London).—Prizes: £50 Cash and Gold and Silver Medals; also Supplementary Trade Prizes as on June 15. Entrance fee, One Guinea.

June 24.—GRAND PRIZE DISTRIBUTION.

Full particulars of the above competitions may be obtained on application to the Secretary, The International Trade Exhibitions (Limited), Broad Street House, London, E.C. Nature of competition on envelope. Early application advisable.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1895.

SINCERITY IN MUSIC.

I CANNOT do better than put at the head of these remarks Archbishop Tillotson's definition of sincerity:—

"Sincerity is to speak as we think, to do as we pretend and profess, to perform and make

good what we promise, and really to be what we would seem and appear to be. . . . Sincerity is the most compendious wisdom and an excellent instrument for the speedy despatch of business. It is like travelling in a plain beaten road, which commonly brings a man to his journey's end sooner than by-ways, in which men often lose themselves."

Upon this text it would be easy to preach a sermon applicable to us all in the general and ordinary relations of life, but that is not the work presently in hand. I wish rather to consider the function of sincerity in relation to music, and to the duties of those who, in various capacities, are ministers of the art. It may be objected that the moral quality in question has no very obvious relationship to music. To say that, however, is to speak in the haste which once led King David astray, and I must again contend that you cannot dissociate moral qualities from the exercise of human powers, no matter what the field of labour. Whether we be composers of music, or hedgers and ditchers, we are all under the obligation to act, for example, with sincerity, or, as Tillotson puts it, "really to be what we would seem and appear to be." "Very good," you say, "but tell us what are the marks of an insincere musician, that we may recognise him and not be deceived, or led into a false estimate of his value." That is a fair demand, and bespeaking the reader's patience and indulgence, I will try to satisfy it.

An insincere musician is one who primarily regards his art as a means of making money. Nay, do not laugh, though I am willing to pardon the merriment in consideration of the spirit of our age and country, and of its readily accepted teaching that the luxury and power which come with gold are man's highest good. It is like crying in the wilderness to assert the contrary. One's words are lost in the vastness of unresponsive space. Nevertheless, it becomes needful to bear such witness, not, however, without discrimination in applying the argument. It would be absurd to condemn all round an absorbing pursuit of gain. With accruing wealth, for instance, the man of business increases the scope of his operations, and sincerity in such a case involves the making of profit a first consideration after honesty. But the musician is in another category altogether. With him, wealth—that is to say, means in excess of reasonable needs—is unnecessary to the utmost duty and labour that can be required of him, and we must consider, also, the ever-present danger that it will beget indifference to higher things, for, as Burton says: "Worldly wealth is the devil's bait." Without being drawn into a homily on the vanity of riches, let me add that the man who follows an art less for itself than for gold incurs the gravest possible risk. He is generally in a bad way. He courts, instead of avoiding temptations to insincerity, and often misses

the prize of his high calling. The Interpreter had Christiana and her company into a room "where was a man that could look no way but downwards, with a muck-rake in his hand. There stood also one over his head with a celestial crown in his hand, and proffered him that crown for his muck-rake; but the man did neither look up nor regard, but raked to himself the straws, the small sticks, and dust of the floor."

It may be asked why a higher life, involving larger sacrifices, is demanded of the artist than, say, of the business man. Nobody would put this question in relation to the religious teacher, yet the difference between the vocation of an artist and that of a man consecrated to spiritual things is one of degree only, not of essence. Both have to do with the ideal—with the first principles of Beauty and Truth; the work of both is sacred, in that each has to interpret to his fellows the Divine teaching, either of the written Word or as it shines on the larger page of creation; and each resembles the other in this point also—namely, that any falling short of pure and simple devotion to duty inevitably involves a disqualification. Neither can be "worldly" without dishonour to a commission which entrusts to him the ministry of things above and beyond mere sordid interests. Not often, it is to be feared, do those who devote themselves to music as a profession think upon the obligations they assume. The art is more generally a chosen pathway to fame and fortune, or the gratification of vanity by applause and adulation, and, though such ends may be gained only by a fortunate few, none the less do they exercise a pernicious influence upon the many. By these remarks it is not intended to undervalue, much less despise, the material rewards which come to gifted sons of art. But to be honourable, they must not have been gained by violence done to high and pure ideals. Fortunate the man to whom they come in the straight path of duty; he is a traitor who turns aside to pick them up. The sincere musician will not so turn aside, but press forward to that truer prize—a consciousness of talents faithfully used and of a mission well discharged. This may involve poverty—Beethoven was poor—but not the poverty of which humanity need be ashamed.

An insincere musician is he who yields to any consideration short of that which seeks the highest good of his art. In the fifth chapter of his "Seven Lamps of Architecture," Ruskin points out that man is a "double creature":—

"Most part of his being seems to have a fictitious counterpart, which it is at his peril if he do not cast off and deny. Thus he has a true and false (otherwise called a living and dead, or a feigned or unfeigned) faith. He has a true and a false hope, a true and a false charity, and, finally, a true and a false life. . . . It (the false) is that life of custom and accident in which many of us pass our time in the world;

that life in which we do what we have not purposed, and speak what we do not mean, and assent to what we do not understand; that life which is overlaid by the weight of things external to it, and is moulded by them instead of assimilating them; that which, instead of growing and blossoming under any wholesome dew, is crystallised over with it as with hoarfrost, and becomes to the true life what an arborescence is to a tree, a candied agglomeration of thoughts and habits foreign to it, brittle, obstinate, and icy, which can neither bend nor grow, but must be crushed and broken to bits, if it stand in our way. All men are liable to be frost-bitten in this sort; all are partly encumbered and crusted over with idle matter; only, if they have real life in them, they are always breaking this bark away in noble rents, until it becomes, like the black strips upon the birch-tree, only a witness of their own inward strength. But, with all the efforts that the best men make, much of their being passes in a kind of dream, in which they, indeed, move and play their parts sufficiently, to the eyes of their fellow dreamers, but have no real consciousness of what is around them, or within them; blind to the one, insensible to the other."

These wise and warning words are worthy of consideration by all, not least by the musician, who is peculiarly sensitive to the influences making for the false life—for that second and artificial nature which comes of use and custom. He is, moreover, specially in danger through the universal popularity of his art; the prevailing poverty of taste among those who support it, and the obligation under which he lies of being in constant contact with things external to the true life. In such a position it is, indeed, difficult to resist a habit of doing what we have not purposed, speaking what we do not mean, and assenting to what we do not understand. Thus men catch the "tone of society," become conventional and, as Ruskin expresses it, frost-bitten. The effect of such a process is deadening, as far as the true life is concerned, and it seems a Providential arrangement that nearly all the greatest composers have lived in comparative seclusion and safety, or been endowed with that unabateable enthusiasm for the ideal which serves as armour of triple brass against lower influences. But let us enquire what it is in the promptings of the false life that sincere musicians should resist more particularly. In the first place, they should guard against the adoption of principles and methods simply because of their vogue. When a man takes counsel with his inner and real self as to these, and when, in the result, his judgment approves, there is no more to be said. He must adopt them at the peril of insincerity. But when adoption is merely obedience to fashion or custom, insincerity is actual and flagrant. Then the man becomes a time-server; a tradesman who will dress his

shop window with any goods the passers-by may fancy. I shrink from enquiring how many such musicians now exist, but may point to the suspicious family likeness noticeable in the compositions of the present day and, for that matter, in those of any given period. "So many men, so many minds," is a proverb which does not entirely apply to composers, if we judge, that is to say, by visible evidence. Yet we know that each composer has a nature of his own, which, if allowed expression, would differentiate him from his fellows in one or more essential respects. The Creator does not use a mould twice. Nevertheless we find musicians conforming with marvellous plasticity. Some leader amongst them sets a pattern and the rest copy it with no more than the differences due to varying degrees of power. Hence we have had amongst us within living memory a Spohr pattern, a Mendelssohn pattern, and the Wagner pattern. Older kinds are, of course, always kept in stock. Let not my meaning be misapprehended here. A great composer cannot but influence his contemporaries and immediate successors. It is in the nature of things for him to set a fashion, but his followers and imitators may be divided into two sections—those whose carefully exercised judgment and taste approve him as a model, and those who copy him because his music happens to have impressed the public ear. The first class are sincere, if not original; in the second there is neither originality nor sincerity.

We are sometimes told that the music of the present day is chiefly imitative; that all its features can be traced to their source in the works of composers no longer with us. Admitting that the statement is mainly true, and that its truth endangers the reputation of contemporary writers for sincerity, there remains something to be said on the other side. A great authority has declared that "it is no sign of deadness in a present art that it borrows or imitates, but only if it borrows without paying interest," by which is meant failing to subordinate what is appropriated from others to the workings of the borrower's own vigorous individuality. If this be true, an imitative age may be, in a measure, an original and sincere age. To the question how imitation can be made healthy and vital, Ruskin makes a most interesting reply. He points out, first, that two very distinguishing characteristics of vital imitation are its Frankness and its Audacity, continuing thus:—

"Its Frankness is especially singular; there is never any effort to conceal the degree or the sources of its borrowing. Raffaello carries off a whole figure from Masaccio, or borrows an entire composition from Perugino, with as much tranquillity and simplicity of innocence as a young Spartan pickpocket; and the architect of a Romanesque basilica gathered his columns and capitals where he could find them,

as an ant picks up sticks. There is at least a presumption, when we find this frank acceptance, that there is a sense within the mind of power capable of transforming and renewing whatever it adopts, and too conscious, too exalted to fear the charge of plagiarism—too certain that it can prove, and has proved, its independence to be afraid of expressing its homage to what it admires in the most open and indubitable way; and the necessary consequence of this sense of power is the other sign I have named—the audacity of treatment when it finds treatment necessary, the unhesitating and sweeping sacrifice of precedent where precedent becomes inconvenient."

Remarking, as I pass on, that the quotation just made might be used as a powerful vindication of Handel, the frankest and most audacious of musical borrowers, let us consider the implication of Ruskin's teaching, that an imitative age is not necessarily insincere. He gives us the test of sincerity in the use made of "conveyed" material. The borrower, to be justified, to be anything better than a perpetrator of petty larceny, must do with the things borrowed as the Lombard architects did with the remains of a higher art lying all about them. The Lombards took these fragments and used them as material for a new and independent development. "I do not know any sensation more exquisite than the discovering of the evidence of this magnificent struggle into independent existence; the detection of the borrowed thoughts, nay, the finding of the actual blocks and stones carved by other hands and in other ages, wrought into the new walls, with a new expression and purpose given to them, like the blocks of unsubdued rocks which we find in the heart of the lava current, great witnesses to the power which has fused all but those calcined fragments into the mass of its homogeneous fire."

It is thus that the appropriator may justify himself by becoming also an originator—a builder who so deals with old materials as that they put on a new expression, and illustrate alike the vitality and the variety of true art. For the mere copyist, the pallid reflex of ruddy men, the feeble echo of strident voices, there should be no mercy. Let him be treated as a dealer in debased coin.

Another form of insincerity in music is shown by the composer whose audacity—to carry on Ruskin's word—is not the legitimate product of his own vitality, but a calculated means towards the end of a conspicuous place in the eyes of the world. I do not wish to speak, with Max Nordau, of an all-pervading degeneracy. The thing is not an article in my creed, which asserts, rather, that the world's condition is more hopeful than ever it was, though each era, no doubt, brings its own special reasons for anxiety.

Among the evils of the present day one must see a craving for notoriety. Men—and women

too, more's the pity—want to be talked about; to do something, it scarcely matters what, which shall make their name known and, mayhap, win a place for their portrait in illustrated papers. The most direct road to this glorious consummation runs by way of Audacity, and therein do many musicians walk, vying with each other which shall, by boldness and irreverence, draw the attention of the world. The ways of self-advertisement unknown to them are few; there are no heights of traitordom in art to which they are not prepared to climb, and from the bad eminence defy the "reign of Law." "Law!" say they, "there is no law. Law was made for slaves; we are free men. We proclaim Liberty. Let every man do what is right in his own eyes, and let him be greatest who achieves that of which License in the past never dreamed. Order and Beauty are common in the world, and cannot serve our purpose; let us work with the chaotic and the ugly. Some may then worship us as the prophets of a new dispensation, and many more follow us with wondering eyes." Is this the language of exaggeration? Perhaps, but I wish to emphasise the proportions and character of an evil which may, in the end, justify my words. There is no form of insincerity in music so dangerous as that which employs extravagance, asserts contempt of rule, and uses the name of freedom as a cover for licentiousness. By such means, no doubt, a man may become notorious. Wagner once said of Meyerbeer that, on a coach, he would seize the reins in order, by the zig-zag motion of the vehicle, to attract the attention of the passer-by. But what inglorious distinction is this! There are men in society who, rather than be inconspicuous, put on the manners of a boor, or go about with words that shock the decent, or parade a shameless cynicism which, in most cases, they do not feel. Their counterparts are not unknown in music, whose most authoritative canons, whose very *raison d'être* of beauty, we see violated every day of our lives.

The desire for fame is commendable and necessary; worthy of all honour is he who gratifies it by legitimate means. But the passion may be, and often is, a curse—certainly a curse when it tempts to insincerity and forms of extravagance designed simply to attract notice. "It is necessary," said the late Mr. Hamerton ("Thoughts about Art"), "to draw a trenchant distinction between this right desire for fame and the morbid or foolish longing for it on its own account. It is one thing to desire to be celebrated, that we may work with due effect, and another to desire only that we may be celebrated." He charitably adds: "But even the most diseased and degraded craving for notoriety is often the perversion of a true instinct unconscious of its own import."

The sum of the whole matter is that the musician should, first of all, be sincere, and leave the rest to the Power which "shapes

our ends." The consideration is very vital. Insincerity in art means ruin to the higher nature from which alone come artistic impulses. It disorganises and degrades; it turns a sense of duty into one of mere policy; it transforms honest straightforwardness into trickery, and banishes truth to put a lie in its place. Were I now speaking to a body of young musicians I would say: Let nothing—no desire of material gain, no thirst for applause, no cheap and easy means of "getting on"—draw you away from the path of manful endeavour to work out the end of your artistic being frankly and honestly. Let conviction go before action; follow no guide a step farther than he appears to you worthy of imitation; adopt no fashion that your sober judgment disapproves; do nothing of which, in the Palace of Truth, you would be ashamed. Thus, though neither fame nor wealth may be won, you will always have with you the precious treasure of self-respect.

JOSEPH BENNETT.

A BEETHOVEN AUTOGRAPH.

EVERYTHING that has belonged to a great man possesses interest, down to the clothes which he wore or the furniture which he handled. In some, perhaps many, cases, no doubt, the curiosity is a vulgar one; but in others it proceeds from a proper feeling of admiration, nay, reverence. But of all relics, autographs, whether of books or of music, are the most precious. In the very handwriting of a great man lies something of his genius; on beholding it one seems to get closer to the man's feelings, closer to the meaning of his words or notes; penstrokes have in them life and individuality.

A fac-simile has just been printed of the whole of the autograph of Beethoven's Sonata in A flat (Op. 26), the first attempt, we believe, to give one of the master's compositions in complete form. Some little time ago Sir George Grove, in a letter to *The Times*, suggested that the autographs of Beethoven's Symphonies should be dealt with in similar manner. His scheme has, unfortunately, not yet been carried into execution; the appearance of this Sonata may, however, be the means of drawing fresh attention to it. The publishing of the autographs, whether of sonatas or symphonies, in fac-simile would satisfy the curiosity, and a very legitimate one too, of all musicians; but it would effect something of higher importance. A time, however remote, will come when it will be said of the autographs of Beethoven, as Carlyle said of "rough" Samuel Johnson and "sleek wheedling" James Boswell, that "they were and are not." Discussions arise from time to time as to the correctness of this or that note, this or that

mark in Beethoven's music, and then reference to the autograph copy, when obtainable, becomes of essential importance. When time has destroyed the autographs, fac-similes will be invaluable.

Not only for the publication,* but for the discovery of the autograph of the Sonata in A flat (Op. 26), musicians are indebted to Dr. Erich Prieger, of Bonn. In the year 1878 he found the precious document among some old books on medicine and theology—a juxtaposition which, if only the theology were sound, would surely have met with the approval of Dr. Martin Luther—in a private house; and ever since then he entertained the idea which he has now carried into execution. Dr. Prieger's interest in all matters relating to Beethoven is great; and so, too, is his enthusiasm. We may, therefore, find this publication followed by others. Of the thirty-two Pianoforte Sonatas, some of the autographs are unfortunately lost; but among those preserved are some of the finest (Op. 53, 57, 90, 109, 110, 111). In an interesting preface Dr. Prieger refers to the principal sketches made by Beethoven while working at this A flat Sonata. The early one of the Funeral March is indeed characteristic of the master; it shows, as Dr. Prieger observes, a strange evolutionary process: something simple, almost commonplace, becomes something deep and mighty. Allusion is also made to three Sonatas (Op. 23, Nos. 1-3) composed by J. B. Cramer, and dedicated to Haydn, by which Beethoven is said to have been influenced while writing his work; and two passages are quoted from the first Cramer Sonata, likewise in A flat, which certainly may, as Dr. Prieger admits, have suggested the form of certain passages in the *Finale* of Beethoven's Sonata. More than this cannot be said.

And now let us turn to the Beethoven autograph, and by mentioning one or two points, show that the possession of this, or of other fac-similes, is not merely a matter of passing interest, but of lasting value. They may solve doubtful points, or, as in the publication before us, enable us in places even to trace the music in course of development. The treble of the tenth bar from the end of the theme of the *Andante con Variazioni* is printed, in all editions with which we are acquainted, as follows:—



But in the autograph, after the D natural, we find two notes added—



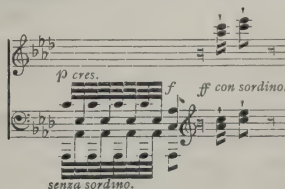
They are, of course, the notes which one would naturally play; but if indicated by Beethoven, they ought, most certainly, to have been printed. The proof sheets which the composer corrected for the press could alone decide the matter: it may be that at the last moment Beethoven ran his pen through the notes in question. The interest here is not in the notes themselves, which are unimportant, but in the fact that there is a difference between the autograph and the printed version. If this be an oversight, it seems just possible that in other works omissions of greater moment may have been made. In the printed version of the *Finale* there is a passage—



which looks strange, and which sounds somewhat unsatisfactory. The reason for the omission of the single octave in the second bar is, however, clear. The movement is in quick time (*Allegro*), and were the octave played the left-hand thumb would come in the way of the right one. The passage in question occurs three times during the movement and each time, it is printed the same way. Now, on examining the autograph, one finds in all three passages unmistakable signs of an erasure of the lower *c*; in the third passage a portion of the stem can still be traced (the fac-simile, it should be stated, is wonderfully distinct). Beethoven, therefore, had originally written the octave note. By whose hand was it erased? By his own or by that of the publisher? The erasure by means of a knife is, to say the least, not Beethovenish. In other parts of the Sonata a wrong note or chord is carefully scratched through with pen, and the correct note or chord written in to the left or right of the original one, and even over or under it.

There are other interesting variations, of which we can briefly notice only one or two.

The first bar of the *Trio* of the Funeral March appears thus in the autograph—

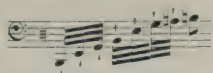


Beethoven marks the *sordino* with the loud notes; also, *senza sordino* during the *piano tremolo*. So, too, in the last bars (the *Coda*) of the first movement, we find, after the *pp*, *cresc.* *senza sordino*.

And we would allude to the frequent printing of dots, where dashes are clearly indicated in

* As-dur Sonate (Op. 26). Von Ludwig van Beethoven. Fac-simile. Herausgegeben von Erich Prieger. Verlag von Friedrich Cohen, in Bonn, 1895.

the autograph. A notable passage occurs in the first variation—



and the two following bars. The dashes here seem most appropriate. Beethoven has written dots in the *Coda* of the first movement, and again in the *Scherzo*, so that there is no possibility of mistaking the one for the other.

had settled in the British metropolis as a professor of the double bass, and was sufficiently a musician to undertake the early education of his young daughter as a singer. In due time, he sent her to a Conservatory at Venice, placing her there under the well-known Sacchini. In 1780 the fair student was ready to appear on the lyric stage, and did so in Florence with brilliant success. From the banks of the Arno, Miss Storace went to Parma, Milan, and Vienna, winning high favour in each city. It was not



ANNA CELINA STORACE.

And so we could go on to speak of bars scratched out and re-written, of marks of expression, &c. Pianists probably know the work by heart, and it will, therefore, be best to leave them to study the autograph for themselves, and to note other differences and features of interest.

FROM MY STUDY.

ANNA CELINA STORACE, who for some time held a distinguished position among vocalists in this country, was a native of London, where she was born in 1761. Her father, an Italian,

long, however, before the now popular *prima donna* turned her steps towards the place of her birth. She reached London in 1788, and at once stepped into the front rank of vocalists. In 1790 she took part in the famous Commemoration of Handel at Westminster Abbey, having previously engaged herself as a regular member of the Drury Lane company, with whom she remained till the death of her brother, Stephen Storace, in 1796. The favourite artist then went back to Italy, singing at Turin, Milan, and elsewhere till 1801, when she appeared at Covent Garden, there remaining till 1808. Her later years were spent in retirement

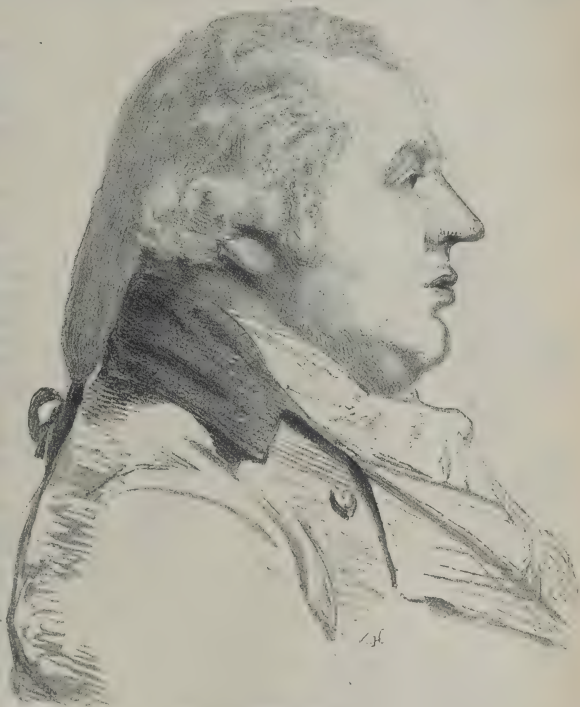
at Dulwich, where she died, in 1817. Two great events in the life of this artist stand out in strange contrast as respectively fortunate and unfortunate. The one was her creation of the part of *Susannah* in Mozart's "Marriage of Figaro"; the other her unhappy union with John Abraham Fisher, the violinist. For some interesting details of Miss Storace's career see Kelly's "Recollections."

William Shield is almost forgotten now, being represented among musical activities only by a few songs; but he was a conspicuous man in his day, and filled a large place. The date of Shield's birth is given as 1754 by some authorities, by others as 1748; the place is said to be Swallowwell, Durham. His father, a singing-master, gave him early lessons in music; but dying when the boy was nine years old, left his son to the care of others, who apprenticed their charge to a boat-builder at North Shields. The term of service was faithfully worked out, but the lad's musical education did not stop. Avison gave him lessons in theory, and to such purpose was the violin studied that, at the end of his apprenticeship, the young boat-builder appeared as leader of the Newcastle Subscription Concerts. Shield now went on from success to success. He became leader at the Scarborough Theatre and Concerts, second violin in the Opera band (1772), principal viola player (1773), and composer to Covent Garden Theatre (1783); all this time showing himself a prolific and able creative musician. Shield died in Berners Street, January 25, 1829, and his remains rest in the South Cloister of Westminster Abbey. With regard to the merits of this composer's music, an intelligent writer in the *Quarterly Musical Review* says: "Late as he appeared, he struck out for himself a style of writing, pure, chaste, and original. His most prominent characteristic is, however, simplicity. No composer has ever woven so few notes into such sweet and impressive melodies, while the construction of the bass and harmony is natural, easy, and unaffected. . . . Perhaps no writer is so remarkable for songs containing so much that is strictly national. After Purcell, we consider Shield to be the finest and most perfect example of really English composers." He should be remembered at the present day by more than a few songs, such as "The Wolf" and "The Thorn," and a smaller number of concerted pieces like the "Loadstars," in which

Shield perpetrated the amazing blunder of making Shakespeare say:

Thine eyes are loadstars and thy tongue sweet air.
More tunable than *lute* to shepherd's ear, &c.

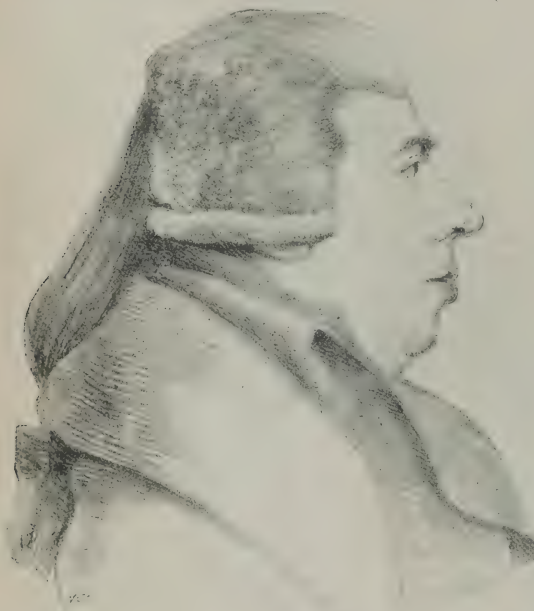
Samuel Arnold, a native of London, was born on August 10, 1740, and educated at the Chapel Royal, St. James's, under Gates and Nares. Such were his natural abilities and industry that, at the age of twenty-three, Beard appointed him composer to Covent Garden Theatre, in which capacity he produced, in 1765, his celebrated opera "The Maid of the Mill." One of his biographers remarks concerning this work: "Many of the songs were



WILLIAM SHIELD.

selected from the works of Bach, Galuppi, Jomelli, and other Italian writers. This opera was one of the first, since the time of Purcell, in which concerted music was employed to carry on the business of the stage, and it was used by Arnold with great cleverness." Encouraged by his initial success, Arnold wrote no fewer than forty-three operas, after-pieces, &c., between 1765 and 1802. Meanwhile he did not neglect other branches of the art. In 1767 he produced an Oratorio called "The Cure of Saul," words by Dr. Brown, and again made a good start. Other works of the same character followed—"Abimelech," the "Resurrection," and, greatest success of all, "The Prodigal Son," the

last-named being so much esteemed that it was chosen for performance, in 1773, at the installation of Lord North as Chancellor of Oxford University. It is recorded that, in acknowledgment, the authorities offered him an honorary degree, and that he gallantly refused it, disdaining to wear so cheap a distinction, and preferring to win his Mus. Doc. by examination in the ordinary course. In pursuance of this resolution, Arnold composed music to a poem by Hughes as his exercise. But the University was determined to be gracious, and Dr. Hayes, the then Professor at Oxford, returned the score unopened—"Sir, it is unnecessary to scrutinise the exercise of the author



SAMUEL ARNOLD.

of the 'Prodigal Son'—an act of stately courtesy which, no doubt, Arnold appreciated, however much he would have preferred the customary ordeal. It was the fault of this musician that he covered too much ground. He wished to spread himself over the entire field of art, and had to beat himself out thin in consequence. Under an evil inspiration he purchased (1771) the Marybone Gardens, a place of amusement on the site of which some part of Baker Street now stands. For this speculation, we are told, "he composed some excellent burlettas, and other pieces, to which he added some ingenious fireworks." Accounts differ as to the result of this enterprise. According to one it succeeded till the ground lease fell in and the land was cleared for building; but, if

another may be credited, Arnold was a loser by the venture. The less pleasant is more likely to be true. Following the death of Dr. Nares in 1783, Arnold became organist at the Chapel Royal, St. James's, and, in that capacity, acted as a sub-director at the Commemoration of Handel in Westminster Abbey a year later. In 1789 an appointment as manager of the performances in the Academy of Ancient Music crowned the honours of his active life. Arnold is now best remembered, not by his operas and oratorios, but by his labours as an editor. His edition of the works of Handel, though incomplete, is a monument upon which the tooth of time makes little impression; and the same may be said of his Cathedral Music in four volumes (1790), the issue of which was a service to sacred art then and now not to be over-estimated. Arnold died in Duke Street, Westminster, October 22, 1802, at the age of sixty-three. He had probably worn himself out.

In William Camden's "Remaines concerning Britain" (1657) there is, as many readers will recollect, a curious collection of epitaphs. Looking through these I met with an example headed, "Upon Master Parsons, Organist of Westminster," and running thus:

Death passing by, and hearing Parsons play,
 Stood much amazed at his depth of skill,
 And said, this Artist must with me away,
 (For Death bereaves us of the better skill),
 But let the Quire, while he keeps time, sing on,
 For Parsons rests, his service being done.

"W. H. H.," writing in Grove's Dictionary, refers to this epitaph, but does not quote it. We gather, however, that the subject of the quaint inscription is John Parsons, organist of St. Margaret's in 1616; organist of the Abbey in 1621. He died in 1623, and lies in the Abbey cloisters. The library of the Royal College of Music contains a MS. Burial Service from his pen.

Camden also cites the subjoined anagram on "Master John Dowland, the famous Lutenist."

Joannes Doulandus.
 Annos ludendo hauri.

At first sight this appears to be what old Camden would have called a licentious example, since there are sixteen letters in the name and seventeen in the anagram; while in the first there is a j and no i, in the second an i and no j. But the ingenious persons who, in old times, amused themselves with such exercises, refused the right of a letter to h, and dropped or added it as they pleased. Here it is added. They also considered certain members of the alphabet as interchangeable. Such were v and

w, s and z; and, of course, as in the present case, i and j. The Dowland anagram conforms, therefore, to the law of its kind.

Everybody knows that Alfred Bunn was a theatrical manager and a dramatic author, but not, perhaps, that at one time he sought to rank himself among poetical satirists. In 1807 appeared (without publisher's or author's name) a volume, entitled "St. James's: A Satirical Poem in six Epistles to Mr. Crockford," and bearing a motto from Suetonius:

Summā sibi exactā licentiā jocandi.

The work is a severe attack on gambling, gamblers, and the ex-fishmonger, Crockford, who carried on the splendid "hell" in St. James's Street. Some sensation must have been made by the writer's boldness, as he does not spare the most exalted devotees of chance, only very slightly and ineffectively veiling their names by dropping a vowel or two. Concealed behind his anonymity, he, however, appears to have escaped the penalties generally imposed, in those days, upon whomsoever spake evil of dignities. A copy of the book lately came into my possession, having on its flyleaf this inscription: "To Mrs. Bunn, from her affectionate Son, the Author." The satire is decidedly smart, and gives one a higher estimate of Bunn's powers than can be gathered from his libretti. Taking an example almost at random, I find the author addressing Crockford as thus:

Behold thee at thy desk! Thy worth
Would make great Rhadamanthus wonder
To find a Judge of H—! on earth
As good as *he* is reckoned *under*.
There bowls of counters lie in heaps,
While bowls of wine are near for handing,
In which each man his reason steeps,
And then the first there's no withstanding.
Whilst thou, most prudently, to pay
All due attention to thy shop,
Though thou wilt give a pipe away,
Wont drink, thyself, a single drop.
And wise thou art to save this trouble,
(At least to my poor way of thinking.)
For thou canst see, each evening, *double*,
Without the slightest need of drinking.

At the close Bunn becomes hortatory, and, in a serious vein, sums up the evils of gambling in such lines as these:—

Behold that man whose hope, at last,
Lies in one solitary cast:
Who, agonised, thinks he'll restore
The thousands he has lost before:
With the deep goblet's purple stain
His maddening senses dares to drain,
And, rendered wild, then madly stakes
That which both house and fortune breaks
Without one monitor to tell
The hearts that it will break as well!
While thus become more deeply curst
By this belief—his last, his worst,
At every turn of Fortune crossed,
His life, and all its worth, are lost.

An amusing feature of the book is a series of elaborate notes to each Epistle, in which the author parades a wealth of references to classical and other authors. Some of the notes strike home. Here, for example, is a comment upon the line, "Crockford, the words I now indite": "I beg, Mr. Crockford, you will not misunderstand this (the last) word, and take any unnecessary alarm. I spell it without the *c*!" Did we lose a good satirist in an indifferent writer of lines for music?

X.

THE STRONG MAN IN MUSIC.

THE earliest noteworthy instance of the strong singer was the redoubtable Stentor, whose achievements are immortalised in the deathless lines of Homer. Stentor was a herald by profession, and it is related of him that his voice was as loud as that of fifty men. Whether he was a robust tenor, a baritone, or a bass history relateth not; but the fact that his name has been converted into an adjective, and is habitually spelt with a little *s*, is, we take it, a sufficient proof of his lung power, as well as of the impression he created on his contemporaries. His memory is still green, and it affords striking proof of the influence that physical force has always exerted and still exerts to this day in the domain of music. If direct evidence be needed of the truth of this assertion we have only to point to the scenes enacted during the last three weeks at Covent Garden, where almost unexampled enthusiasm has been awakened by the greatest living exponent of the Stentorian school, Signor Tamagno.

Now while we are very far from contending that the mere exhibition of physical force is a thing to be admired in the realm of art, it may not be without profit to observe how far the possession of power and endurance, or the cultivation of the athletic instinct, has conduced to success in the annals of the art. To begin with, inasmuch as the commonest of all Philistine objections to the musical profession is that it tends to effeminacy, there can be no doubt that the general popularity of a singer or player is considerably enhanced by the knowledge that he can hold his own in other spheres of activity than those exclusively connected with his calling. In the case of instrumental executants the sedentary conditions of their life, and the care they have to take of their fingers, render it difficult for them to devote their attention to out-door or violent pursuits. A great pianist or violinist can never hope to excel as a wicket-keeper. It would not do for Herr Burmester, for example, to stand up to Richardson's or Woodcock's deliveries; or for M. Paderewski to keep goal in an Association football match. Still, if one looks at the list of musicians who have achieved distinction in the course of the century, it is quite refreshing to find what a creditable proportion have given the lie to the view that the service of art is incompatible with a taste for manly and athletic pursuits. Staudigl, one of the finest singers of the century, was a keen sportsman, who, while fulfilling his operatic engagements at Vienna, used constantly to spend his days in hunting expeditions in the neighbourhood. As for Mendelssohn, it is well known that, though not endowed with a robust physique, there were few pastimes in which he did not excel. He was an excellent billiard player, very fond of

gymnastics and riding, and a good dancer and swimmer.

Rubinstein's immense strength was conclusively exhibited at the keyboard. As for Ole Bull, who was a splendidly made man, there is a delightful story of how Liszt, in the year 1840, once ordered him to execute summary punishment on a manager who had endeavoured to sow dissension between the violinist and the pianist. The culprit was invited to breakfast, after which he was subjected to a searching cross-examination, and finally Liszt pronounced sentence as follows: "Ole Bull, I charge you to take this man and hold him at arm's length out of the window"—they were in a room on the third storey—"until he confesses." The order was promptly carried out, for Ole Bull had muscles of steel, and the wretched manager was kept dangling in mid air until he had confessed his misdeeds. A few years later on a Mississippi steamboat, some rough fellows having insulted Ole Bull, he challenged the strongest of them to a wrestling match and threw him over his head. Subsequently Ole Bull heard of the same fellow as having gone to an editor to call him to account for an adverse criticism on his playing, and expressing his readiness to fight for "the strongest fiddler he had ever seen, anyhow." Lablache was a Stentor and Samson in one. "His strength," writes Mr. Julian Marshall, "was enormous. As *Leporello* he sometimes carried off under one arm, apparently without effort, the troublesome *Masetto*, represented by Giubilei, a man of the full height and weight of ordinary men! Again, in an interval of tedious rehearsing, he was once seen on the stage to pick up with one hand a double bass that was standing in the orchestra, examine it at arm's length, and gently replace it where he had found it! The force of his voice exceeded when he chose the tone of the instruments that accompanied it and the noise and clamour of the stage; nothing drowned his portentous notes, which rang through the house like the booming of a great bell." Certainly his strength was no drawback to Lablache, who was not only one of the greatest singers, but one of the most honourable men who ever adorned the profession, and who deserves to live long in grateful remembrance if only for his generosity in defraying, out of his own pocket, the fees of the operatic singers who took part in the performance of Mozart's "Requiem" after Beethoven's death. Coming down to later times, it is not too much to say that Wagnerian opera has been a regular school for the training of vocal athletes, in which the race has nearly always been to the strong in the literal sense of the word. A powerful physique is absolutely indispensable to those who aspire to sustain the heroic rôles of *Tristan* or *Isolde*, *Siegfried* or *Brünnhilde*. There can be little doubt that it was to his exertions in singing and impersonating the first-mentioned of the above parts that the untimely death of

Schnorr von Carolsfeld was to be ascribed. In the case of those who can stand the strain, on the other hand, the exertion only seems to develop and invigorate the physique. Certain it is that the best known of the Wagnerian singers of the past thirty years or so have almost, without exception, been of a remarkably robust type. To this class—in view of their present allegiance to the Wagnerian cause—must now be referred the MM. de Reszke, both of them men of powerful build as well as keen sportsmen, their union of musical talent with a keen and practical interest in horses proving them to be true sons of Apollo, who was not only the god of music, but a notable huntsman and the best of celestial whips.

But after all it is not necessary to go abroad in search of evidence to rebut the Philistine fallacy that musicians are unmanly and unathletic. Take our singers, and consider how entirely inapplicable the former epithet, at any rate, is to such men as Mr. Santley, Signor Foli, and Mr. Lloyd amongst our veterans. Take the case of Dr. Hubert Parry, who, but for a rule forbidding the same boy to hold both posts, would have been captain of both football teams at Eton; who in his college days was an excellent cricketer and is still a fine swimmer, a fearless yachtsman, and a member of the London Skating Club. Among the leading younger artists there are few who, within the limits imposed by their professional duties, do not cultivate their athletic instincts. Messrs. Norman Salmond, Watkin Mills, and Plunket Greene are all devotees of golf, a game, by the way, to the fascinations of which Mr. Lloyd has latterly succumbed. The newly elected Mendelssohn scholar, we learn, is an excellent cricketer. In the ranks of the amateurs this divided allegiance to art and athletics could be illustrated *ad infinitum*. But enough has been said to show that so far from the union being impracticable, it is manifested, with the happiest results, in precisely those members of the profession who are its greatest ornaments.

WE were fortunately enabled, by means of a printed slip inserted in our last number, after we had gone to press, to give the first announcement of the success of the plaintiffs in the appeal of the action, *Novello and Co. v. The Oliver Ditson Co.*, judgment in which was delivered by the American Appellate Court as recently as April 25. We now print verbatim the judgment of the Court, consisting of Justices Putnam, Webb, and Aldrich, who were unanimous in affirming the judgment of Justice Colt in the First, or Circuit, Court.

Per Curiam. We are satisfied with the conclusion of the Circuit Court in this case, and adopt the opinion of the learned judge of that court, except that we do not deem it necessary to investigate the history of the bill which resulted in the copyright statute of March 3, 1891, 26 Stat. 1106, under question in these proceedings, or to determine how far that history is pertinent to the construction of the act.

The case deals with copyrighted matters alone, which are only the musical parts, or notations, of complainants'

publications. We are not called on to consider a case in which more than the notation is covered by a copyright.

That musical compositions, as such, differ in the view of the copyright law from books, as such, necessarily follows from the fact that when musical compositions were first made copyrightable, the penalty for infringing was made expressly and distinctively other than that for infringing the copyrighted book. Act of February 3, 1831, Sections 6 and 7, 4 Stat. 437, 438. And it so stands in the present statute. Act of March 3, 1891, Sections 7 and 8; 26 Stat. 1107. There are other particulars in which the statutes make the same distinction; but in this one the result is unavoidable. What were copyrighted here were clearly musical compositions, and nothing else; and the distinction thus made by these penal provisions cannot be maintained, unless the result reached by the Circuit Court is accepted.

The word *lithograph*, found in the proviso in section three of the statute under consideration, represents only a sub-division of the matters embraced in the word *print* in the same section, which gets its meaning and limitation, for the purposes of this statute, from its immediate association with the words "engraving, cut." This is emphasized by the third section of the act of June 18, 1874, 18 Stat. 78, which expressly limits the word to pictorial illustrations or works connected with the fine arts. Moreover, the introduction of the proviso by the words "in the case" constitutes a legislative selection from what precedes it, and shows that the qualifying effect of the proviso was intended to be limited to a part only of the things named in the body of the section. These words necessarily make the whole section *in pari materia*.

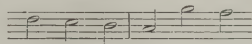
It is true that in some parts of the statutes the words *book*, *print*, and *musical composition* refer to the intellectual conception as the essential element, and in other parts may refer more particularly to the material form in which it is expressed; but nowhere does either element exclusively exist, because no intellectual conception is copyrightable until it has taken material shape. Therefore there is no reason for holding that the use of the words "book, photograph, chromo, or lithograph" in the proviso involves a departure from the distinctive idea appertaining to either in other parts of the statutes touching the subject-matter of copyright.

If the statutes were of doubtful meaning, the history of the bill, the omission of the words "dramatic composition" from some of the provisions of the statutes, the contemporaneous construction by the departments or officers of the United States, and perhaps other propositions urged upon either side, might have weight; but in a case so clear as the one at bar we do not deem it necessary to invoke such aids, or to note the conditions or limitations under which such considerations should weigh in the interpretation of doubtful statutory provisions.

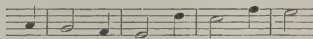
The decree of the Circuit Court is affirmed.

In congratulating the plaintiffs, and the English music publishers, upon the successful outcome of the battle they have fought, we would call attention to the far-reaching effect of the decision thereby secured; for, in fighting on their own behalf, the plaintiffs necessarily became the champions of foreign publishers also, and the benefactors of the music composers of all countries which are admitted to the benefits of American Copyright Law. But in congratulating the victorious plaintiffs and those who made common cause with them, we wish to place on record our feeling of sincere regret that the death of Mr. Chauncy Smith, the senior Counsel for the defendants, who was buried on the day before the case came on for argument in the Appellate Court, should have deprived the defendants of his valuable help at the final hearing of the case; they will, however, forgive us if we express our opinion that that sad event can hardly have had any material effect upon the decision, more especially as American Rules of Court require Counsel's arguments to be submitted to the Court in print prior to the hearing. We also venture to think that the plaintiffs' case was unanswerable.

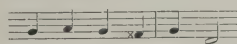
NOTTEBOHM spent well-nigh a lifetime in showing how Beethoven evolved masterpieces from mysterious germs; how he rapidly noted down thoughts as they occurred to him, and then worked slowly adding, developing, and almost invariably modifying, until he had reached, so far as was possible, the ideal picture of his mind. And he adopted the same method, whether for a small Bagatelle or for a big Symphony, or even Opera. At Beethoven's death, his musical books and papers, among which were the famous Sketch-Books, were sold by auction. The dispersion of the latter is much to be regretted; the books certainly do not reveal all the secrets of the master's genius, but, of their kind, they are unique; in many ways, too, they are interesting and useful to musicians. And not only were the Sketch-Books dispersed, but from some pages were torn out, accidentally, or, probably in most cases, purposely, by those into whose hands the books had fallen, to present to friends, or even to sell. Any attempt to gather together these leaves scattered over the world is worthy of commendation. It would be well to have these precious relics in as perfect a form as possible. The authorities of the British Museum have recently purchased eight loose sheets, containing principally sketches for the great Quartet in B flat (Op. 130). To this work the composer devoted much time and attention, as we know from a sketch-book of the year 1825, preserved in the Berlin Royal Library. These loose leaves have several sketches of the first movement—of the principal theme, of the passage leading to the second theme, and of the *Coda*—of the major section of the *Presto*, and of the *Andante*. There are also one or two allusions to the C sharp minor Quartet. There is, indeed, one thought—



which is also noted down in crotchets, and with a continuation; and, again, thus—



In its first form it may refer to the *Coda* of the last movement of the C sharp minor Quartet; in the crotchet form it recalls, so far, at any rate, as the succession of notes is concerned, a passage in the *Allegretto* of the Eighth Symphony. On one of the sheets are to be found, underneath some notes—apparently a recitative—the words—"Alle gewaltsame that misfällt ja den Göttern. Jugend ehren nur u. Gerechtigkeit nützt den Menschen." There is an undecipherable word (or words) after *ehren* (where the blank is left). Another interesting remark, showing how Beethoven planned out order and keys of his movements, runs thus: "Oder Adagio in Cis ml (*i.e.*, moll?) hernach des dur." It occurs under



which probably refers to the opening *Adagio* of the C sharp minor Quartet.

It will be fresh in the recollection of our readers that, in our issue for April, we commented upon a ridiculous statement, made by Mr. H. Davey, of Brighton, that "Polyphony was invented by the Englishman, John Dunstable." In the course of our remarks we said "Everyone possessing even a superficial acquaintance with the history of music during the

Middle Ages knows that polyphonic music existed as early as the eleventh century, and that dozens of examples in two, three, and four parts, dating from the twelfth, thirteenth, and fourteenth centuries, are extant." It now appears that Mr. Davey is without even that "superficial acquaintance" with the facts here enumerated; for in an article from his pen which appears in a contemporary, he shows conclusively that his knowledge of the polyphonic music composed during the three centuries preceding the birth of Dunstable is confined to the famous "Sumer is i cumen in," which is, of course, familiar to every schoolboy. That, at any rate, is the only piece he refers to, throughout the article, as existing before Dunstable, and of it he says: "It is an oasis in the desert where musicians wandered for centuries until John Dunstable led the way into the Promised Land"—which is rather pretty, but, unfortunately, not true. Mr. Davey quotes several authors, ancient and modern, who have asserted that Dunstable "invented" Polyphony—some even call it "counterpoint"; but this, we take it, proves only that they know the facts of the case as little as he does. Mr. Davey, we understand, is writing a "History of English Music." We trust that before completing this work he will pay a visit to the British Museum and glance over the following publications, which, though but a few of many that could be named, will serve to sufficiently enlighten him for the present:—

- I.—Proceedings of the Musical Association, fourteenth session, containing a Lecture on old English music by Dr. Mee, in which is quoted a two-part-song copied from a Cornish MS. of the eleventh century.
- II.—Coussemaker's "L'Art Harmonique aux XII.^{ème} and XIII.^{ème} siècles" (Paris, 1865). In this work there are no less than fifty compositions, sacred and secular, in three and four parts, by various composers of the twelfth and thirteenth centuries. They occupy, in this volume, 123 quarto pages.
- III.—Coussemaker's "Messe du XIII.^{ème} siècle" (Tournai, 1861). This is an edition in modern notation of a MS. in the Cathedral at Tournai, containing a Mass in three parts, written at the end of the thirteenth or the beginning of the fourteenth century. In a preface, M. Coussemaker says: "Comparing the Tournai Mass with other compositions of the end of the thirteenth century . . . we see, especially in the *Gloria* and *Credo*, an ease and freedom of melodic movement in the parts that are to be found in no other contemporary composition."
- IV.—The late Mr. John Curwen's "Commonplaces of Music," part K, containing musical illustrations to his first course of "Euing" Lectures, and the first thirty-eight pages of which include eight vocal pieces, in two and three parts, of the eleventh, twelfth, thirteenth, and fourteenth centuries.

When Mr. Davey has looked at these works, and also read the article "Dunstable" in Grove's Dictionary, his delusion that "polyphony" (which, by the way, he also refers to in his article as "counterpoint" and "composition") did not exist till the fifteenth century will, we fancy, be dispelled.

old resource of "training" by a "competent professor," oblivious of the fact that there is no technique in the art of conducting an orchestra, the only requirements being an acute ear, a masterful personality, and enormous practice. Will some one inform us how either of these is to be imparted by a professor and of what his competency is to consist? As a matter of fact, attempts are now and again made in our principal music schools to assist any student who may desire to gain insight into the art of direction, but the results cannot, in the nature of things, be very striking. It is of paramount necessity that the conductor of an orchestra shall be able to command the implicit obedience of his followers: what confidence can a mere student, whom they know to be learning his business, inspire in players who thoroughly know theirs? No, there is only one way to become a conductor, eminent or otherwise, and to know this way you have but to do as Messrs. Richter, Levi, Mottl, and the rest have done—slave away as a player and then slave away at the conductor's desk. Where is the opportunity, you ask? That is quite another matter. But conducting is an art that can only be acquired, not imparted.

THE truth that lies in the saying that the occasion makes the man, is particularly applicable in this matter. No town in the Fatherland is considered complete without an opera house and a local orchestra. The art of conducting is therefore cultivated to an extent, and under conditions most favourable to its mastery. Give our conductors the same opportunities and then—but not *till* then—it will be fair to institute comparisons. At present the skill shown by English conductors may really be spoken of as remarkable, considering the few opportunities they have for the acquirement of their difficult art. Another point: the credit due to our orchestral players seems to be entirely overlooked. The conductor who asks for a new reading of a well-known orchestral masterpiece demands from his forces renunciation of long-established methods and forms of thought which call for no small effort and self-abnegation. Thus the responsiveness with which the requirements of foreign conductors have recently been met not only testifies in a striking manner to the remarkable abilities of our instrumentalists, but has shown them to be the possessors of that sympathetic quality of mind which is one of the chief attributes of the artist. It may confidently be affirmed that in no country could such perfection of orchestral performance be attained with so few rehearsals as in England. There can be no question as to the skill and vivifying influence of the readings of our German visitors, but let us not forget the medium which enables them to show that skill. Above all, we would protest against the present inclination to place the conductor in the position of the star *prima donna*.

No more suitable recognition of the eminent services rendered to musical art in this country by Mr. August Manns could have been devised than the Reception which was given in his honour at the Grafton Galleries on April 30. The guests included the Duke of Saxe-Coburg and Gotha, the leading members of every branch of the musical profession, and a number of distinguished representatives of the sister arts. The address, read by Sir George Grove, and Mr. Manns's reply to it, were in excellent taste. The Crystal Palace Orchestra played a delightful selection of music by Mr. Manns himself and some of the English composers whose works were first brought

A STRIKING example of the too-prevalent belief that everything in the present day is to be taught and nothing *learn't* is afforded by the suggestions of some of our contemporaries upon the alleged lack of orchestral conductors in this country. Instead of considering the actual life-history of the three or four eminent German conductors whose prowess stirs such feelings of envy and despair, the writers fly to the

out under his *bâton*; and the souvenir programme given to each guest contained an excellent portrait of Mr. Manns and a prose poem by Mr. Joseph Bennett, which exactly expressed the feelings of those assembled; and at the supper which took place afterwards, the toast of Mr. Manns's health, proposed by the Duke, was received with the greatest enthusiasm. Add to this that the arrangements, which had been carried out by the committee's honorary secretary, Mr. Hermann Klein, worked without a hitch, and it will be seen that the event is likely to be pleasantly remembered for many years to come.

It has probably not escaped the notice of those among our readers who are musical graduates, that Bachelors of Music of Oxford or Cambridge are allowed under the new order of things to take an *ad eundem* degree in Dublin, and then proceed to the Doctorate in that University, under prescribed conditions. This will be to many a privilege, and we have confidence that those in authority in Dublin will take care to prevent such a privilege from being abused.

FACTS, RUMOURS, AND REMARKS.

An Edinburgh correspondent sends the following advertisement, taken from the *Scotsman*: "Wanted, for select band of ten performers, three first violins, two second, viola, cello, contra-basso, pianist, and harmoniumist capable of playing from pianoforte score; must be full-toned, expressive players, and devoted to music. Particulars on application to E. Ames, Eskbank." Is some *Cræsus* in North Britain setting up a private band?

Clifton Society says of Miss Olive Harcourt that she "possesses a pure soprano voice which reaches the phenomenal range of four octaves." Phenomenal indeed, unless, as a Bristol correspondent suggests, a reporter heard that the lady could produce four F's, and then set down four octaves. Some reader of this paragraph may be able to give us the facts.

I AM much obliged by the offer of a *Devises* reader to send for inspection a volume containing "a very curious old song, entitled 'The Death of Tom Moody, the noted Whipper-in,'" by William Shield. "There are," says my correspondent, "very curious directions as to how it should be sung printed between the clefs—viz., 'In moderate time, but alternately with animation and dejection,' 'with animation,' 'dejectedly,' 'reviving,' 'desponding,' &c." The directions are certainly curious, and inserted probably by some other hand than that of Shield. "Tom Moody" is one of the best known of its composer's ditties, and used to be sung at every high dinner with much solemnity and many view halloos.

"GALLANT little Wales" has put in a claim to have some of her national airs in the repertory of the Royal Exchange chimes. If Scotland and Ireland are to be represented, why not that other "Celtic fringe," as Lord Salisbury would call the twelve counties and Monmouthshire? Why not, indeed? We shall presently hear that the Kingdom of Man is stirring in the matter, and perhaps the Channel Islands also.

HERE is a curious want, as expressed in the advertisement columns of a contemporary: "Required, an Instrument made to copy the full compass of a tiger's

roar." As letters are to be addressed to a firm of naturalists, we may assume that the instrument is destined for the interior of a stuffed tiger; but why is it to copy the compass of the beast's roar and not the roar itself?

A CORRESPONDENT calls attention to a remarkable advertisement issued in the provinces by a gentleman who styles himself "the pioneer of his art (*vide Press*). He is a professor, musical composer, author, song-writer, arranger, &c., &c.; member of the London Conservatoire of Music; member of the International Literary Association; holder of London Diploma of Honour for Excellence in Musical Composition; holder of Sloper Certificate and Award of Merit; and authorised composer and arranger to the *élite* of the profession. I regret my complete inability to appraise the value of these distinctions, and especially of that described as the Sloper Certificate and Award of Merit. A friend tells me that the conductors of *Ally Sloper's Journal* sometimes confer an honour so called; but it surely cannot be to this that the advertiser refers. Then what is the International Literary Association? and what the London Diploma of Honour? If the advertiser wishes to be accepted at his full value, he should enlighten the public on these points.

AN American paper informs its readers that after the marriage of Mr. Curzon, recently celebrated, the wedded pair "received the congratulations of their friends, the choir thereafter intoning the Hallelujah chorus from Handel's 'Messiah.'" The word "intoning," in relation to church services, has a specific meaning. How does it apply to a performance of the "Hallelujah"? It may be that the reporter was strong on "local colour."

THE office of this journal has received the prospectus of an "Imperial Pianoforte College for Gentlewomen," the object of which is to promote "a legitimate and sound system of pianoforte playing and teaching." The gentlewomen are to be taught by female professors, so that "parents can send their daughters with entire confidence," especially as the College will generally be conducted "on the most refined principles."

It is further stated that for the purpose of carrying on this institution, a joint-stock company will be formed, with a capital of £3,000, in 300 shares of £10 each; one-half of the capital to be allotted to the promoter in fully paid-up shares, the remainder to be the "treasury or working capital." It is further stipulated in the articles of agreement that no person shall subscribe for more than fifteen shares, and that no shares shall be sold without the knowledge and consent of the promoter, nor until first offered to the promoter at the actual value of the shares at the time of offering.

A LETTER accompanying the prospectus and articles of agreement states prophetically that the College "will be attended with financial as well as artistic success"; also, that "it is not presumptuous (*sic*) in asserting that a pianoforte College is much needed"; also that "the first subscribers will have the privilege and honour of being founders of the institution"; and, further, that "it is intended to have the College under the patronage of Royalty." Ladies and gentlemen with money to invest will see that now is their time.

I AM indebted to Mr. William Brown, of Durham, for some interesting information with regard to John Brimlei, the old-time Organist of the Cathedral, whose epitaph, forwarded by Mr. Stephen Stratton, appeared in the March number of this journal. Mr. Brown writes that John Brimlei was master of the song-school, and organist when the monks were still in possession of the Abbey, and quotes, in proof, from the "Rites of Durham," where, it is said, "Our Ladies' Mass" was sung each day in the Galilee, "with certain deacons and quiristers, the Master playing upon a paire of faire organs." An interlineation notes that the master was called Mr. John Brimleir.

CONTINUING, my correspondent writes: "He was at his post in the Cathedral during the abortive rising in the North in 1569. Oliver Ashe, curate of St. Giles's, Durham, deposed that whilst a priest named Holmes was saying Mass, when the sacring bell rang, he looked toward the priest but could not discern the elevation; whereupon he looked up to Mr. Brimlei, then in the loft over the quire door, and smiled at him. Examined himself, John Brimlei, Master of the Choristers in the Cathedral Church of Durham, aged sixty-seven, admitted that he was twice at High Mass, but he sang not himself at them, but played the organs, and did divers times help to sing *Salvaes* at Mattins and Evensong, and played on the organs, and went in procession, as others did, after the Cross. He owned also that he put forward the Service, and instructed the choristers in such things as they did in the Quire pertaining to service at that time. He expressed his contrition, seems to have conformed, and to have been confirmed in possession of his post, for he was at it when death overtook him in 1576. From which it appears that Master John Brimlei had not in him the stuff of which martyrs are made."

THE following extract from the "Rites of Durham" show how Church music was provided for in pre-Reformation times:—

There were three paire of Organs belonging to the Quire, for maintenance of God's service, and the better celebratunge thereof.

One of the fairest paire of the three did stand over the Quire dore, only opened and played upon at principall Feasts; the pipes beinge all of most fine wood and workmanship, very faire, partly gilded upon the inside and the outside of the leaves and covers up to the topp, with branches and flowers finely gilted, with the name of Jesus (I.H.S.) gilted with gold. There was but two paire more of them in all England of the same makinge, one paire in Yorke, and another in Paules (London).

The second paire stood on the north side of the Quire, being never played upon but when the four Doctors of the Church were read, viz., Augustine, Ambrose, Gregorye, & Jerome, beinge a faire paire of large organs, called the CRYERS.

The third paire was daily used at ordinary service.

I REGRET that earlier notice has not been taken of a communication from Mr. Joshua D. Horwood, of Hull, with reference to musical epitaphs in Durham Cathedral and elsewhere. In the first place, Mr. Horwood supplies further particulars concerning two Durham organists whose epitaphs were quoted in THE MUSICAL TIMES for March. He says: "John Brimlei was organist of Durham Cathedral from 1557 to 1576, and W. Greggs was organist at the same Cathedral from 1682 to 1710." My correspondent sends, also, an English translation of a Latin epitaph (now effaced), which was to be seen in the South transept of York Minster: "Here lie the

ashes of Kirby, an excellent chanter and incomparable organist. He sang extraordinary songs to charming tunes. He was the boast, glory and honour of this church. Great were his probity, wisdom and virtue, and his understanding, morality and genius remarkable." Does any reader know more than the epitaph tells concerning this paragon of virtue and skill?

I AM further indebted to Mr. Horwood for an epitaph copied by himself, many years ago, from a tomb in the North transept of Chester Cathedral: "Here lieth the body of Thomas Spence, who departed this life January 30, 1809, aged 88 years, 79 of which he served as a chorister of this Cathedral." Can Dr. (Chester) Bridge discover any particulars regarding this grand old singer's life?

SOME time has passed since a cutting from a Devonshire paper came to hand, by favour of a correspondent; but it is never too late for a good thing. The slip in question contains some remarks upon a Concert given by a local professor, from which I learn that a part-song, by Joachim Raff, was sung, and one of Mendelssohn's "*Liede ohne Wortes*" played—so played as that the "blurring often noticeable in some performers" was not observed. It appears, further, that a lady's singing of "Hark! the Lark," had "a grace particularly facile," and that somebody's new setting of "Crossing the Bar" "entails rather a large range, but the music is effective and masterly, and, as interpreted by Madame —, exceedingly picturesque." For the purposes of this entertainment, a local firm "loaned the Bechstein concert grand and a cottage."

THE prize offered by Miss Fanny Moody and Mr. Charles Manners, for the best opera composed under the conditions laid down, has been won by Mr. Allick Maclean, with a work entitled "*Petrucchio*." Forty-three compositions were sent in, of which three came from Australia and one from Malta. The last-named received the special commendation of the judges.

JOSEPH BENNETT.

MR. COWEN'S NEW OPERA, "HAROLD."

IN view of the forthcoming production, at Covent Garden, of Mr. Cowen's "*Harold*," the following sketch of its main features will no doubt be read with interest.

The plot, as adapted by Sir Edward Malet from the many and conflicting accounts of the history of Harold, is briefly as follows:—

Act I.—Harold, in love with Edith, returns secretly from banishment, and meets the Duke of Normandy in Earl Alfnoth's (Edith's father's) castle, whither he (the Duke) has sought a short rest on his journey homeward from visiting King Edward. The King, having ascertained Harold's whereabouts, sends to arrest him; but the Duke, on the advice of his trusty friend Malet, protects him and takes him to Normandy.

Act II.—The Duke tells Harold that King Edward has bequeathed the crown to him, and offers to bestow upon Harold the hand of his daughter, Princess Adela (who, the more easily to aid her father's plot, feigns a passionate love for Harold), if he will assist him to become king. Harold, knowing himself to be as much a prisoner as a guest, and in the hope of obtaining his freedom, consents, and swears upon sacred relics in the Cathedral to aid the Duke. News of King Edward's approaching death arrives and Harold is allowed to depart.

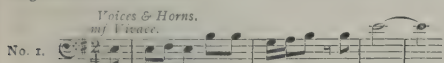
Act III.—The funeral of King Edward the Confessor at Westminster. Harold and Edith meet; she, believing him false to her, has taken vows. She learns, too late, that he still loves her, and begs him, as a last request, to accept

the crown, which, by the love and unanimous wish of the people, has been offered to him. This he is eventually persuaded to do.

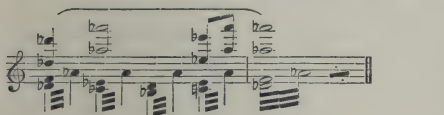
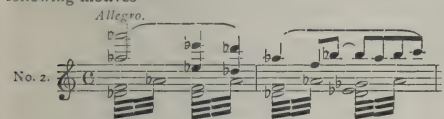
Act IV.—Edith, in the cloister, has a vision of Harold before the Battle of Hastings. The finding of the body of Harold by Edith on the battlefield. Victorious entry of William the Conqueror.

The music of "Harold" is perhaps more on the lines of Mr. Cowen's opera "Thorgim" than on those of his later work "Signa"—that is to say, that the lyrical portion is comparatively subordinate to the dramatic.

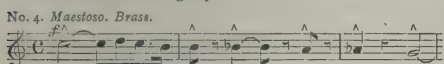
The opera opens immediately with a Hunting Chorus, sung with the curtain down, which has somewhat of an old English flavour about it—



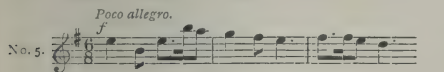
This is followed by a short orchestral prelude based upon the same themes, then a repetition of the above chorus as the curtain rises. The ensuing scene between Edith and her father, and, later on, Harold, is largely made up of the following motives—



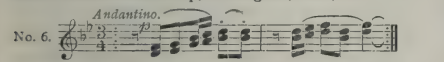
The entry of the Duke of Normandy is preceded by a short theme of some dignity—



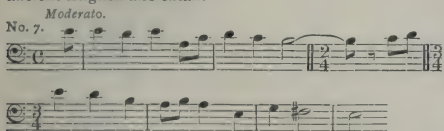
This is quickly followed by a short chorus of mutual welcome between the Saxons and Normans, to which again an old English character is sought to be given—



Next of importance comes an air for Edith with female chorus, and graceful dance, instrumented in a dainty and fanciful manner with harp, cor anglais, bells, &c.—



The following solo for the Duke is adapted (with considerable alteration in time, &c.) from one of the most ancient English airs extant—



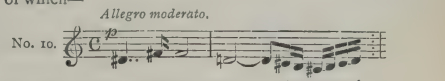
The orchestration throughout this has a different colour with almost every phrase of two bars. The air is not allowed to finish, but is interrupted by the entrance of the

king's soldiers in search of Harold. The music from this point to the end of the Act is mostly dramatic in form, and contains several other themes which have not occurred previously, but which we have not the space to quote.

Act II. begins with a short prelude based upon two themes, the first of which may be termed the motive of Princess Adela's feigned love for Harold, the second being the refrain of the solo which she sings on the rising of the curtain—



The combination of the saxophone and guitar in this solo is something of a novelty. In the ensuing duet between Adela and Harold considerable use is made of No. 8, together with new material, and the whole is worked up to a big climax. The Duke of Normandy's appearance on the scene is the occasion for several more new themes, one of which—



occurs frequently throughout the rest of the Act.

In the Cathedral scene, which forms the second part of Act II., the religious element naturally prevails to a large extent. It opens with a hymn for women's and boys' voices, with which is combined a sort of Latin chant for the Monks—



The following soliloquy for the Duke has an air of mysteriousness about it in keeping with the time and place. Upon Harold's entrance, what may be termed the Oath motive—

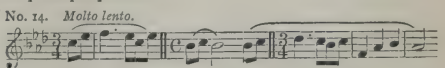


first appears, given out *pp* by the brass. This, and the orchestral counter-melody to which the monks' chant at the beginning of the scene is sung, are the materials of which the greater part of the end of this Act are composed.

The Funeral March, which opens Act III., has the following for its principal theme—

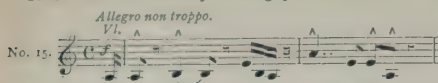


After a melodious air for Edith, in G flat major, the march and chorus is resumed, but is interrupted by the entry of Harold. The music, hitherto solemn, now changes to a more joyous character. The duet between Edith and Harold, which soon occurs, is a lengthy one, and alternates between sadness and passionate despair; we quote one of its principal phrases—



The whole *Finale* to the Act, which should prove stirring in representation, is conceived in an heroic vein.

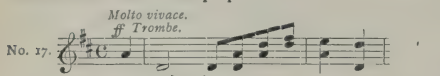
Three themes are worthy of being quoted—



This occurs for the first time when Malet taunts Harold with the way in which he has broken his oath to Duke William, and is afterwards (in Act IV.) used as the signal of the Norman trumpets.

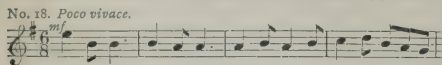


is the theme of the *Finale* proper to the Act.



does not appear until almost the last bars before the curtain falls, and is used in Act IV. as the trumpet signal of the English forces.

Act IV. begins with a rather lengthy prelude, in which most of the principal themes hitherto used in the opera occur in rapid succession, sometimes singly, sometimes combined together, and may be taken as a *resumé* of the events in Harold's life. The ensuing scene, for *Edith* alone, though consisting of almost entirely new material, need not be quoted. The vision of Harold's tent gives rise to a short Brindisi to Victory, sung by himself and his knights, in which an old English flavour is again apparent—



This finishes abruptly, and, as the vision changes to that of the Saxon forces marching to battle, so the character of the music gradually becomes more martial, working up to a *big ff*, to be again abruptly concluded as *Edith* starts up from her sleep. The orchestral interlude which follows and describes the Battle of Hastings is largely made up of the Oath motive (No. 12) and the trumpet signals of the Saxon and Norman forces (Nos. 15 and 17).

There is little new material in the concluding scene, "The finding of Harold's body," which is made as short and concise as the situation permits. The actual *Finale* to the opera consists of a repetition of the old English air, sung by Duke William in Act I. (No. 7), given out by all the men's voices and full orchestral effects, somewhat in the form of a chorale.

The cast of the opera as it will be performed at Covent Garden is as follows:—*Edith*, Madame Albani; *Princess Adela*, Mdlle. Meisslinger; *Harold*, Mr. Philip Brozel; *William*, Mr. David Bispham; *Malet*, Mr. Richard Green; *Alfnth* and *Archbishop Stigand*, Mr. Dever; *Siward*, Mr. Barr.

ROYAL OPERA, COVENT GARDEN.

THE season at this house began on the 13th ult., since which date and the time of writing the following operas have been played in order of mention: Verdi's "Otello" (twice), "Mefistofele," "Le Prophète"; "Philemon et Baucis," "Pagliacci," "Lohengrin," "Il Trovatore" (twice), "Fra Diavolo," "Falstaff," and "Carmen." Concerning these works, as such, there is no more to be said; regarding the choice of them, however, attention may be called to the impartial way in which the manager deals with the various "schools." If this may be taken as reflecting the eclecticism of the public, there is double cause for satisfaction. Here it is worth while to note the almost enthusiastic reception given to "Il Trovatore," which for some time previous had been unrepresented. So great was the "run" on the box-office that the manager decided upon a repetition performance before the first had taken place. This appears to us significant. For ourselves we are not particularly fond of "Il Trovatore," which, though

it have the merits of its order, has also many of the defects; but the reception of the work, the obvious pleasure with which the public came back to it, seems indicative of a reaction towards melodic as distinct from declamatory and symphonic opera. Let us have what is excellent in both forms, and so be happy all round; to which end we welcome the renewed success of our old friends *Leonora*, *Manrico*, *Azucena*, and the rest.

Though nothing, critical or appreciative, need be said of the works so far produced, notice must be taken of some among the artists who helped to place them before us, and especially of Mr. Tamagno, most robust among strenuous tenors. Those who heard this gentleman at the Lyceum a few years since were prepared for a big voice and mastering energy, but the actuality must have surprised even them. Mr. Tamagno seems to grow with the size of the theatre, and was just as overwhelming in the "Garden" as in the smaller house off the Strand. Equally exciting, too, were his abounding energy and the passion that, at times, seems to pass, in pure overflow, from artist to audience. But these are not all Mr. Tamagno's merits. He was rough and even rude in "Il Trovatore"; in "Otello" he presented not only a boldly conceived but a finely wrought character, perfect to a gesture and eloquent in every touch. The part of the Moor seems to be by far his best. Mr. Pessina, the excellent "creator" of *Falstaff* in this country, played *Iago* to Tamagno's *Otello*, but had it not in face or heart to be villainous enough. He sang well, however. The *Desdemona* was Madame Albani. Miss Macintyre made her re-entry in "Mefistofele." She has improved in various ways since last amongst us, but her middle notes are extremely weak. The Scottish soprano has, we are glad to see, ripened acquaintance with self-restraint of late. Madame Fanny Moody made a successful appearance in "Pagliacci," *à propos* to which let us note with satisfaction that the manager is opening his stage door to English-speaking artists. Mr. Bispham, for example, played *Lord Alcañch* in "Fra Diavolo," with Madame Amadi as his *Lady*; Miss De Lussan was *Anne Page* in "Falstaff," and Mr. O'Mara has also been heard. This is as it should be, and as it might have been long ago but for prejudice and the opposition of other interests. Among old acquaintances now at the "Garden" are Mesdames Engle, Janson, Ravogli; Messrs. De Lucia, Pini-Corsi, Arimondi, Castelmarty, Plançon, and Ancona. The Conductor's duties have been shared by Messrs. Mancinelli, Beviniani, and Seppilli.

PHILHARMONIC SOCIETY.

THE third Concert of this Society's season took place in Queen's Hall, on May Day, which joyous time, big with the promise of physical delights, was celebrated by a display of much physical strength. An observer of English manners, as far back as the spacious days of good Queen Bess, remarked that our nation is fond of showing gladness by loud noises. We do not seem to have changed, and this May Day Concert ended with the blasts of the "Walkurenritt" and the thunders of Berlioz's "Symphonie Fantastique." Here was not exactly a classic celebration, but, considering the season, those who object should be lenient; the Philharmonic directors, appealing to everybody, naturally aim to please everybody, and there are many who find pleasure in the fantastic horrors of the Symphony and sensations of delight in the effect which the Wagner piece has upon nerve-centres. The more sober part of the programme contained Sullivan's Overture to Part II, "Light of the World"; Max Bruch's first and best Violin Concerto, and a scena from "Euryanthe," sung by Mr. David Bispham. Bruch's work had as chief interpreter the clever artist, Miss Frida Scotta, of whose ability to deal satisfactorily with such music no reader needs assurance.

The fourth Concert, given on the 17th ult., opened with a genuine novelty in the form of an Overture styled "Leonatus and Imogen," embodying impressions of Shakespeare's "Cymbeline," and composed by Dr. G. J. Bennett, a young musician whose name has become familiar and whose future, given perseverance, promises

high distinction. This is not a programme overture, being as complete when dissociated from the Shakespearian characters in the title as when heard with reference to them. It may, therefore, be examined for itself alone, and, so looked at, presents some good and encouraging features. Its themes are by no means lacking in character and distinction; the workmanship shown in their treatment is sound and often ingenious; the orchestration shows knowledge of effect, and a sense of climax is not absent. It is thus a good academical exercise, *plus* feeling and significance in the themes. Dr. Bennett now needs to cultivate the art of so treating his subjects as to develop their melodic possibilities. In some degree the Overture shows this, but each theme contains happy thoughts capable of throwing off others, and so keeping interest alive. This treatment, far more than simple repetition under varied conditions, should engage the attention of young composers. A thousand examples by the great masters lie ready to hand. Other features of this Concert were the "Pastoral" Symphony, admirably played under Sir A. C. Mackenzie; Stavenhagen's Pianoforte Concerto in B minor, with the clever composer at the solo instrument; and Ernst's arduous Violin Concerto in F sharp minor, with the difficulties of which Mr. Burmester's wonderful executive skill seemed to toy.

ROYAL CHORAL SOCIETY.

WE have now to chronicle in few words the concluding performance of a season which has, in an artistic sense—and we believe also financially—been successful. That there is still much vitality in Haydn's melodious Oratorio, the "Creation," which some are pleased to deem old-fashioned, was conclusively shown by the immense attendance at the Albert Hall on the 2nd ult. Certainly the list of soloists was very strong, for Madame Albani, Mr. Edward Lloyd, and Mr. Andrew Black are names for concert-givers to conjure with. Of course, the tuneful choruses offered no difficulty whatever to Sir Joseph Barnby's splendidly trained forces; and thus with every ground for satisfaction the Royal Choral Society concluded its labours until the ensuing autumn.

WAGNER CONCERTS.

THE first of this season's series of Mr. Schultz-Curtius's Wagner Concerts, which was given at Queen's Hall on April 25, was conducted by Herr Hermann Levi, who on this occasion appeared for the first time in England. Among the brilliant audience which crowded the hall were, of course, many whose visits to Bayreuth and Munich had made them acquainted with Herr Levi's remarkable gifts as an orchestral interpreter; but even these were scarcely prepared for such results as were achieved on the evening in question. The *entente* between Conductor and orchestra could not have been more perfect had months been devoted to rehearsal. The orchestra, it is true, was an exceptionally fine one—and large to match; but the instantaneous—we had almost said electric—way in which it carried out the multitude of effects indicated by Herr Levi gave convincing proof of the man's compelling power. The programme contained nothing new; we had the "Huldigungs Marsch," the "Siegfried Idyll," the Prelude to "Parsifal," the "Tannhäuser" Overture, and Beethoven's Seventh Symphony. Herr Levi's "readings" of these now familiar works approach, on the one side, those of Herr Richter in breadth of effect, dramatic insight, and dignity; and, on the other, those of Herr Mottl in clearness and particularisation of detail. His interpretation of Beethoven's Symphony was remarkable in both respects. More points were made, however, than we ever remember to have heard before, and though the result was undeniably interesting we are not quite sure that it would have obtained the composer's approbation. There is a tendency now-a-days to try and get more out of works than they actually contain, and while cheerfully asserting our preference for this method to the contrary plan of leaving much unexpressed that is there, it is only right to recognise that the better method has its dangers. At this Concert

Fräulein Ternina, of the Munich Opera, made a highly favourable impression by reason of her noble voice and powerful dramatic style. She was, however, far more successful in *Elizabeth's* Greeting from "Tannhäuser" than in the great "Invocation to Hope" from "Fidelio."

The Concert of the 22nd ult. was directed by Herr Mottl, and consisted of the second act of the "Flying Dutchman" and the first part of the third act of "Die Götterdämmerung." The artists who interpreted the solo parts in these works were Misses Ella Russell (*Senta*), Agnes Janson (*Elber* and *Ralph*); Messrs. Bispham, Andrew Black, Emil Gerhäuser, A. Barlow, and Lloyd Chandos. There was an efficient choir of ladies, which had been trained by Mr. H. J. Wood, and which Mr. Schultz-Curtius had imaginatively entitled "The Wagner Choir" (!), and the performance generally was good. It had, however, nothing about it distinctive enough to need particularisation.

ROYAL ARTILLERY BAND CONCERT.

THE fine band conducted by Cavaliere L. Zaverlat at Queen's Hall, on April 26, gave one of the most finished performances of Raff's "Lenore" Symphony yet heard in this country. Nothing that could add to the romanticism and weirdness of this strange but powerful work was wanting. The first section, illustrating the happiness of the lovers, was played with the requisite sentiment; the tuneful march was given with a spirit and precision that quickened the pulse of the audience; and there was no lack of vigour in the musical realisation of the grim terrors accompanying the nocturnal ride of the heroine and her ghostly companion. The Conductor was warmly complimented on the excellent rendering of the work he had secured. The second part of the Concert was more cheerful in tone. It had an interesting commencement in three excerpts from Mancinelli's incidental music to "Cleopatra," the smoothly written Barcarolle (placed between the Triumphal March and the Overture) being received with special approval. Loeschhorn's "Abendruhe," for strings, was tastefully played, as also was "Solvejg's Lied," from the second of Grieg's "Peer Gynt" Suites, and the spirit of Liszt's second Hungarian Rhapsody was satisfactorily caught. The Overture to "Tannhäuser," which closed the Concert, was among the best performances of the afternoon, and conclusively manifested the rare degree of efficiency at which the Royal Artillery Band has arrived.

AMATEUR ORCHESTRAL CONCERTS.

THE associations which give instrumental Concerts for art, and not for profit, continue to flourish, and several performances of this nature have been given during the last few weeks. The first we have to notice at present is that of the Stock Exchange Orchestral Society, at the Queen's Hall, on April 29. That promising composer, Mr. J. Moir Clarke, was represented by a new "Scotch" Suite, in four movements, in which we noted quite as much freshness and excellent musicianship as in the quintet which created such a favourable impression at the Popular Concerts a few weeks previously. Gade's genial Symphony in B flat (No. 4), Brahms's equally cheerful "Academic" Overture, and Mr. Edward German's delightful Dances, from his music to "Henry VIII.," were also well performed by Mr. George Kitchen's able forces, the programme being generally of an inspiring nature.

The Royal Amateur Orchestral Society will shortly complete the first quarter of a century of its existence, and the third Concert of the present season was given in the Queen's Hall, on Saturday, the 4th ult., under the direction of Mr. George Mount. By desire, Dvůrák's fresh and piquant Symphony in E minor, "From the New World," was repeated, and received a large measure of justice. Mendelssohn's "Melusina" Overture and Beethoven's "Lenore" (No. 3) were among the other orchestral pieces. Marked ability as a pianist was displayed by Miss Eleanor Davis, the Society's pianoforte scholar at the Royal College of Music, in Chopin's familiar Andante Spianato in G and

Polonaise in E flat, and satisfaction was afforded by the vocal efforts of Madame Emily Squire (in place of Miss Esther Palliser) and Mr. Henry Piercy.

FESTIVAL OF THE SONS OF THE CLERGY.

THE 24th Festival of this Corporation was held in St. Paul's Cathedral, on the 15th ult. The musical portion of the proceedings claimed more than ordinary notice from the fact that it included an anthem, specially composed for the occasion by Dr. George J. Bennett, who took for his subject "On the Morn of Easter Day," the adaptation by the Rev. J. M. Neale of the "Mene Prima Sabbati." The music is not only extremely telling in itself, but thoroughly appropriate to the words. The chorus parts are bold and vigorous, there are solo passages for tenor and treble—those for the latter, beginning "Lips deploring, heart adoring," being eminently melodious and devotional—and a well-constructed fugue brings the whole to an imposing termination. The work was ably rendered by the choir of 200, conducted by Dr. Martin. Sir A. Sullivan's noble "In Memoriam" Overture was played by a band, numbering nearly fifty, as a voluntary, the organ (Mr. Hodge) taking part in the final movement. The Service was that in C, by Mr. Henry Gadsby; the "Old Hundredth" was sung before the sermon (preached by Canon Ainger, Master of the Temple), and the "Hallelujah" chorus, as for upwards of a century, just preceded the Benediction.

HIGHBURY PHILHARMONIC SOCIETY.

NEARLY twenty years have elapsed since the defunct Sacred Harmonic Society produced Rossini's semi-sacred opera, "Moses in Egypt," as an oratorio, under the late Sir Michael Costa, and the work has been given frequently since, though it can scarcely be said to have become really popular. The excellent association in the North of London, over which Mr. G. H. Betjemann presides so ably, added "Moses in Egypt" to its repertory at the last Concert of the season, on the 7th ult., and secured a fine performance, though abbreviations were made in the score in addition to those of Costa, in order to accommodate visitors from a distance. Some changes had to be made at short notice in the extensive list of principal vocalists, but Miss Thudichum and Miss Rose Dafforne were excellent substitutes for Miss Fillinger and Miss Elliott, who were unable to fulfil their engagements. Miss Florence Monk, Mr. Edward Lloyd, Mr. Charles Chiley, Mr. Harrison Brockbank, and Mr. Bantock Pierpoint did well in their respective parts, and the orchestra and choir, the former largely and the latter wholly composed of amateurs, acquitted themselves to the entire satisfaction of all concerned.

THE MISSES EISSLER'S CONCERT.

THESE young ladies (respectively violinist and harpist to the Duke of Saxe-Coburg and Gotha) gave an Orchestral Concert on the afternoon of the 11th ult., at Queen's Hall. The programme, though rather too long, was more than usually attractive. The two most important works were Beethoven's Violin Concerto and Sir A. C. Mackenzie's beautiful "Pibroch," in both of which Miss Marianne Eissler exhibited her skill and talent to very great advantage. The task involved in a rendering at all satisfactory of these works is, as everyone knows, so formidable that it might have been thought sufficient for one afternoon; but Miss Eissler added to it by playing Wieniawski's "Airs Russes." The pieces selected by Miss Clara Eissler—who is one of the best harpists of our day—were a melodious but *rococo* Concertino by Parish Alvars; a very charming Fantasia by Saint-Saëns; and a Legende by Thomé, which had not previously been heard in England. This is rather an orchestral piece with harp obligato than a work for harp with orchestral accompaniment. The orchestration is charming, full of delicate and poetical effects, and, to the imaginative hearer with curiosity stimulated by the title "Legende," rich in suggestion. This piece should be heard again at an early date. The orchestra, an excellent one, led by Mr. G. H.

Betjemann, did full justice to the important work that fell to its share, which included the Overtures to Weber's "Euryanthe" and Auber's "La Sirène." Sir A. C. Mackenzie conducted his own "Pibroch," but during the rest of the Concert the *bâton* was wielded by Mr. F. H. Cowen, who, of course, figured in the programme as the official conductor of the Concert.

ROYAL ACADEMY OF MUSIC.—LECTURES.

THE discourses at the Royal Academy of Music were resumed on the 8th ult., when Mr. F. Corder began a series of Lectures upon Composition. The lecturer's remarks were of an eminently practical nature, and directed to dispel confused and irrational ideas concerning musical creation. Conception was shown to be the natural outcome of the working of the brain, much of which took place automatically. Examples of this unconscious action were given, and the common saying, "I will think the matter over," was quoted as a recognition of the time required by the brain for the assimilation and development of ideas. What was called inspiration was not a "lighting down from above," but merely the result of a complicated course of mental evolution, much of which took place unconsciously. The simultaneous playing of several games of chess was by many people regarded as marvellous, but it was not such a proof of the perfect automatic action of the brain as afforded by a highly trained pianist when playing rapidly an elaborate piece. In the latter case probably some six or seven hundred notes per minute would be struck with varying force and accentuation, while, perchance, the mind of the executant was thinking of something else. When the brain had evolved a musical phrase, it was immediately submitted by the experienced composer to an examination as to its fitness and capabilities, and was accepted or rejected accordingly. This examination might be conscious or unconscious. Some brains naturally worked quicker than others. Mozart's worked with an abnormal rapidity that confounded the ordinary mind. Four things were necessary to the composer: 1. An intense love of the Art; 2. A reasonably perfect ear; 3. Intimate acquaintance with compositions of the past, and especially with those of the present age; 4. Practice. To disprove the common assertion that "some had the gift of composition and others not, and that was all about it," the lecturer read extracts from Edgar Poe's "Essay on the Philosophy of Composition," in which the author minutely describes the process by which he wrote his famous poem "The Raven." Why young musicians so often "got stuck" was because they did not know exactly what they wanted to say, and because when they had anything to say they did not know how to say it. The process was exactly reflected in the school-boy's letter. It was not inspiration that hindered students from mastering the intricacies of harmony, but want of knowledge. How could they hope to equal or surpass a composition which they could not correctly analyse? Music was divisible into three great divisions: 1. The song or dance; 2. Constructive movements; 3. The dramatic piece. The first was complete in certain little blocks, all more or less conclusive in themselves. In the second the divisions were not so clearly defined, the endeavour being to hide the effect of the joints. Only the cultivated musician could understand dramatic music. This seemed to have no perceptible form, but to depend upon something else. At the present time it endeavoured to be vague, and was, in short, purposely elusive. Those who understood it could appreciate the many ingenious devices which were employed to avoid a full close, or anything which was in opposition to the continuity of thought. The lecturer concluded by playing and analysing the construction of examples of these three divisions of music.

At the second Lecture, on the following Wednesday, Mr. Corder combated the commonly held ideas on inspiration concerning tune. Every melody, he said, could be traced to others which had preceded it. The tune of our National Anthem was traced to an old Scotch carol, "Remember, O man," and farther back still in a song attributed to Henry VIII., entitled "My little pretty one." National and folk-tunes were not invented, they grew, just like other natural products. Scientifically,

nothing was created, only re-arranged; but each composer thought he had "invented" his melodies. The earliest development in tune was to write a second part; afterwards to repeat the first after the second. This was not due to inspiration, but to the sense of symmetry. This was the form of the popular song and dance to-day. As soon, however, as the simplicity of this arrangement was departed from, the music appealed to a rapidly decreasing audience. Examples of this form in its simple and elaborated conditions could be seen in *Friar Tuck's* song and the preceding song of the *King* in Sir Arthur Sullivan's opera "*Ivanhoe*." The mere succeeding one melody by another did not make an art work any more than did the pasting a number of pictures in an album. The composer must weld together portions of tunes. The result was beyond the comprehension of the unlearned, but they might be stirred to a vague admiration, in much the same way as they might be acted upon by the expression and gestures of the actors at a French play. The lecturer then briefly sketched the different forms of musical expression which had succeeded each other since the time of the Netherlands school, and said that the manner in which one age of music begat the next was a beautiful study. In conclusion, he assured his listeners that experienced composers did not sit down to the pianoforte, and with upcast eyes take their chance of being delivered of a symphony or a barn dance, but set about their work in a most methodical manner.

The third discourse was chiefly devoted to the important subject of musical rhythm. To define rhythm, the lecturer said, was difficult, because it had many aspects, but a good mental picture was suggested by the various patterns of wall papers, which might be taken as representative of musical designs. The recurrences of a small pattern were a source of weakness in music. The adoption of a large pattern produced broad effects. English music was particularly weak in variety of rhythm, probably the result of the sameness of accents in our language. With one exception the tingling sense of rhythm which seemed to be in the Bohemian blood was looked for in vain in modern idols, that exception was Dvořák. Illustrations were most effectively played by Miss Sybil Palliser.

GUILDHALL SCHOOL OF MUSIC.

If the term may be pardoned, the musical academy on the Victoria Embankment is a "go-ahead" institution. On the 3rd ult. a performance was sanctioned by the Principal of no less exacting a work than Gounod's tragic opera "*Romeo and Juliet*," at Drury Lane Theatre. The choice for students, however promising, cannot be commended; but, at the same time, some of the young people who took part in the representation merit warm words of encouragement. The *Romeo* of Mr. Lloyd Chandos showed intelligence and general musical taste, and Miss Jessie Hudleston was sweet and winning as *Juliet*. Next to these must be placed Mr. Griffiths Percy, as *Friar Lawrence*, and Mr. Charles Hinchcliff. The performance was conducted with the utmost zeal and assiduity by Sir Joseph Barnby, and praise is due to Mr. Neill O'Donovan, the chorusmaster, and Mr. Wilfrid Esmond, the stage manager, for their painstaking efforts in the preparation of the performance; but we would suggest the selection of a less exacting opera for the next public appearance of the Guildhall Operatic Students.

VARIOUS RECITALS.

THE term "Recital" seems to be regarded by many worthy musicians as more attractive than "Concert" at the present time, though in many instances it is scarcely applicable. However, it may be allowed with reference to the entertainment offered by Madame Frickenhaus at St. James's Hall, on the 2nd ult., as concerted music was not in evidence. The able pianist gave Weber's fine Sonata in D (No. 3), a work by no means too frequently heard, and smaller pieces by Mendelssohn, Chopin, Dvořák, Richard Strauss, and Smetana.

Baré record will suffice concerning the second of Mrs. Hutchinson and Madame Haas, in the Queen's (Small) Hall, on the 3rd ult. These agreeable artists should resume

their performances at a less busy period of the year, when they would obtain more attention.

Miss Margaret Carter, an excellent pianist and evidently a well-cultured musician, has been giving a series of four Pianoforte Recitals for children in the Queen's (Small) Hall, the first of which took place on Saturday, the 4th ult. Previous to playing the various pieces in the programmes, she explained them by word of mouth in well chosen words, and in their execution displayed admirable taste and fine technique.

M. Léon Delafosse, who gave the first of two Pianoforte Recitals at St. James's Hall, on the 10th ult., must unfortunately be numbered among those performers who are more pretentious than pleasing. In Beethoven's Sonatas in C (Op. 2, No. 3) and in E flat (No. 7) he displayed more energy than refinement; but he was more acceptable in some of the subsequent compositions by Weber, Chopin, Schumann, Liszt, and Rubinstein.

Words of encouragement should be bestowed on Miss Annie Burghes, who gave a Pianoforte Recital, on the 14th ult., at St. James's Hall. She is an executant of considerable intelligence, and rendered a good account of herself in Beethoven's "*Waldstein*" in C (Op. 53), Mendelssohn's Prelude and Fugue in E minor (No. 1), and various pieces by Schumann, Chopin, Grieg, Scarlatti, Mendelssohn, Liszt, and other masters.

Dr. Otto Neitzel has stuck bravely to his task of giving a series of Pianoforte Recitals at the Steinway Hall, and has displayed much sound technique, if but only a moderate amount of inspiration, in various works by Beethoven, Mendelssohn, Schumann, Schubert, Liszt, and other composers. Details are not required, but it may be stated that one of the pieces included in Dr. Neitzel's programmes was Beethoven's truly great Sonata in B flat (Op. 106), which is seldom heard on account of its extreme length and exceptional difficulty.

That extraordinary violinist, Mr. Willy Burmester, has given an Orchestral Concert and three Recitals, at St. James's Hall, during the past month. The Concert took place on the 6th ult., and the programme included Spohr's Concerto in E minor (No. 7), in which he played like an artist, and pieces by Saint-Saëns, Wieniawski, and Paganini, in which his truly marvellous "virtuosity," as it is termed, was evinced in the strongest possible manner. At the first Recital, on the afternoon of the 15th ult., Mr. Burmester's most important effort was Mendelssohn's Concerto, which he played with the composer's own accompaniment, taking the last movement with lightning rapidity.

Among the many Pianoforte Recitals during the past month not the least successful have been the three given by Miss Mathilde Verne in the Queen's (Small) Hall. The young lady, who was formerly known as Miss Mathilde Wurm, has much improved since she first came to England, and played a variety of selections in which the old masters, especially Bach, were strongly represented. One interesting piece was the Leipzig composer's fine, but rarely heard, Concerto in C minor for two pianofortes, in which the Recital-giver was associated with Miss Fanny Davies. Vocalists took part in the programmes, so that the entertainments partook of the nature of Chamber Concerts.

GRESHAM LECTURES.

THE recent series of Gresham Lectures begun on the 20th ult., at the City of London School, will probably be the most memorable that Professor Bridge has delivered. At the first the lecturer resumed his instructive relation of the development of the string quartet, carrying the history of this musical form through the time of Haydn and Mozart down to the advent of Beethoven. The Professor showed that before Haydn's time composers had chiefly confined their efforts in this direction to writing for three-stringed instruments with a figured bass. This lasted for nearly a hundred years, down to about 1750. Haydn's quartets for four-stringed instruments marked a new development. Mozart, at once the pupil and teacher of Haydn, died eighteen years before Haydn, and the best quartets of the latter were written during this period. Excerpts from the quartets of each of the three great composers

referred to were admirably played by Miss Lillian Wright, Mr. Hopkinson, Mr. Hobday, and Mr. Werge, under the direction of Mr. Borland.

At the second Lecture, on the following day, the original version of Purcell's setting of the *Te Deum* in D was performed, under the direction of Sir Joseph Barnby, by a chorus and orchestra from the Guildhall School of Music, with Professor Bridge at a vocalion, kindly lent by Mr. Baillie Hamilton. The original edition, published by Mrs. Purcell in 1697, which agrees with the recently discovered autograph score, consists of 328 bars, while Boyce's edition, as published in 1829, has 477 bars, 149 bars thus being added. The nature of Boyce's editing was as follows:—

ORIGINAL EDITION.

No real break in continuity, and could, at most, only be made to consist of ten numbers.

"Heaven and earth." Word "heaven," altos and tenors in thirds; words "and earth" for basses.

"All the earth." All voices in turn, beginning with basses, take up notes of chord of D through two octaves and then all voices and trumpets burst in with full chord.

"After 'Father everlasting,'" no break.

"The glorious company." Complete string accompaniment, containing an effective figure.

Between each of three sentences, "The glorious company," "The goodly fellowship," and "The noble army," two striking chords only.

"The Father of an infinite." No introductory symphony voices with organ, and as contrast two little *ritornelli* for strings.

"Also the Holy Ghost."

"Thou art the King." Written in D major.

{ Duet—
"When Thou tookest."

{ "Thou didst open the kingdom."

"Thou sittest." No symphony.

"We believe" (containing thirty-four chords).

"Day by day."

"We magnify Thee."

"Vouchsafe." Alto, D minor, forty-five bars in length.

"O Lord, in Thee." All voices start together.

BOYCE'S EDITION.

Fifteen numbers; most involving change in tempo, and beginning or ending with long-winded symphonies.

Two trebles added an octave higher, screaming up to A in alt. Bar added as kind of echo by the trumpets. After words "and earth," bar added consisting of repetition of the two notes for tympani.

Piling up of chord got rid of. In its place a passage for tenors and basses in unison. Echoed by same passage for altos and sopranos, partly in unison and breaking into an octave.

"Father everlasting," followed by symphony in fugal style; poor in idea and poorly treated.

Some notes of solo changed and string part altered, in one place put a fourth lower and key changed.

Between each sentence two extra bars of weak fiddle passages.

Starts with introduction, one bar of first and whole of second *ritornello* cut out; five bars added.

Harmony of first two bars altered, second alto allotted to tenor; who has to bawl out a top A and two G's.

One bar turned into D major, and an accidental taken out of trumpet part, altering the subject.

Shockingly mutilated; bass changed in six places; symphony of two bars introduced.

Faster tempo and point of imitation re-written.

Bass enters two beats later than it should, and point made commonplace by omitting some accidentals and adding others; duet spoiled by having a chorus made out of the second part of it.

Introduced and ended by symphony.

Introductory and concluding symphonies added. Eighteen chords out of thirty-four altered and spoiled. Augmented sixth and other chromatic chords expunged.

Mutilated; trumpets marking first and third beats struck out; vocal parts altered, two bars of symphony introduced.

Trumpet effect coming in between voices spoiled by addition of A in alto part; rhythm of bar changed for a time.

Tenor, B minor; fourteen bars greatly altered out of forty-five.

Starts off with altos.

It is not too much to say that Purcell's original setting is a revelation, and a striking witness to the genius of our great composer. The work is dignified in conception, terse, impressive, and wonderfully modern in expression; this last attribute being most notable in the solo parts, which were effectively sung by Miss Oliver and Mr. Dan Price. Listening to the solo "Vouchsafe, O Lord," with its Bach-like depth of expression, it is somewhat difficult to think it was written at a time when Bach and Handel were but ten years old. "I was never more astonished," said the lecturer, "than when I began to examine Purcell in autograph and compare with Purcell in print, as known to me and to other musicians in the Novello edition of 1829, with Dr. Boyce's additions." Concerning the acquisition of the autograph MS., the Professor said: "One day, coming out of Westminster Abbey, a figure appeared in the cloisters, and asked me if I had a moment to spare. I answered 'No; I am very busy.' He replied he was sorry, as he had a MS. which he thought was Purcell's. 'Come in to tea at once,' I answered." When the mysterious stranger left he was minus the MS. There would seem to be no doubt about the authenticity of the MS., which was exhibited, together with the first printed edition, which contains twenty-three errors and slight variations from the MS. The title runs: "A Te Deum and Jubilate for Voices and Instruments, made for St. Cecilia's Day, 1694." Purcell had, it appeared, written three odes for the celebration of St. Cecilia's Day, 1683, and although this day had been previously celebrated by musicians, this was really the beginning of our musical festivals. The Professor thought that Boyce's alterations had been dictated by a desire to make Purcell's work as much as possible like Handel's "Dettingen Te Deum," which had replaced the former in popularity. Purcell's setting was revived in 1829 at the annual Festival of the Sons of the Clergy in St. Paul's Cathedral, but Boyce's unwarrantable alterations had led to the work's extinction. It should be added that the original version is now published by Messrs. Novello, and as it takes only a quarter-of-an-hour in performance it should take a prominent place in our church festival services, for a Te Deum out of the ordinary Cathedral type, suitable for special services, not too long and not too difficult, is a real want. Purcell's setting supplies this want to perfection.

"Samuel Pepys and Music" was the subject of the third Lecture, delivered on the 22nd ult., and very entertaining did the discourse prove. Pepys was an enthusiastic lover of music, a performer and a composer, and his entries concerning the art threw a valuable light on the state of music and personalities of musicians of his period. He had the members of his household taught music, and tried to instruct his wife himself, although apparently with but little success, as on one occasion, when he had tried to teach his wife to sing, he wrote: "Poor wretch! her ear is so bad, and it did make me so angry that the poor wretch cried." He went to the Parish Church at Westminster, "and there did entertain myself with a perspective glass up and down the church, and between that and sleeping passed the time till sermon was done." St. Paul's Cathedral Choir is described "as the worst he had ever heard," and of Westminster Abbey he says, "they read the service in a ridiculous manner"; but he was better pleased at Windsor, where, however, some fuss would seem to have been made over him. At the theatre, on one occasion, he was so delighted with the "wind music," that he says "it was so sweet it ravished me, and, indeed, did make me sick, just as formerly when in love with my wife." Several most interesting songs, including one by Pepys, entitled "Beauty, retire," which proved dignified and declamatory in character, were excellently sung by Mr. Dan Price and one of the Westminster choirboys.

MUSICAL ASSOCIATION.

Mr. W. H. GILL's paper on "Manx Music," read at the May meeting of the Musical Association, proved to be more of a popular than a scientific nature. Manx music may present "a new field for inquiry," but it is questionable if

examination would reveal any characteristics apart from those common to Irish and Scotch folk-tunes. Mr. Gill brought forward an interesting collection of Manx songs, but none of them possessed distinction to students of early folk-music. A few contained the so-called Scotch snap, which, however, is common to all music of Celtic origin; but the majority of the specimens were of Irish character. Mr. Gill has been collecting from the lips of old Manx song-men the ancient folk-tunes, with the view of their preservation in printed form; but it is to be hoped that he will take the words of Mr. Banister, who presided, to heart, and refrain from fitting them with modern harmonies and altering their form by adding bars where the rhythm to him seems incomplete, as he admitted having done in one instance. Such a procedure would make the collection utterly valueless. The songs were effectively sung by Miss Dora Gill, and other examples were played by Miss M. S. Hemming, Miss M. B. Theobald, Miss G. M. Smith, and Mr. J. Finn.

THE "WAKEFIELD" MUSIC COMPETITIONS AT KENDAL.

If growth be a sign of vigorous life, the annual Music Competitions held in Westmorland must be regarded as an institution enjoying robust health. Ever since the unpretending quartet competition, held at a small village near Kendal in 1885, which was the *fons et origo* of the institution, its growth has been uninterrupted. At this year's Festival, which began on April 23, no fewer than 1,030 individual competitors entered for the various prizes, the largest number yet recorded; and, for the first time, three days were taken up by the event. The value of these competitions as a means of improving the musical taste and musical proficiency of the district is not easily over-estimated. It has been demonstrated very satisfactorily by the steady heightening of the standard of performance. This year there was an obvious all-round improvement in general artistic perception, in an appreciation of the æsthetic and emotional qualities of the music performed, that was a very encouraging sign. But perhaps the most striking proof of the good work that has been accomplished lies in the fact that, from a county sparsely populated and by no means musical in its traditions, it is now found possible to form a first-rate chorus of four hundred voices, capable of singing unhackneyed and difficult music with precision, power, and intelligence. This has been accomplished chiefly, if not entirely, through the exertions of one lady, Miss Wakefield; and, though it may be difficult to find many musicians equally able, indefatigable, and judicious, her example might well be followed in other districts. It is hard to point to any part of the competitions that is not of distinct value to the cause of art. The soloists' competitions are certainly of less obvious importance than the choral competitions; but even they have this advantage—they introduce to the competitors, and through them to many others, a very different style of song from those to which they are accustomed. On the present occasion eleven sopranos appeared to attempt Schubert's "Hark, hark, the lark"; five contraltos sang Handel's "What tho' I trace"; twelve tenors struggled valiantly with the difficulties of Purcell's "I attempt from Love's sickness to fly"; and eight basses were heard in "Now heaven in fullest glory shone." The majority of these aspirants came from the villages and market towns of Westmorland, the larger towns, such as Lancaster, for instance, being carefully excluded from the purview of the prospectus. Though some of the singers may be said to have allowed their ambition to override their discretion, the average level attained was a high one, and in refinement and intelligence distinctly higher than in former years. Most of the soloists took part afterwards in the choral competitions and in the choral portions of the Festival Concert, and it can be easily understood how much these gained by their co-operation. Combined with these solos were the instrumental competitions. There were only two entries for the String Quartet Prize, a falling off from former years that may be partially accounted for by the introduction of a new competition, for

Pianoforte Trio, for which there were five entries. The test pieces, in each case from Haydn, were not quite happily chosen, a fact which may also have had something to do with the less satisfactory results. But the real reason is that in England instrumental music is more of an exotic than it was in the time of "Good Queen Bess," or even later days. The first and last were the chief days of the Festival. The first was the day of the children—the musicians of the future. Its most remarkable feature was the excellence of the sight singing. The accuracy with which some of the children sang the very difficult tests set them was indeed wonderful, and it is noteworthy that a much higher standard was reached than by the adults in a similar competition. An excellent performance of Mr. Roeckel's very tuneful cantata "The Silver Penny," at a children's Concert, ended the day's proceedings. A pleasant and appropriate feature of this Concert was the singing of several pieces from Humperdinck's fairy opera "Hänsel und Gretel," by the Countess Valda Gleichen and Miss Wakefield. The third and last day was the busiest and most important, the liveliest interest and keenest emulation being excited by the adult choral competitions. Among the more noteworthy features of the proceedings were the unusually good singing of the male-voice choirs in Este's "How merrily we live," and the decided all-round improvement noticeable in the madrigal competition of eight choirs that sang Wilbye's "Adieu, sweet Amaryllis." The winners obtained fifty-four marks out of a possible sixty, while the least successful competitors obtained forty-six. In the class for "Village Choral Societies or Choirs" each choir had, in addition to the set piece, to undergo a sight reading test, an excellent method of ensuring that their success was obtained not by mere "cram," but by musicianship. The judges were the same as at last year's competitions—Messrs. McNaught, Arthur Somervell, and Luard Selby, whose decisions were the more valuable to the competitors since they invariably gave the reasons on which their judgments were based, accompanied by many useful hints. The Festival ended in the accustomed manner with a Concert, in which all the competing choirs, to the number of some 400 voices, took part. It was a more brilliant success than usual, owing to the interesting work that formed the chief part of the programme, and had been written specially for the occasion by Mr. Arthur Somervell. His cantata, "The power of sound," is based on Wordsworth's poem, and is written for a soloist—on this occasion Madame Clara Samuël—chorus, and orchestra. Its form and scope may be most readily described by a reference to Dr. Parry's "St. Cecilia" Ode. The influence of the same composer is felt also in matters of style and points of detail; but, in addition, there is a feeling for sensuous beauty of sound that is quite Mr. Somervell's own. In setting a poem that deals with the sounds of nature the temptation to be imitative, or at least descriptive, must be strong; and it is to Mr. Somervell's credit that he has never transgressed Beethoven's well-known canon, save, perhaps, in a passage where the cuckoo's note is happily made use of in the chorus parts. But he has Beethoven's example for this, if not his precept. A vigorous chorus, "The Pipe of Pan," is likely to prove very popular, as it deserves to be, and the solos are charming for their refinement and delicate finish; the orchestration is full of interest, though it was deprived of some of its effect by the absence of some necessary instruments. Miss Wakefield conducted an admirable performance, and Mr. Somervell had every reason to be satisfied with both the performance and the reception of his work. Between the parts of the cantata the prizes were given away by the Duke of Westminster, whose practical interest in the event has been shown by similar competitions instituted by him on his estates.

THE Saxe-Coburg company will open on the 17th inst., at Drury Lane, when "Der Vogelhändler," a comic opera, will be given for the first time in London. The *répertoire* will include "Der Waffenschmidt," "Hänsel und Gretel," "Der Bettel-Student," "Die Fledermaus," "Die Zigeuner-Baron," "Die verkaufte Braut," and "Czaar und Zimmermann."

REVIEWS.

An Order of Service for Children. Compiled by the Rev. and Hon. Canon Bouverie. The music edited by the Countess of Radnor. [Novello, Ewer and Co.]

THIS compilation, which is published in several forms to meet various requirements, may be recommended to those who conduct children's services. A special and very useful feature of the volume is twenty-eight metrical litanies, embracing all the chief church Festivals and celebrations. A considerable portion of the music provided for these litanies is contributed by widely esteemed composers, and is well suited in style and compass to children's voices. The second part of the volume under notice consists of a shortened form of the church service for special occasions, and includes a selection of appropriate Psalms and hymns with accompanying chants and tunes. The latter appear to have been chosen chiefly with regard to their popularity and melodious attractiveness. Several of our finest modern hymns will be found in this collection, and also some to the editor, notably amongst the latter a spirited setting of "Soldiers of the Cross, arise!" The directions for certain lines to be sung in unison, by treble or men's voices, are to be heartily welcomed as a recognition of the requirements and abilities of present congregations, and the value of the book is much increased by the addition of Sir Herbert Oakeley's double quartet, "Evening and Morning," and Professor Bridge's impressive setting of Tennyson's "Crossing the Bar."

Novello's Music Primers and Educational Series. Edited by Sir John Stainer and Dr. C. Hubert H. Parry. *The Pianist's Dictionary.* By Ernest Pauer. [Novello, Ewer and Co.]

"Of all musical instruments, the pianoforte is decidedly the most popular, and, with but few exceptions, every composer of instrumental music has written longer or shorter works for it." Thus writes the author in his preface, and he might have added that every musician plays it more or less well. Mr. Pauer's little work appeals, therefore, to a large class. With regard to the line drawn by him between names which should be mentioned and those which should be omitted, we see no ground whatever for complaint. To become acquainted with the names of musicians and teachers who have not published any music is, as the author remarks, "exceedingly difficult." The Dictionary is not merely a record of names, facts, works, and dates; it contains, also, interesting remarks respecting the characteristic features of the pianoforte music of the most eminent composers, together with complete lists of their pianoforte works, and, in some cases, rather sharp criticisms of smaller men.

Every attempt has been made to bring the volume quite up to date. Mr. Leonard Borwick, one of the most promising pianists of the day, appears, probably, for the first time in a dictionary; his first appearance in London was in 1890. Among entries of quite recent events, we note that of the death of the great Russian pianist, Anton Rubinstein. Of modern Russian pianoforte music, by the way, we hear little at concerts, and when a Russian name—usually a long one—appears on a programme, it carries with it few, if any, associations. Mr. Pauer is, we believe, the first to give the names of Anatole Liadow, Anton Stepanowitsch Arensky, and Sergei Wassiliewitch Rachmaninoff. A * is prefixed to all these names, and wherever such a mark occurs it indicates personal information obtained by Mr. Pauer. It is curious to observe how little seems to be known about the lives of some of the early French clavecinists. For instance, of Chambonnières, only the approximate date of birth or death can be given; of Anglebert, no information seems forthcoming. We notice that Mr. Pauer does not mention Beethoven's Sonata in C minor (Op. 11) among the works which that master dedicated to the Archduke Rudolf. He was, however, justified in omitting it, for the Archduke's name does not appear on the autograph in the possession of Messrs. Artaria and Co. But in a letter, written to the Archduke in 1823, Beethoven says: "As your Royal Highness

seemed to be pleased with the Sonata in C minor, I thought it would not appear too bold to surprise you with the dedication of it." Mention of Beethoven recalls another reference in this book to one of his later sonatas. Under the name of Miss Arabella Goddard we are told that she was the first pianist to introduce the Sonata in B flat (Op. 106) to the London public. It is, however, said that M. Alexandre Billet was the first to undertake this herculean task. Under Purcell we find named "Ten Sonatas for the Harpsichord," published in 1683. It is difficult to account for this entry in a Dictionary so carefully compiled. The harpsichord plays only a subordinate part in Purcell's twelve sonatas in three parts, published in 1683. We notice that the young composer-pianist, Otto Hegner, has desired that no mention be made of his compositions. Such modesty is, indeed, rare. The volume concludes with a useful list of pianoforte makers, and detailed accounts respecting instruments, prizes, firms, &c. We ought to have mentioned that Mr. Pauer, in the various lists of compositions, has placed a mark against certain pieces to which the composers have specially called his attention, or which he, with his experience, has deemed specially worthy of notice. For this teachers will thank him. To select suitable pieces is always more or less tedious, and, to those of little experience, a difficult task.

Deux Orientales (No. 1, Romance; No. 2, Caprice), *Mazurka, Gondoliera, Berceuse, Scherzo.* For Pianoforte solo. By Sig. Stojowski.

[Stanley Lucas, Weber, Pitt and Hatzfeld, Limited.]

NONE of these pieces are difficult or long; they require, however, a considerable amount of taste from the players who undertake to reveal their beauties, which, though not perhaps of the rarest order, are nevertheless many. Chief among their merits are a certain vein of originality—of quaintness, indeed, in the case of the two pieces first named—and a degree of refinement and grace that is very welcome. The Scherzo is mostly written in canon, and, though the chief theme is, to our thinking, too constantly present, is very pretty. The "Oriental" Romance is perhaps the most striking of the series. All these pieces may be recommended for teaching purposes—that is, if the pupil has musical feeling and a good instrument by which to reveal it. Otherwise Clementi will be safer.

Novello's Octavo Edition of Trios, Quartets, &c. For Female Voices. Nos. 302-304.

[Novello, Ewer and Co.]

THE first of these is "So the world goes round," words by V. E. A. C.; music in three parts by Marie Wurm (Op. 46). It is a very brief composition of three pages only, but piquant and tuneful, with an effective accompaniment. The next, "Softly the moonlight," words by Mrs. Hemans, music by F. Iliffe, is for four voices. It is a soft and somewhat plaintive serenade, and though a pianoforte part is thoughtfully provided, in case of need, the piece would be more effective if sung in a refined manner without accompaniment. Concerning the last, Mr. Walter Macfarren's "You stole my love," freely adapted for female voices in four parts by Frederick Maxson, it would be superfluous to say a word, except to commend the cleverness of the arrangement.

The Auld Scotch Songs and Ballads. Arranged and harmonised by Sinclair Dunn. (Second series.)

[Glasgow: Morison Bros.]

THIS is a cheap quarto volume, well printed on good paper, and containing ninety-six of the finest Scottish songs, with pianoforte accompaniments, historical notes, and hints regarding expression, &c. Some of the songs are given with the accompaniments of Haydn and Beethoven, and a few are arranged as vocal quartets. Why, however, Haydn's "My mother bids me bind my hair" should be included in a collection entitled "The Auld Scotch Songs," because it was "a great favourite in Glasgow forty years ago," and the words were written by a Scotswoman, is not quite clear.

Trois Morceaux de Concert. Pour Violon avec Accompagnement de Piano. Par Charles Dancla.
[Paris: Richault et Cie.]

THE second and third of these pieces, respectively entitled "Le roi des Tzigans" and "L'Espoir," are good examples of this composer's style. Both are designedly written for effective display in the concert-room, and contain many passages which will give gratification to the brilliant executant, and, if justice is done them, to the listener. "Le roi des Tzigans" is appropriately variable in sentiment, and for the most part, of an energetic character. "L'Espoir" is of a kind that may be described as fervent in expression and that takes delight in the elaborate ornamentation of its subject.

Nature and Love. Cantata for Female Voices. Written and composed by P. Tschaiowsky. English translation by the Rev. J. Troutbeck, D.D. [Novello, Ewer and Co.]

LADIES' choirs are now very numerous, and a brief work by such a gifted composer as Tschaiowsky should be warmly welcomed. The present is in one extended movement for one contralto and two soprano soloists and three-part chorus, the subject being the contrast between the feverish joys of human passion and the peaceful delights of nature. The music alternates between the remote keys of G flat and D natural, but the time is six-eight throughout, and the general style flowing, elegant, and eminently vocal.

FOREIGN NOTES.

AMSTERDAM.—The season of the Netherlands Opera Company came to its conclusion last month with a series of performances of "Lohengrin" and "Fidelio." In the latter opera, M. Meschaert, a concert-singer of established reputation, made his *début* on the stage in the part of *Rocco*, and both vocally and histrionically achieved a brilliant success.

BALTIMORE.—The Peabody Institute celebrated, on April 5, the centenary of the birth of its founder, with the performance of a Requiem, specially written for the occasion by Asgar Hamerik. The chorus of some 360 voices rendered excellent service, under the direction of Dr. Otto Simon, the composer himself conducting the Peabody Orchestra. There was a large concourse of musicians and music-lovers from all parts of the States, by whom the new work was received with enthusiasm.

BARCELONA.—"Enrico Clifford," a grand opera based upon an incident in the Wars of the Roses, was successfully produced here, for the first time on any stage, on the 6th ult. The music is by Señor Albeniz, and the libretto by an Englishman, disguised under the name of "Mountjoy."

BERLIN.—A new two-act opera, or "musical play" (*Musikalisches Schauspiel*) as it is called, entitled "Der Evangelimann," was brought out, on the 4th ult., at the Royal Opera, where it met with a very favourable reception. The composer, Dr. Wilhelm Kienzl, has already attained some reputation as a musician in Germany, and he is also the author of the libretto. The work contains some interesting and picturesque situations, which have been interpreted musically with considerable skill, the strongest portion of the score being, it is said, its orchestration. The performance, under the direction of Dr. Muck (to whom the work is dedicated), was an excellent one, with Herren Sylva and Bulss in the principal parts.—In connection with the artist-jubilee of Dr. Joachim, a fund has been established for the purpose of rendering assistance to poor students at German State-subventioned Schools of Music, without reference as to age, sex, or religion. The grants are to be made either in money or by way of the gift of a musical instrument.

BERNBERG.—The tenth annual Musical Festival of the Duchy of Anhalt, held here on the 4th and 5th ult., has been in every way successful. The united choirs of Dessau, Zerbst, Köthen, and Bernburg rendered a good account of themselves in the performance of Tinel's remarkable Oratorio "Franziskus" and a setting of the 100th Psalm, for chorus, bass solo, and orchestra, by Aug. Klughardt. Herr Vogl, of Bayreuth fame, sang the tenor part in the

oratorio with excellent effect. The two days' programme included the usual solo performances, the proceedings closing, as has now become an established custom at these Festivals, with the "Wachet auf," *Hans Sachs's* address, and the final chorus, from "Die Meistersinger." Herr Klughardt was the very able conductor.

BRUSSELS.—Madame Marie Sasse, the well-known *prima donna*, has taken up her residence here, where she intends carrying on her academy for preparing young vocalists for the lyrical stage, hitherto established in Paris. Madame Sasse is a Belgian by birth, and amongst her successful pupils may be mentioned Madame Rose Caron.

CARLSRUHE.—"Frühlingstraum" is the title of a new ballet which has just been brought out with considerable success at the Court Theatre. Both the scenario and the music are by a young composer, Herr Philipp Bade.—A new comic opera, "Donna Diana," by E. von Reznicek, a rising Austrian composer, was recently brought out here and very favourably received, under Herr Mottl's direction.

COPENHAGEN.—The celebration, on the 14th ult., of the ninetieth birthday of the Danish composer, Professor Hartmann, assumed the character of a national *fête*. In the evening there was a gala performance at the Royal Theatre of "Liden Kirsten," one of Hartmann's most popular operas. The nonagenarian composer is still full of vigour, and only recently completed the score of an important new work.

DARMSTADT.—An important event in matters musical here has been the recent first performance, at the Hof-Theater, of Capellmeister de Haan's opera "Die Inkasöhne," a work as felicitous in the choice and the elaboration of its subject as it is distinguished in the musical treatment thereof. Herr de Haan (who is his own librettist) appears to be a follower of Wagner, but employs the *Leitmotiv* sparingly; and while he has learnt much from the Bayreuth master in regard to his treatment of the orchestra, he possesses and asserts an individuality of his own. The performance was an excellent one, under the composer's direction, no expense having been spared in the mounting of the work, which was received with much enthusiasm. The German Emperor, who was present at a repetition of the performance, expressed his intention to have the new opera produced at the Royal Opera, in Berlin, at an early date.

DRESDEN.—An opera, "Attila," has just been performed at the Hof-Theater for the first time, and very favourably received. The composer is Herr A. Gunkel, first violinist in the Royal Orchestra.—A comic opera, "The Apothecary," written in 1768 by Joseph Haydn, but never publicly performed, is to be produced in the course of this month at the Court Theatre. A German version of the Italian libretto has been supplied by Dr. Hirschfeld, the Viennese musical historian.—It is stated that a dealer in autographs here has recently given the sum of five hundred pounds for the original score of Wagner's "Tannhäuser"; probably the highest price as yet realised by the manuscript of an opera.—At an Orchestral Concert given here last month, under the direction of Court-capellmeister Schuch, some excerpts from a new ballet by Herr Maurice Moszkowski obtained a first hearing—viz., a Sarabande, a Valse des Elfes, and a March, each of them being enthusiastically encored. The ballet, which is entitled "Lauerin" (the scenario by Herr Emil Taubert), has been accepted for performance at the Berlin Opera in the coming autumn.

EISENACH.—The Wagner-Museum, the transference of which from Vienna is already in progress, will be located in the house hitherto known as "Fritz Reuter Villa" in this town.

FRANKFORT-ON-MAINE.—Herr Humperdinck is stated to have nearly finished a third fairy opera, "Der Wolf und die Sieben Geiseln" (The Wolf and the Seven Kidnings), to which his sister, Frau Wette, has again furnished the libretto.

GENOA.—A characteristic letter by Verdi has been making the round of Italian journals lately. Replying to a request that he should undertake to set to music a hymn written by the poet Carducci, in celebration of the approaching twenty-fifth anniversary of the unification of Rome with the rest of Italy, the master, addressing General Menotti Garibaldi, as chairman of committee, under date Genoa, April 6, 1895, says: "I should not have been able,

even in my younger days, to write music to any poetry, hymn, or other work, for any occasion whatsoever. I have never done it, with the solitary exception of a cantata, composed in 1861 or 1862, for an Exhibition held in London; and I made a mistake then. Now my pen has grown tired, and it would be impossible for me to write anything which would not be absolutely unworthy of such a grand solemnization and of the truly magnificent verses of Carducci. I therefore ask you, Signor Presidente, kindly to accept my excuses, and to believe me to remain, with perfect esteem, your devoted **GIUSEPPE VERDI.**"

LIEGE.—A grand International Male Choir Competition is announced to take place here from the 21st to the 28th of next month, under the protectorate of the King of the Belgians.

MADRID.—Under the title of "El Vendedor de Pajaros," Carl Zeller's operetta "Der Vogelhändler" has just been brought out with great success at the Teatra de la Comedia. The appreciation of Wagner's music is making rapid strides here, as elsewhere in the peninsula. At a Wagner Concert recently given here, under the direction of the Maestro Campanini, excerpts from "Tristan and Isolde" and "Parsifal" were presented to a delighted audience, and commented on with intelligent approval in the press organs.

MANNHEIM.—Smetana's three-act opera "Dalibor," with the German adaptation of the libretto by Herr Kalbeck, well-mounted and with an efficient cast, has been received with marked favour at the Hof-Theater.

MILAN.—The second Concert of the season, given on the 5th ult., by the Società Orchestrale della Scala, presented a programme of a distinctly modern type, including Raff's Symphony, "In the Forest," excerpts from Wagner's "Tristan and Isolde," and Liszt's symphonic poem, "Hunnenschlacht."—There has been quite a little passage of arms lately between Messrs. Leoncavallo and Mascagni. It appears to have leaked out that the author of an anonymous article recently published in an Italian paper, charging the composer of "Cavalleria Rusticana" with quite a number of "appropriations" from other composers in his different operas, was no other than Signor Leoncavallo himself. Mascagni, thereupon, with caustic humour, retorted that he was at present laboriously engaged in compiling a little pamphlet of most moderate proportions, setting forth in detail the few numbers contained in Signor Leoncavallo's operas which had *not* been appropriated.

MUNICH.—The programme of the performances of the works of Richard Wagner (with the exception of "Die Nizze von Palermo" and of "Parsifal") to be given here in the autumn has been issued. The following operas are to be given twice, once in August and again on the corresponding date in September—viz., "Die Feen" on the 8th, "Rienzi" on the 9th, "Der Fliegende Holländer" on the 11th, "Tannhäuser" on the 13th, "Lohengrin" on the 15th, "Das Rheingold" on the 17th, "Die Walküre" on the 18th, "Siegfried" on the 20th, and "Götterdämmerung" on the 22nd; the last four belonging to "Der Ring des Nibelungen." "Tristan and Isolde" will be played on August 25 and 29 and September 25, and "Die Meistersinger" on August 27 and September 1 and 27. The music will be under the direction of Herren Hermann Levi, Franz Fischer, and Richard Strauss.

NAPLES.—In connection with the tercentenary celebrations of the birth of Torquato Tasso, a special performance of the pastoral play of "Aminta" was given at the Teatro Argentina, on the 2nd ult. On this occasion, in imitation of the custom prevailing in the sixteenth century, a number of madrigals were sung between the acts by members of the Cathedral choir.

PISA.—A new operatic work in two acts, entitled "Ruit Hora," by Ettore Ricca, bandmaster of an infantry regiment, was brought out recently at the Teatro Nuovo with considerable success.

PRENZLAU.—Musical festivals are growing apace in the Fatherland. The first East Prussian celebration of the kind was held here from the 17th to the 19th ult., among the more important numbers in the programme being the "Missa Papæ Marcelli," of Palestrina, performed in the beautiful St. Mary's Church.

TRIERS.—A new three-act opera, "Die Schwestern" (The Sisters), by Capellmeister Franz Kessel, has been

brought out and repeatedly performed here with increasing success. The work is constructed, to some extent, upon Wagnerian lines, and is particularly rich in its orchestral colouring.

WEIMAR.—Hans Sommer's new comic opera, "Saint Foix," met with a very favourable reception on its recent first performance here, under Herr Lassen's direction.—The recent celebration of Herr Lassen's artist-jubilee took the form of a public ovation on the part of high and low in this art-loving little capital.

WUNSIEDEL.—An excellent performance is reported here, by the Bayreuth "Chorverein," of Mozart's "Requiem," Liszt's 13th Psalm, and Wagner's "Das Liebesmahl der Apostel"; the important tenor solo in Liszt's work being sung by Herr Burgstaller, a pupil of the Bayreuth Vocal Training School.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE annual Festival of the Bristol Church Choral Union, which took place in Bristol Cathedral on the 14th ult., was a very great success. Not only was the number of singers very large, but the music was sung with even greater excellence than hitherto. The Magnificat and Nunc dimittis were Dr. Lloyd's setting in D, and the anthems were "O God the King of Glory" by Henry Smart and Dr. Garrett's "The Lord is loving unto every man." The services of Mr. John Barrett (Conductor) and Mr. Hill (Organist) deserve warm recognition.

The first Conference of the members of the Western Section of the Incorporated Society of Musicians, organised by Mr. John Barrett, took place in Bristol, on the 3rd ult., and was attended by gratifying results. At the morning meeting Mrs. Roekel read a paper on "From Ballad Tune to Sonata Form," written by Miss Oliveria Prescott, who was kept away by illness; in the afternoon, Dr. A. H. Mann gave an address on the composing of "The Messiah"; and in the evening Mr. W. H. Cummings narrated some interesting details in the life of Handel.

A commendable representation of Barnett's "Ancient Mariner," by St. Mary's Church (Clifton) Choral Society, with the aid of Miss Rose Howard, Miss Annie Boucher, Mr. W. H. Lewis, and Mr. W. Follett as soloists, on April 30, deserves to be noted. Mr. W. H. Wickes rendered acceptable aid in the second division of the programme, which contained part-songs, and also the popular Dances from E. German's "Henry VIII.," music, which were crisply played by the band.

The second annual Concert of Knowle Musical Society took place on the 16th ult., under the control of Mr. W. J. Kidner. Part-songs, glees, and vocal and instrumental solos made up the programme. Miss Florence Crome and Mr. J. W. Davey contributed songs, and Miss Shipway and Mr. H. Logan played instrumental pieces.

At the seventh annual Concert of the Bristol Society of Instrumentalists, on the 15th ult., the Overtures "Athalie" and "Ruy Blas" (Mendelssohn), and "Le Pré aux Clercs" (Hérold); Gade's Symphony in B flat (Op. 20), and Gounod's "Faust" ballet music were well performed, under the direction of Mr. Riseley. Mr. Theo. Carrington's violin solo was Sarasate's "Zigeunerweisen," and Miss F. Crome and Mr. W. Thomas contributed vocal pieces to the accompaniment of Miss Rose Thomas.

A remarkably fine performance of Gounod's "Faust" was given on the 2nd ult., by the Weston-super-Mare Philharmonic Society, under the guidance of Mr. Edward Cook. It was evident, from the zest and finish with which the beautiful choral portions were sung, that the opera had been carefully studied, and the excellent results redound to the credit of the members. Madame Adelaide Mullen, Mrs. G. E. Alford, Messrs. H. Beaumont, Montague Worlock, Gilbert King, and A. E. Masters were the principal vocalists.

Two Concerts were given on April 27, by the Downend Choral Society, who, in the afternoon, unfolded the beauties of Gade's "The Erl-King's Daughter," the principals being Mrs. Harold Bernard, Miss Marion Harris, and Mr. W. Ernest Young. In the evening Mendelssohn's "Hymn of Praise" and "Hear my Prayer" were performed, the

ANTHEM FOR FIVE VOICES.

Ps. civ. 33—35.

Composed by H. PURCELL.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.); also in New York.

1st SOPRANO. I will sing un - to the Lord as long as I live,

2nd SOPRANO. I will sing un - to the Lord as long as I live,

ALTO. I will sing un - to the Lord as long as I live,

TENOR. I will sing un - to the Lord as long as I live,

BASS. I will sing un - to the Lord as long as I live,

ORGAN.

I will sing un - to the Lord as long as I live,

I will sing un - to the Lord as long as I live,

I will sing un - to the Lord as . . long as I live,

I will sing un - to the Lord as long as I live,

I will sing un - to the Lord as long as I live,

First system of the musical score. It consists of five staves. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a vocal part with lyrics. The fifth staff is a piano accompaniment. The lyrics are: "I will praise.. my God, I will praise.. my God while I I will praise.. my God while I I will praise.. my God while I".

I will praise.. my God, I will praise.. my God while I

I will praise.. my God, I will praise.. my God while I

I will praise.. my God while I

I will praise.. my God while I

I will praise.. my God while I

Second system of the musical score. It consists of five staves. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a vocal part with lyrics. The fifth staff is a piano accompaniment. The lyrics are: "have, while I have my be - ing, I will praise my God while I have, while I have my be - ing, I will praise my God while I God while I have.. my be - ing, I will praise my God while I have, while I have my be - ing, I will praise my God while I have, while I have my be - ing, I will praise my God while I".

have, while I have my be - ing, I will praise my God while I

have, while I have my be - ing, I will praise my God while I

God while I have.. my be - ing, I will praise my God while I

have, while I have my be - ing, I will praise my God while I

have, while I have my be - ing, I will praise my God while I

Ped. Sees ad lib.

have, while I have . . my be-ing. And so shall my

have, while I have . . my be-ing. And so shall my

have, while I have my be-ing. And so . . shall my

have, while I have my be-ing. And so . . shall my

have, while I have my be-ing. And so shall my

words . . please Him, and so, and so shall my words please Him, my

words . . please Him, and so, and so shall my words please Him, my

words please Him, and so, and so . . shall my words please Him, my

words please Him, and, and so, and so shall my words please Him, my

words please Him, and so, and so shall my words, my

joy shall be in the Lord, my joy shall be in the Lord, my
joy shall be in the Lord, my joy shall be in the Lord, my
joy shall be in the Lord, my joy shall be in the Lord, my
joy shall be in the Lord, my joy shall be in the Lord, my
joy shall be in the Lord, my joy shall be in the Lord, my

This system contains five vocal staves and a grand piano accompaniment. The vocal parts are arranged in four-part harmony (Soprano, Alto, Tenor 1, Tenor 2) with a Bass line. The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff. The key signature has one sharp (F#) and the time signature is 3/2. The lyrics are: "joy shall be in the Lord, my joy shall be in the Lord, my".

joy shall be in the Lord, my joy shall be in the Lord.
joy shall be in the Lord, my joy shall be in the Lord.
joy shall be in the Lord, my joy shall be in the Lord.
joy shall be in the Lord, my joy shall be in the Lord.
joy shall be in the Lord, my joy shall be in the Lord,

This system continues the musical score with five vocal staves and a grand piano accompaniment. The vocal parts continue the four-part harmony. The piano accompaniment continues with the same instrumental texture. The lyrics are: "joy shall be in the Lord, my joy shall be in the Lord,". The system concludes with a double bar line.

VERSE.

As for sin-ners, they shall be con-sum - - ed out of the earth,

VERSE.

As for sin-ners, they shall be con-sum - - ed out of the earth,

VERSE.

As for sin-ners, they shall be con-sum - - ed out of the earth,

VERSE.

VERSE.

As for sin-ners, they shall be con-sum - - ed out of the earth,

VERSE.

As for sin-ners, they shall be con-sum - - ed out of the earth,

as for sin-ners, they shall be con-sum - - ed out of the earth,

FULL. VERSE.

as for sin-ners, they shall be con-sum - ed out of the earth, and the un -

FULL. VERSE.

as for sin-ners, they shall be con-sum - ed out of the earth,

FULL. VERSE.

as for sin-ners, they shall be con-sum - ed out of the earth, and the un -

FULL. VERSE.

as for sin-ners, they shall be con-sum - ed out of the earth, and the un -

FULL. VERSE.

as for sin-ners, they shall be con-sum - ed out of the earth, and the un -

FULL. VERSE.

as for sin-ners, they shall be con-sum - ed out of the earth, and the un -

FULL. VERSE.

- god - ly shall come to . . . an end,

VERSE.

and the un-god - ly shall come to . . . an

- god - ly shall come to . . . an end, and the un-god - ly shall come to an

- god - ly shall come to an end, and the un-god - ly shall come to . . . an

- god - ly shall come to an end, and the un-god - ly shall come to an

FULL

but praise thou the Lord, O . . my . . soul, but praise thou the Lord, O . .

FULL.

end, but praise thou the Lord, O . . my . . soul, but praise thou the Lord, O . .

FULL.

end, but praise thou the Lord, O . . my . . soul, but praise thou the Lord, O . .

FULL.

end, but praise thou the Lord, O . . my . . soul, but praise thou the Lord, O . .

FULL.

end, but praise thou the Lord, O . . my . . soul, but praise thou the Lord, O . .

FULL.

end, but praise thou the Lord, O . . my . . soul, but praise thou the Lord, O . .

. . my . . soul, but praise thou the Lord, O . . my . . soul, praise the Lord.

. . my . . soul, but praise thou the Lord, O . . my . . soul, praise the Lord.

. . my . . soul, but praise thou the Lord, O . . my . . soul, praise the Lord.

. . my . . soul, but praise thou the Lord, O . . my . . soul, praise the Lord.

. . my . . soul, but praise thou the Lord, O . . my . . soul, praise the Lord.

. . my . . soul, but praise thou the Lord, O . . my . . soul, praise the Lord.

RECENT NUMBERS.

THE MUSICAL TIMES (Sacred). THE MUSICAL TIMES (Secular).

597.	Four Christmas Carols	{ J. Barnby, A. C. Mackenzie, G. C. Martin, and J. Stainer.
598.	The star that now is shining	Oliver King.
599.	I did call upon the Lord	Frank L. Moor.
601.	As it began to dawn	Myles B. Foster.
603.	Crossing the bar	H. H. Woodward.
605.	Seek ye the Lord	Charles Bradley.
606.	O God, who is like unto Thee	Myles B. Foster.
609.	There were shepherds	John E. West.
612.	Now is Christ risen	Arnold D. Culley.
614.	Lord, I call upon Thee	J. Varley Roberts.
617.	Jesu, priceless treasure	Josiah Booth.
618.	Thou crownest the year	John E. West.
621.	With all Thy hosts	John Stainer.
622.	There was silence in Bethlehem's fields	F. Kennig.
624.	O saving Victim	Myles B. Foster.
625.	Hearken unto me	H. Purcell.
628.	I will sing unto the Lord	

Price Three-Halfpence each.

593.	The pilgrim that journeys all day (Jackson)	F. Corder.
595.	O swallow, fly not yet	Walter W. Brooks.
599.	To the audience	Hamilton Clarke.
602.	Shine on, O moon!	Michael Watson.
604.	Wanderer's Night Song	Charles Wood.
607.	Two Cupids	A. Wellesley Batson.
608.	A lover's counsel	Frederic H. Cowen.
610.	In a dream-land December	G. A. Macfarren.
611.	Soldier, rest! thy warfare o'er	Hamish MacCunn.
613.	I love my Jean	George J. Bennett.
615.	It was a lover and his lass (Morley)	J. F. Bridge.
616.	Blow, ye gentle breezes, blow	J. Christopher Marks, Junr.
617.	O'er the woodland chace	Herbert W. Waring.
619.	Ballad of Earl Haldan's daughter	Robin H. Legge.
620.	Softly the moonlight	F. Iliffe.
623.	Spring	Frederic H. Cowen.
625.	The shades of night	J. Varley Roberts.
627.	Now the wearied sun declining	R. F. Lloyd.

Price Three-Halfpence each.

NOVELLO'S OCTAVO ANTHEMS.

494.	Let Thy merciful ears	W. B. Bell 2d.
495.	I will lay me down in peace	A. C. Edwards 3d.
496.	I came not to call the righteous	C. Vincent 3d.
498.	As Moses lifted up the serpent	Fred. Gostelow 4d.
499.	Hallelujah! Christ is risen	Bruce Steane 3d.
500.	Miserere, mei Deus	J. Barnby 3d.
501.	Behold, two blind men	J. Stainer 3d.
502.	I will extol Thee	Ch. M. Hudson 4d.
503.	All Thy works shall praise Thee	Geo. H. Ely 4d.
24.	As the hart pants (Male Voices)	Ch. Gounod 3d.
505.	O all ye people, clap your hands	Henry Purcell 3d.
506.	O be joyful in the Lord	Geo. C. Martin 6d.
507.	O God, Who hast prepared	J. Varley Roberts 2d.
508.	O Saviour of the world	" J. Stainer 3d.
509.	Let not Thy hand	" J. Stainer 3d.

To be continued.

NOVELLO'S PART-SONG BOOK.

724.	The last load	Hamilton Clarke 3d.
725.	Song of night (arranged from Op. 71, No. 6)	Mendelssohn 2d.
726.	O lovely May	Edward German 3d.
727.	The Hag	B. Luard Selby 3d.
728.	Stay, sweet day	G. Garrett 3d.
729.	Who is Sylvia?	E. German 3d.
730.	The Shepherd's waking	Eaton Fanning 3d.
731.	Cherry ripe	S. P. Waddington 4d.
732.	Mary Morrison	G. H. Ely 3d.
733.	Viva Sempre	Baldassare Donato 3d.
734.	Chi la gagliarda	" 3d.
735.	Soft, soft wind	J. R. Dear 2d.
736.	Lie down, poor heart	F. C. Woods 3d.
737.	How sweet the moonlight sleeps	D. Emyln Evans 14d.
738.	A red, red rose	J. Varley Roberts 2d.

To be continued.

NOVELLO'S PARISH CHOIR BOOK

199.	Benedicite in C	J. E. West 14d.
202.	All glory, laud, and honour. Processional Hymn A.H. Brown 14d.	
203.	Nicene Creed in F	B. Fours 3d.
204.	" " in D	J. W. Elliott 3d.
205.	Benedicite, omnia Opera	Myles B. Foster 6d.
206.	Magnificat and Nunc dimittis in A	C. R. Gale 4d.
207.	Te Deum in F	" 3d.
208.	Jubilate Deo in F	" 3d.
211.	Hymn—"Jesus Christ is risen to-day, Alleluia" W. T. Best 3d.	
212.	Magnificat and Nunc dimittis in C	Hamilton Clarke 4d.
215.	" " (Greg. Tones)	Dr. Warwick Jordan 3d.
216.	Benedictus (1st Series). (Greg. Tones)	J. Stainer 2d.
217.	Magnificat and Nunc dimittis in G	G. J. Bennett 6d.
218.	Hymn, "Crossing the Bar	J. Barnby 14d.
219.	Benedictus (2nd Series). (Greg. Tones)	J. Stainer 2d.

To be continued.

THE ORPHEUS (New Series).

271.	The minstrel's voyage	L. Spohr 3d.
272.	Old affection	" 2d.
273.	Drinking Song	" 4d.
274.	Sunset	Percy Pitt 3d.
275.	When fierce conflicting passions	S. S. Wesley 8d.
276.	Come to me, dreams of heaven	Herbert W. Schartau 4d.
277.	To a kiss	W. Beale 2d.
278.	The rook sits high	King Hall 4d.
279.	Bacchanalian Song	Hamilton Clarke 4d.
280.	Cradle Song	Arthur Stenz 2d.
281.	To Phoebe	J. Frederick Bridge 3d.
282.	One by one	Marie Wurm 2d.
283.	Not a drum was heard	A. M. Goodhart 6d.
284.	At that dread hour (Faith)	S. S. Wesley 6d.
285.	The Ivy	C. Lee Williams 3d.
286.	A red, red rose	J. Varley Roberts 2d.

To be continued.

NOVELLO'S SHORT ANTHEMS.

43.	O praise God	Hugh Blair 14d.
44.	O ye that love the Lord	S. Coleridge Taylor 14d.
45.	Ponder my words, O Lord	Arnold D. Culley 14d.
46.	Jesu, Who from Thy Father's Throne	F. C. Woods 3d.
47.	Have mercy upon me, O God	F. White 14d.
48.	Jesu, word of God (Ave Verum)	" 14d.
49.	Shew me Thy ways, O Lord	J. V. Roberts 3d.
50.	The Lord opened the doors of Heaven	F. C. Woods 14d.
51.	Watch ye and pray	G. R. Vickers 2d.
52.	The path of the just	J. V. Roberts 14d.
53.	O Lord, correct me	James Coward 14d.
54.	I will arise	Charles Wood 14d.
55.	The Angel of the Lord	Alan Gray 14d.
56.	Jesu, Saviour, I am Thine	Bruce Steane 14d.
57.	O Lord, Who hast taught us	A. G. Ingeldren 14d.

To be continued.

NOVELLO'S COLLECTION OF
TRIOS, QUARTETS, &c.
FOR FEMALE VOICES.

295.	In a year	Felix Woynsch 3d.
296.	Hymn to nature	L. Straubvog 3d.
297.	Dickory, dickory, deck	Herbert W. Schartau 3d.
298.	Whither away?	C. Villiers Stanford 8d.
299.	Summer	Hamilton Clarke 4d.
300.	To the woods	" 4d.
301.	Noble be thy life	Beethoven 3d.
302.	So the world goes round	Marie Wurm 2d.
303.	Softly the moonlight	F. Iliffe 3d.
304.	You stole my love (arranged by F. Maxson)	W. Macfarren 2d.
305.	Moonlight	Hamilton Clarke 4d.
306.	The Snow	E. Elgar 6d.
307.	Fly, singing Bird	" 6d.

To be continued.

soloists being Miss A. J. Coleman, Miss Florence Harris, the Rev. A. J. Beedle, Mr. H. Palmer, and Mr. F. Hill. A spirited part-song by Eaton Fanning also received adequate treatment at both Concerts. Mr. Harold Bernard conducted. Instrumental pieces were contributed by Mrs. Skelton, Miss K. Purcell, Miss Maud Riseley, and Miss Mabel Riseley.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin Musical Society's third Concert took place at the Royal University of Ireland, on April 25, and was of particular interest on account of the production of a new work specially written for the Society by its Conductor. Dr. Joseph Smith's "Festmesse," or Festal Mass, is a religious work of noble proportions, and is designed rather for concert than church use. Its themes are remarkable for melodic gracefulness, and the choral and orchestral work is very varied in character, presenting antiphonal, fugal, and other effects, ranging from densely built-up *ensemble* to the simplest *a capella*. The work was rendered with enthusiasm by the choir and band of 380 performers, and on its conclusion the composer was presented with a jewelled *bâton* by the members of the choir. The second part of the Concert consisted of selections from Sullivan's "Ivanhoe," and was no less creditably done. The solo quartet consisted of Madame Amy Sherwin, Miss Corcoran, Mr. Henry Piercy, and Mr. Ffrangcon-Davies; Messrs. Thos. Marchant and John Horan, jun., taking part in the "Ivanhoe" music. Mr. John Horan, sen., presided at the organ, and Mr. Th. Werner led the strings.

An oratorio performance was given at St. Patrick's Cathedral, on April 26, for the purpose of erecting a memorial window to the late Sir Robert Stewart. Selections from the "Creation" and "The Messiah" were sung by the combined choirs of St. Patrick's and Christ Church Cathedrals.

Herr Werner's twelfth Violin Recital took place at the Ancient Concert Rooms on the 3rd ult. Mendelssohn's E minor Concerto and Tartini's "Trille du Diable" were splendidly given by Herr Werner, and in Mozart's G minor Quartet and Schubert's "Trout" Quintet he had the assistance of Messrs. Poland, Grisard, Rawlingson, May, and Bast, with Miss Florence Connor at the pianoforte. Miss Elsnor contributed two songs.

The Sackville Hall Musical Society performed Bennett's "May Queen," with a miscellaneous second part, on the 7th ult., under the direction of Dr. T. R. G. Joze. Miss Shellard and Mr. T. Marchant were the principal vocalists.

St. George's Choral Union produced Cowen's "Rose Maiden," with miscellaneous first part, at St. George's Parochial Hall, on the 13th ult., under Mr. Raymond Revelle, with band and chorus of seventy performers.

Haydn's "Creation" was performed with much success at the Leinster Hall on the 18th ult., with full band and chorus of 300 voices, for the funds of the Vincent de Paul Society. The soloists were Miss Harriet Byrne, Mr. John Weldon, and Mr. Ludwig. Mr. P. Goodman was Conductor; Mr. F. Manley, Organist; and Mr. Th. Werner, leader.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE Festival Committee chose for its third interim Concert, in St. Andrew's Hall, on the 2nd ult., Costa's Oratorio "Eli," a work that had not been heard in Norwich since 1867, and the large attendance amply justified the selection, although it is generally admitted that with a few exceptions the music is heavy and commonplace. The principal quartet of vocalists were Madame Clara Samuel, Miss Sarah Berry, Mr. Whitney Mockridge, and Signor Novara, the minor parts being allotted to Mr. Sawford Dye and Mr. J. B. Smith (Peterborough Cathedral). The Philharmonic Society, supported by several professionals in the wind department, was responsible for the accompaniments, with Dr. Hill at the Conductor's desk and Dr. Bunnett at the organ. The choruses went splendidly,

light and shade, with power and vigour when necessary, proving how painstaking had been the drilling by Dr. Hill.

On the 9th ult. the Norwich Orchestral Union gave its fifth Concert, in St. Andrew's Hall. The Concert opened with a capital performance of Mozart's Overture to "La Clemenza di Tito," followed by a cantata composed by Mr. J. A. Harcourt, a brother of the Conductor, for soprano and contralto soli with chorus. A good account of the solos was given by Miss Louise Burns and Mrs. Reyner. In the second part vocal and instrumental selections were given.

The forty-eighth Concert of the Norwich "Gate House" Choir took place on the 10th ult. The programme consisted of a very happy selection of part-songs, choruses, &c. Under the conductorship of Mr. Kingston Rudd since its foundation, twenty-four years since, this Society has always been celebrated for its perfect part-singing. Mr. Kingston Rudd's ability as a pianist is widely known, and his finished performance of Liszt's "Le Carnaval de Pesth" was much admired. Mr. Leo Stern played several violoncello solos, and the two artists were also heard in Mendelssohn's Variations Concertantes (Op. 17).

The annual Glee and Madrigal Concert organised by the Cathedral Choir, which took place in St. Andrew's Hall, on the 14th ult., was a marked success. The glees, madrigals, and part-songs of all periods which were included in the programme were sung with great refinement and finish, a result for which thanks are eminently due to the Cathedral Organist (Dr. Bates). Locke's music to "Macbeth" was a welcome addition to the programme, and was remarkably well given. Master E. Self, Mr. S. Hemmings, and Mr. Brockbank took the solos.

The Norwich Philharmonic Society, the only body devoted solely to orchestral works in the city, gave its eighty-ninth Concert, on the 16th ult., in Noverre's Room, conducted by Dr. Horace Hill, and led by Mr. F. W. B. Noverre, both gentlemen having occupied these positions for many years. The symphonic works were Haydn's No. 13 in G (London Philharmonic Catalogue, letter V.) and the first two movements of Beethoven's C minor. The Overtures to "Cenerentola" and "Zauberflöte," with one or two lighter pieces, were included in the programme. Miss Frances Acton and Mrs. Warwick, both residents in the locality, contributed several vocal excerpts.

A special Service of Praise was held in Holy Trinity Church, Norwich, on the 9th ult., when Schubert's "Song of Miriam" was sung, under the direction of Mr. James Muirhead. The soloist was Miss Alice Watling, of Ipswich.

Mr. H. F. Howlett's String Band and Singing Class, composed of working girls, gave a Concert on April 30, in St. Andrew's Hall. Part-songs by the choir and selections by the band were happily interspersed with songs, violin, piccolo, clarinet, and euphonium solos.

The King's Lynn Musical Society gave the second Concert of the season on April 26, at which Handel's "Acis and Galatea" formed the first part of the programme, conducted by Mr. Arthur Cross. The solos were sung by Madame Adelaide Mullen, Mr. Henry Beaumont, and the Rev. E. J. Alvis. The usual Lynn chorus was strengthened by the Hunstanton Musical Society on this occasion, while the accompaniments were played by an efficient string orchestra led by Mr. F. W. B. Noverre. A very good performance of the work was followed by a miscellaneous selection in which the above artists took part.

The Diss Choral Society essayed Handel's "Acis and Galatea" at its closing Concert this season on the 7th ult. Mr. T. M. Pullen, the Conductor, is to be congratulated on the good result of his training. Miss Blanche Powell, Mr. Harry Stubbs, and Mr. Vernon Taylor (of St. Paul's Cathedral) were the soloists; while the band, led by Mr. F. W. B. Noverre, consisted chiefly of residents in the town. Part-songs and vocal solos formed the second part of the evening's entertainment.

Under the auspices of the Eye Musical Society a performance of Mendelssohn's "Hymn of Praise" took place in the Corn Hall, on the 2nd ult., under the conductorship of Mr. Bray.

A successful Concert, in connection with the Fakenham Choral Society, was given in the Assembly Room on the

18th ult. The following performers assisted in carrying out the programme most satisfactorily: Mrs. Barber, Mrs. Bagnall, Mrs. Rowell, Mr. S. Hemmings (Norwich Cathedral), and Mr. G. J. Spinks, vocalists; Miss H. R. Pope and Mr. S. T. Hayward, violin; Miss G. Dixon, harp. - Mr. H. Hutchinson conducted, and Miss K. Andrews was the accompanist.

The Ipswich Philharmonic Society made its annual public appearance on April 30, conducted, as usual, by Mr. Charles Cooke. The band, numbering about forty performers, gave a very good rendering of the *Largo* and *Finale* from Haydn's Symphony (No. 13), the Overtures to "Rosamunde" and "Cenerentola," as well as a selection from "Traviata." It is to be hoped that next season a complete Symphony will be undertaken. Miss Kathleen Walton, Mr. A. J. Leighton, Master Harry Bridge, and Mr. Elliot Hooper were the vocalists engaged, and Mr. A. J. Raven played Weber's Concertino for clarinet (Op. 26) in capital style.

The Ipswich Ladies' Orchestral Society, at its eighth annual appearance, adopted the unusual plan of giving a "Morning" Concert. The event took place on the 14th ult., but, judging from the appearance of the room, the change of time will not warrant a repetition. The fair performers, numbering about forty, were chiefly amateurs of the town and neighbourhood, and, under the conductorship of Mr. Lindley Nunn, played with precision and effect.

The Beccles Choral Society showed signs of ambition in choosing Parry's difficult "L'Allegro ed il Penseroso" for its last Concert, given in the Town Hall on the 13th ult.; but, under the training of Mr. W. W. Harvey, the chorus made a very satisfactory appearance. The band, composed mainly of residents, was led by Mr. W. A. Tuddenham, who in the second half was heard in a violin solo. Madame George and Mr. Bantock Pierpoint were the soprano and baritone soloists.

The second Concert of the season, in connection with the Bungay Choral Society, was successfully given on the 15th ult. Mendelssohn's "Hymn of Praise" was the work undertaken. Miss Evelyn Ogle and Mr. S. Hemmings were the soloists, the band being led by Mr. F. W. B. Noverre. The second half of the programme consisted of the usual miscellaneous selection.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE annual business meeting of the Philharmonic Society—which has come to be regarded as a merely formal event—took place on the 10th ult., under the presidency of Mr. W. H. Wilson, who is the chairman of the expiring season. It was resolved to continue the usual course of giving twelve Concerts in the next series, and votes of thanks to Sir Charles Hallé, Mr. H. A. Branscombe (chorusmaster), and the choristers for their past services were recorded after the accustomed manner. The accounts presented no novelty, and the proceedings were, in fact, little more than of a perfunctory order.

At the annual proclamation of awards connected with the Liverpool Music School, on the 18th ult., in St. George's Hall, the Lord Mayor, Mr. H. E. Rensburg, and others spoke hopefully of the future of an establishment which has evidently won the confidence of the city corporation as well as of the public, and the basis of the operations of which needs enlarging. Dr. Hiles delivered an address admirable alike in matter and manner, and there was a large muster of the professors and students. A brief but very excellent Concert brought the proceedings to a close, the programme being provided by the scholarship holders and the orchestral and choral classes.

Two other gatherings of no little importance, and which were intimately associated with music itself as well as its surroundings, are worthy of being chronicled among the events of the past month; one of these being a delightful Recital, given by the well-known Schiever Quartet, for the delectation of their brethren and the friends of the Musical Club. This took place on the 4th ult., and a week later there was a large muster of members of the North-Western Section of the Incorporated Society

of Musicians to hear Mr. E. Chadfield deal with "The Future of the Musical Profession." The one meeting was presided over by Mr. Martin Schneider and the other by Mr. W. D. Hall.

Among the Concerts of the month—for that matter, of the whole season—which claims special attention was that given, on the 8th ult., by the recently formed "Goossens" Choir, for by such a title—named after their founder—have the members elected to be known. Composed entirely of tenors and basses, and numbering about fifty voices, this organisation is one of which more will assuredly be heard, and the like of which has in many respects not previously appeared in the North of England. The chief efforts of the vocalists were a couple of lengthy descriptive choruses from the pen of Limnander, a Belgian writer, one of whose works, by the way, has been selected as a test piece for the coming Eisteddfod at Llandudno. The best of the compositions now under notice was entitled "At the tomb of the Janissaries"; but the other, "The Smugglers," appealed more to popular tastes. Both are, however, very clever, and full of picturesque writing, and to the latter the most ample justice was done. The music had been committed to memory, and an amount of light and shade was imparted to the whole which proved something of a revelation to those only accustomed to local choral efforts. Mr. Goossens conducted, and he and his choir received most cordial recognition. The organisation is founded upon co-operative principles, and has for its model a plan which works well in Belgium. It is expected that the fall of the present year will find plenty of work for this newest departure in the Northern provinces at least.

Mr. Charles Santley conducted his Mass at the Benedictine Church of St. Anne, at the celebration of the fiftieth anniversary of the opening of this fine building, on the 12th ult. The fourth local annual Festival of the Presbyterian Congregational Union took place on April 29, and the Welsh Baptists of the district held their twelfth yearly Psalmody Festival the same evening. The West Kirby Choral Society, under Mr. Kerfoot Jones, has given evidence of renewed vitality in a miscellaneous Concert. Mr. J. W. Collinson, one of the most able of local orchestral directors, has been appointed to the charge of the Victoria Pier, Blackpool. Messrs. Bartle and Riviere again have rival bands at the Pier and Pavilion respectively at Llandudno.

A new scheme of "Winter Evening Entertainments" is being organised at the Philharmonic Hall. Ten performances will take place between October 2 and February 26, at prices varying from 15s. to 25s. for the whole series. The season will start with an entertainment by Mr. George Grossmith, followed by a Chamber Concert, with Misses Macintyre, Clara Butt, Wietrowitz, and Mr. Borwick; a variety entertainment; a dramatic Recital by Mr. Charles Fry and Miss Olive Kennett, with Mrs. Trust, the Misses Salter, and M. Lemmoné; a Lecture on "The Himalayas," by Mr. Conway; a Ballad Concert, with the Meister Glee Singers; Lectures on "The Planets," by Sir Robert Ball, and on "Spiders that Work," by Dr. Dallinger; a Vocal and Pianoforte Recital, by Mr. Lloyd and Miss Eibenschütz; and a performance by the Liverpool Orchestral Society.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE recently formed Kaliphonic Band made its first public appearance at Hanley on the 2nd ult. In addition to instrumental pieces, Miss Rosa Goldberg, Miss Ethel Whittaker, Mr. Guest, and Mr. Bradbury contributed solos.

The performance of "Iolanthe" by the members of the North Staffordshire Amateur Operatic Society was a distinct success, and the Victoria Hall was crowded on the 9th, 10th, and 11th ult. Mr. B. B. Barlow (*Chancellor*), Miss Ethel Whittaker (*Queen*), and Miss Lonsdale (*Iolanthe*) were prominent among the principals. The chorus was a very strong one and gave evidence of careful training.

Newcastle (St. George's) Choral Society performed "The Bride of Dunkerron" at the Municipal Hall, on the 9th ult. The chorus (numbering eighty voices), under the direction

of Mr. T. Mason, sang with dramatic expression and vigour, and the soloists, Madame Smart, Mr. Ben Roberts, and Mr. Halward, assisted in the first and second parts of the programme. Mr. Joseph Cantor accompanied.

Mr. C. W. Perkins (Birmingham Town Hall) re-opened the organ of Wesley Chapel, Burslem, on the 16th ult. Messrs. Steele and Keay, of Burslem, had charge of the organ for repairs and alterations. Mr. Perkins presented a well-selected programme of organ music.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

A VERY interesting Concert was given on April 23 at Bishop Auckland, by the Auckland Musical Society, which is conducted by Mr. Nicholas Kilburn. The programme included several very interesting features, among them Dr. Villiers Stanford's dramatic setting of Tennyson's "The Revenge," to the performance of which additional interest was given by the reading of the poem by the Rev. E. Price, Vicar of Auckland. The work received an excellent interpretation by the choir and was greatly enjoyed. Another interesting feature was the performance of the greater portion of Handel's Fifth Chandos Anthem, a work which has probably never been heard in this locality before, and which is said to have been very rarely heard anywhere since the days of the composer of "The Messiah." Finally, the Concert included the performance of a new work by Mr. Kilburn, entitled "Babylon," for voices and orchestra, the words of which are taken from the Psalms. This work was listened to with the greatest attention, and will undoubtedly enhance its composer's reputation as a creative musician. The principal artists engaged were Miss Evangeline Florence, Mr. D. Ffrangcon-Davies, Miss Bertha Brouil (solo violin), and Mr. John Walton (solo violoncello). Mr. Kilburn conducted, and is to be congratulated upon the success of the Concert.

The recently formed Jesmond Choral Society gave a performance recently of Mr. F. H. Cowen's cantata "St. John's Eve," in the Parochial Hall, Jesmond, Newcastle-on-Tyne, under the direction of Mr. Claude H. Hill, Organist of Jesmond Parish Church.

On Tuesday, the 21st ult., the members of the College Choral Society gave their third annual Concert in the College of Science, Newcastle-on-Tyne. The programme included Mr. F. H. Cowen's cantata "The Rose Maiden" and Mendelssohn's Ninety-fifth Psalm, both of which were very creditably performed, under the direction of Mr. C. Sanford Terry. The soloists were Miss H. M. Stevenson, Miss M. Selke, Madame Marie Bellas, Mr. Frederic Spencer, and Mr. Terry. Mr. J. M. Preston presided at the pianoforte and Mr. W. G. Whittaker at the organ. An interesting feature of the Concert was the performance, for the first time, of a new student's song, "Salve Boreale Lumen," written by Professor J. W. Duff and composed by Mr. C. S. Terry, which was received with much enthusiasm. Exceptional interest was given to the occasion by the presence of Sir John Stainer.

The members of the South Shields Choral Society have presented their Conductor, Mr. W. Fairs, with a full score of Dvorák's "Spectre's Bride" as a memento of the recent successful performance of that work by the Society.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Albert Hall was crowded on the 6th ult., when the Sheffield Musical Union performed "Elijah," under Dr. Coward. The rapid progress of this excellent musical organisation is one of the most encouraging facts in the musical history of the city. The Society, though only a young one, already possesses an enviable record, and has been the means of introducing to Sheffield several modern works of the first rank. The Committee has displayed commendable enterprise in its choice of works and management of the Society, and it is to be hoped that this wise policy will be adhered to in the future. Little

comment need be made on the performance of "Elijah." The singing of the chorus is always the feature of the Union's concerts, and in such congenial music as that of Mendelssohn's masterpiece it was to be expected that the chorists would excel. The great choruses were impressively sung and in all cases elicited loud applause. Due attention was paid to shading, while the attack and quality of tone were faultless. The principals were Miss A. Norledge, Miss Lilian Hovey, Mr. H. Stubbs, and Mr. R. E. Miles. Miss Norledge, who is rapidly qualifying as an oratorio vocalist of sterling merit, sang the soprano music admirably; Miss Hovey and Mr. Stubbs both achieved surprising successes, and Mr. Miles rendered the music of the *Prophet* with all the fervour, passionate declamation, and devotional feeling which it calls for. Mr. Jessop was organist and Mr. Cox led the orchestra.

Dr. Hubert Parry visited Sheffield, on the 14th ult., on the invitation of the Amateur Instrumental Society. Dr. Parry had on one or two previous occasions honoured Sheffield and this Society by coming down to personally conduct several of his works, and by his compositions and personality he has won a host of friends and admirers. The Montgomery Hall was therefore filled to its utmost capacity on the 14th ult., when the programme included Dr. Parry's "English" Symphony and "Hypatian" Suite. In the former work the powers of the amateurs were fully tested, but they had been rehearsed with care, and as they include in their ranks most of the leading amateurs of the city and district, they played the Symphony admirably, and entirely to the satisfaction of Dr. Parry, who, much to their delight, gracefully told them so. Of the movements, the melodious *Andante* and the original *Finale* with its clever variations were the most applauded, although the Symphony was from first to last keenly enjoyed. Of the Suite, it suffices to say that the music and its rendering aroused the utmost enthusiasm, and, at the close of the "Orestes" March, Dr. Parry was loudly cheered and recalled by the delighted audience. The programme also included Bennett's overture "Wood Nymphs" and a selection from Balfe's "Satanella," both of which were conducted by Dr. Coward. During the evening a presentation was made to Dr. Parry by Alderman Wm. Smith, President of the Society, on behalf of the members of the band. The present consisted of a silver pocket-flask with cup enclosed in a morocco silk-lined case and handsomely engraved. The inscription bore the first four bars of the "Hypatia" Suite. The article was mainly the work of a member of the band. Dr. Parry, in a graceful little speech, thanked the members for their present. He said he shared the democratic spirit which characterised musical circles, and felt that the members of this society were his "brothers in art." He should value the present for its associations and as a pledge that the friendship between them would be maintained in the future.

The Wath Choral Society performed Handel's "Alceste," on the 13th ult., under the direction of Mr. G. M. Coates, Organist of the Parish Church. The second part of the programme consisted of glees, solos, and songs.

On the 24th ult. the Amateur Musical Society gave its sixty-third Concert in the Albert Hall, Sheffield. The programme consisted of Mendelssohn's 95th Psalm, Dr. Hubert Parry's "Allegro" (the first time in Sheffield), and a miscellaneous selection. The principals in the Psalm were Mrs. Morris, Miss Davy, and Mr. Arthur Dawes, and in Dr. Parry's work, Mrs. Ward and Mr. J. B. Eaton, Mr. Schollhammer (who for many years has directed these Concerts) conducted.

MUSIC IN THE SOUTHERN COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

THE Sarum Choral Society's forty-seventh season opened on the evening of Thursday, the 2nd ult., with a performance of "Elijah." Mr. T. E. Aylward, of Cardiff, had been secured as Conductor, and a really fine band, led by Mr. F. Bartlett, had been engaged. The members of the Society mustered in full force, and gave a good rendering of the choral numbers of Mendelssohn's Oratorio, the singing of "Behold, God the Lord passed by," being especially admirable. The solo vocalists were Miss Elsie

Mackenzie, Miss Edith Hands, Mr. H. Lewis Thomas, and Mr. Arthur Barlow. Altogether this may fairly be described as the best Concert given by the Sarum Choral Society for many years past. The usual performance of a selection from "Elijah" was given in the Cathedral on Ascension Day, Mr. C. F. South presiding at the organ. The Concert to be given this month in the County Hall, by the Test Valley Musical Society, is being looked forward to with unusual interest. Dr. Hubert Parry's "Job" will constitute the programme, and the Rev. E. H. Moberly will occupy his usual post of Conductor.

A large audience was present at the performance of "Elijah" by the Trowbridge Musical Union, given in the Town Hall on April 30, under the conductorship of Mr. H. Millington. The soloists were Miss Ethel Winn, Madame Florence Winn, Mr. A. Lawrence Fryer, and Mr. C. E. Poole. The singing of the choir was good throughout, and a thoroughly capable orchestra was led by Mr. Duys and Mr. W. Millington.

The fourth Concert of the Horningsham Choral Society, of which Mr. Wilburn is the Conductor, was given in the Marquis of Bath's Schoolroom on the 2nd ult. The programme consisted of Sir Joseph Barnby's Idyll, "Rebekah," and an interesting miscellaneous selection. The Society was assisted by Miss F. Monk, the Rev. H. A. Hickin, and the Rev. D. J. Thomas as solo vocalists, and the accompaniments were effectively played upon the pianoforte and harmonium by Mr. Brooks and the Rev. J. Firth respectively.

Dr. Hubert Parry's "Judith" was performed by the Newbury Choral Society, on the 7th ult., in the Corn Exchange. Much time and pains had been expended in the preparation of the work, under the direction of Mr. J. S. Liddle, and no previous effort of the Society had met with such signal success as attended this occasion. Dr. Parry himself conducted. Although the work makes considerable demands upon the ability and intelligence of all who take part in it, its performance was in every way worthy of the occasion. The choruses were sung with great spirit, the attack being uniformly good, and due regard was paid to light and shade. The band played splendidly, accompanying the solo voices with unusual delicacy and refinement. The tone of the wind instruments was remarkably fine. Miss Agnes Nicholls sang the parts allotted to *Judith* with clearness, intelligence, and beauty of tone; and the other lady soloists, Miss A. Wintle and Miss Lunn, were heard to great advantage throughout the work. Mr. Edward Branscombe won well-deserved applause for his rendering of the tenor music, and Mr. G. Gardner Leader, who possesses a good bass voice and an excellent delivery, was equally successful. The Oratorio met with a hearty reception, and the termination of the performance was followed by loud and continued applause.

Mr. J. S. Liddle recommended his Chamber Concerts, which have now reached their tenth season, on April 30. The programme included Mendelssohn's Octet in E flat for strings (Op. 20), two short pieces for violoncello solo by Hollman and Davidoff, and Gade's Octet in F (Op. 17). The executants were Miss D. Blunt, Miss Hare, Miss Arkwright, Miss Chattock, Mr. Liddle, Mr. H. Flint, and Mr. Clement Hann. Violin solos were played by Mr. Liddle, and Miss Helen Chattock contributed songs by Goring Thomas and Maude Valérie White. Other Concerts were given on the 16th, 23rd, and 30th ult., and the series will be continued this month.

The concluding Concert of the season in connection with the Romsey Musical Society took place at the Town Hall, on the 2nd ult., when Sterndale Bennett's cantata "The May Queen" was performed. The Society, under the conductorship of Mr. Moss, has made rapid strides since its previous appearance, and gave a creditable rendering of the graceful choral music. The principal vocalists were Madame Eva Scorey, Mr. Masters, and Mr. F. C. Tyack, and a small but effective orchestra was led by Mr. E. J. Tuck. A miscellaneous selection followed the cantata.

The organ at St. Mary's Church, Southampton, has been reconstructed and enlarged, and to celebrate the re-opening of the now fine instrument, a series of Recitals has been arranged. Mr. H. L. Balfour, Mr. Fountain

Meen, Dr. S. Corbett, and Mr. A. N. Price are amongst the organists taking part in the series. Madame Lily Lowe gave an Invitation Concert at the Philharmonic Hall, on the 15th ult., when a cantata, "Merry May," was performed by a choir of eighty children. The singing and the general "get-up" of the juvenile choristers were excellent, and reflected great credit upon Madame Lowe, who conducted.

On April 30 Mr. Howard May's Orpheus and Madrigal Society, numbering some seventy members, gave two highly successful Concerts at the Pavilion, Bournemouth. With the exception of some excellent violoncello solos by Miss Maud Fletcher, the programme at each Concert consisted entirely of glees, all of which were sung with much taste and effect. The Symphony Concerts, which Mr. Dan Godfrey, jun., has given with so much success at the Winter Gardens during the winter, have come to an end, and the full military band, which takes the place of the orchestral band in the summer months, made its first appearance on the 13th ult. Among its members are several well-known players. Mr. Slivinski gave a Pianoforte Recital at the Shaftesbury Hall on the afternoon of the 4th ult. Mr. Slivinski's playing was characterised by its usual brilliancy and infinite variety, and his reception was very cordial and enthusiastic. The St. Michael's Institute Choral Society made its second appearance this season, on the 6th ult., at the Shaftesbury Hall, when Cowen's old English Idyll, "St. John's Eve," formed the chief part of the programme. The tunefulness of the music of this charmingly melodious work had made its usual impression upon the members of the Society, who entered into their work with evident appreciation and pleasure, singing the delightful choruses with all the necessary life and spirit. Madame Grant as Nancy and Miss Winnie Cook as Margaret sang with intelligence and power, Mr. Harry Partridge won deserved applause for his pleasing portrayal of the *Young Squire*, and Mr. R. A. Grant was successful in the part of *Robert*. The band, led by Signor Bertoncini, was excellent, and the whole Concert reflected the greatest possible credit upon Mr. A. W. Russe, the genial Conductor of the Society.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE only musical event of real importance during the past month in Yorkshire has been a brief but interesting Festival at Bridlington, on the 16th ult. Bridlington, out of the summer season, is not a town characterised by any abnormal activity in matters artistic. But it happens that in the neighbourhood there dwells an amateur musician, Mr. A. W. M. Bosville, who possesses both energy and ability enough to plan and carry through a Festival that would, under ordinary circumstances, be impracticable. Though it may prejudice the event in the eyes of the business-like Briton, it must be acknowledged that the Bridlington Festival is *not* on a sound "self-supporting basis," nor could it pay its way without liberal subsidies generously provided by Mr. Bosville. Of the two Concerts comprised in the Festival, one was miscellaneous, while the other consisted of Mendelssohn's "Elijah," the safest of all oratorios as a means of attracting an audience. Professor Stanford's "Revenge" was the chief thing in the afternoon programme, which also included a novelty, in the shape of two movements from a Suite—incomplete as yet, we believe—by Mr. Camidge, the organist of Beverley Minster. The composer's sense of melody and rhythm is shown to advantage in the first movement, an agreeable and vigorous *Allegro moderato*. The second is styled a *Tempo di Minuetto*, which suggests rather more rhythmical movement than it, in fact, possesses, though this may be in part due to the exceedingly slow time in which it was taken by the composer, who conducted. It is to be hoped Mr. Camidge will be encouraged by the success of his work to complete it. In "The Revenge," and afterwards in "Elijah," the chorus of the Bridlington Musical Society, numbering 150 voices, and drawn entirely from the immediate neighbourhood, sang with much vigour and good will. Considering that this is but the second season of their operations, further improvement in such matters as confidence of attack, attention to the beat, and variety of power may be fairly expected. A fairly efficient band, with a

sprinkling of competent amateurs in the strings and percussion, was heard to the best advantage in the "Meister-singer" Overture and the movement "Ase's Death," from the first "Peer Gynt" Suite. A coarseness in the woodwind was its worst fault. The principal vocalists were Miss Agnes Nicholls, Miss Eva Bedford, Mrs. Bosville, Miss Kirkby Lunn, and Messrs. Winsloe Hall and Harford, most of whom have recently emerged from the state of pupillage at the Royal College. The excellent singing of Miss Lunn, and the perfect intonation of Miss Nicholls, deserve especial mention. Mr. Bosville conducted with much ability, and the people of Bridlington are greatly indebted to him for his disinterested efforts in the cause of Art.

The Yorkshire Section of the Incorporated Society of Musicians has been conferring at Leeds, on the 4th ult. Under the presidency of Dr. Crow, the Ripon organist, papers were read by Dr. C. W. Pearce, on "Privileges and Responsibilities of Membership in the Incorporated Society of Musicians," and by Mr. Edward Chadfield, the general secretary of the Society, on "The Future of the Profession." Though nothing particularly novel was advanced by the speakers, they held up a standard which it would be well for the profession in these parts to follow. On the 7th ult. the Leeds Symphony Society gave a Concert, with a programme of unusually ambitious nature for an orchestra consisting almost entirely of amateurs. Saint-Saëns's "Danse Macabre," Sir A. C. Mackenzie's First Scottish Rhapsody—one of his most satisfactory works, by the way—and Wieniawski's Second Violin Concerto, in which a young player, Mr. G. E. Cathie, was the soloist, were all compositions new to Leeds; and with Haydn's E flat Symphony and Beethoven's "Egmont" Overture made up a most interesting programme, and were very creditably played. Miss Mary Poole was the vocalist and Mr. A. J. Gutfeld the Conductor.

At York an amateur Concert took place on April 30, deserving mention on account of the quaint idea underlying it. The platform, transformed into an eighteenth century drawing-room, was supposed to be in the home of a certain Mistress Gage, who was represented as entertaining her friends at a party given in the year 1792. Dressed in the fashionable attire of the time, her guests gave, in turn, songs, catches, recitations, and instrumental pieces, chosen, we may assume, with reference to the period. The Bedale Society availed itself of the opportunity afforded by its "Elijah" Concert, on the 2nd ult., to give its honorary Conductor, the Hon. Lucien Orde-Powlett, a gold chronometer as an acknowledgment for many years' service in that capacity. The principal vocalists were Madame Squire, Mrs. Rouse, Mrs. Burrell, Mr. Braxton Smith, and Mr. J. Sandbrook. Cowen's "St. John's Eve" and a miscellaneous second part formed the programme of a Concert given by the Knaresborough Philharmonic Society, on the 1st ult. Miss Annie Jackson, Miss M. Kay, Mr. C. H. Riley, and Mr. J. Browning were the soloists, and Mr. C. L. Naylor conducted. The Hull Orchestral Society gave a Concert, on the 9th ult., at which Mendelssohn's "Italian" Symphony, and Overtures by Beethoven ("Egmont"), Reissiger, and Kreutzer were played, under Mr. G. H. Smith's honorary conductorship. Miss Florence Monk and Miss Jennie Langford were the vocalists. An Organ Recital, at St. Mary's Roman Catholic Church, Bradford, given by Mr. J. H. England, on the 13th ult., may be briefly mentioned, as it served to inaugurate the renovated organ, a large instrument built by Anneessens in 1888. Among the alterations recently effected, a tubular pneumatic action has been substituted for the original electric action.

The North-East Cathedrals Choir Festival will be held at Ripon Cathedral on July 22, when it is hoped that the Archbishop of York will be present. Gaul's cantata "The Ten Virgins" will be given. In view of the works that have been given at previous Festivals, the choice is rather singular.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE concluding season of grand opera at the Metropolitan was marked by no special feature, except the

production of Mozart's "Figaro," which for some unaccountable reason was reserved until the eleventh hour. As we write, a company, of which Madame Taverly and Mr. Theo. Dorré are the particular stars, has undertaken a season at the Grand Opera House—a theatre which has long been considered obsolete and out of the way for this order of entertainments. The success of Mr. Dammrosch's season of Wagnerian work has been such that Messrs. Abbey and Grau announce a separate subscription of ten performances in German for next winter. These will begin in the third week of the season. It is also likely that some German operas will be introduced into the regular list and into the number of Saturday night "Populars" as well. For these works Mr. Seidl's services as Conductor have been retained, but beyond this no engagements are yet announced.

The production of Dr. Dvorák's new national cantata, "The American Flag," by the New York Musical Society, was extremely creditable to all concerned in its performance. It was the first appearance of the Society, and its Conductor, Mr. Frank G. Dossert, though a church organist and choirmaster of long experience, was somewhat ill at ease at first in conducting; but the chorus work stamped the new association as deserving of its share of public favour. The choice, by Dr. Dvorák, of Drake's poem for musical treatment was not altogether a fortunate one, and the composer seems to have worked heavily under the load of stilted imagery and high-flown rhetoric with which it abounds from beginning to end. Dr. Dvorák has said and done so much toward encouraging American composers to at least make an honest and earnest effort towards using what little available material there is which can fairly be called national, that it is to be regretted that his own "national cantata" seems unlikely to occupy the position for which he intended it.

On the 8th ult. the Church Choral Society and the Oratorio Club, of Brooklyn, gave a combination Concert in that city, presenting Dvorák's Mass in D and Gade's "Crusaders."

On the 9th ult. Mr. Charles Whitney Coombs, Organist of the Church of the Holy Communion, New York, gave an initial performance of a sacred cantata from his own pen. Though scored for orchestra, the composer was forced to content himself with pianoforte and organ accompaniment; but in spite of these limitations and of a not very efficient staff of soloists, he succeeded in obtaining quite an effective rendering of quite an effective work. His composition is of decidedly sentimental order, and its topic, "The Vision of St. John," gives ample opportunities for descriptive writing, of which he has availed himself cleverly. In the hands of a good chorus, and with better soloists and an efficient orchestra, this composition will prove a creditable addition to the small list of American works of its kind.

The Boston Symphony Society, under Mr. Max. Pauer, has just closed its regular season, which has, in many respects, proved a memorable one. Fifty-three composers have been represented on its programmes during the past winter. Of these five have been Americans—Professor John H. Paine, Mr. G. W. Chadwick, Mr. Arthur Foote, Mr. H. W. Parker, and Mr. Henry H. Huss—the first four being Bostonians and the last a New Yorker. The band has improved notably in training and finish, and has made a brilliant record.

Musical matters in Chicago are quiet at present. Mr. Theodore Thomas and his orchestra have "taken the road." Their last act before departing was to assist in the inauguration of the new Steinway Hall. This building will, it is believed, fill a want which has been felt in Chicago for some time. The seating capacity of the new audience-room will be about 900, and the floors remaining above it have been fitted up with especial reference for use as studios for teachers. A number of the best instructors have already secured quarters there. On the seventh floor there is a recital hall, seating 300. The large room contains a concert-organ, which has been inaugurated by recitals given by Messrs. Clarence Eddy and William Middlerschulte.

On the 26th inst. a party of American organists will sail for England on the steamer *Berlin* for a tour among the Cathedrals. A few of the Continental Cathedrals will also be visited, and the party will return some time in August.

Mr. R. Huntington Woodman, who is organist of the First Presbyterian Church of Brooklyn, and is music editor of the *New York Evangelist*, will have charge of the voyagers, and it is said that arrangements have been made in advance by which special advantages will be accorded them in studying the music and the organs in the Cathedrals of England, France, and Belgium. Quite a goodly number of church musicians are taking advantage of this opportunity to make an economical trip abroad, and it is likely that the party will be a large one.

The "Swan and the Skylark" was given, for the first time in this country, on April 29, with full orchestra and chorus of 150 voices, by the Mendelssohn Union, Orange, New Jersey. This is a private organisation, and they performed the work admirably. The soloists were Miss C. Maconda, Mrs. Katherine Bloodgood, Mr. W. Dennison, Dr. Carl Dufft, and the Conductor, Mr. Arthur Mees.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

At the Opéra, on the 13th ult., Wagner's "Tannhäuser," translated into French by M. Charles Nutter, was given here for the first time for over thirty years. This was the fourth performance, the first three having taken place on March 13, 18, and 24, 1861. The result of these three performances is well known in musical history. An ignorant and uproarious "Cabale" made the performances a scandal and caused the failure of the opera. Matters have altered very much since then, and the whirligig of time has brought Wagner his revenge by the brilliant successes of his works, and this revival of "Tannhäuser" was the occasion of a fresh triumph. The public were able to distinguish between the system of the Old School and that which belongs essentially to the genius of Wagner, so that in spite of a certain amount of disdain affected by pure Wagnerians, the work produced a deep impression. M. Van Dyck was an admirable *Tannhäuser*—in fact, he is the only one in the cast who possesses the traditions of Wagnerian art; and the other artists, in spite of their undoubted ability, seemed to sing in too stilted a manner. The importance of this reproduction induces us to give the names of all the artists:—M. Van Dyck (*Tannhäuser*), Madame Caron (*Elizabeth*), Mdlle. Bréval (*Venus*), Mdlle. Agussal (*The Shepherd Boy*), M. Renaud (*Wolfram*), and M. Delmas (*The Landgrave*). It is safe to predict a long run for the work.

Orchestral Concerts ceased at Easter, except that M. Colonne gave two more Concerts for the rendering of important portions of Wagner's "Rheingold."

At the Concert which took place on April 21, the music of the third scene from "William Ratcliff," by M. X. Leroux, was performed for the first time. This is unquestionably an interesting work, but the perpetual loudness of the music makes it rather monotonous. The piece is modern in style, and MM. Fournets and Gibert sang their respective parts with much expression.

M. Lamoureux, at a meeting of the members of his orchestra, announced that a new concert hall was in course of construction. Everyone is aware that the Concerts given by this well-known orchestra at present take place in a circus. The eminent Conductor is at this moment organising classes for singing (the entrance being gratis), and from these classes he proposes to form a select choir for future choral performances.

At M. Guilman's second Organ Recital, with orchestra, given at the Trocadéro, on April 18, this distinguished organist was heard in his Fifth Sonata (played for the first time). The work is both serious and interesting in style, and is in five different movements. The "Venite ad me," for tenor solo (an extract from the sacred Symphonies), by H. Schütz (1585-1672), was much appreciated.

M. Paderewski has given three Concerts with customary success. The pieces performed belong to the *répertoire* most affected by the great pianists of the day. Specially noticeable at the Concert that took place on the 2nd ult. was the very fine rendering of the Variations on a theme of Paganini by Brahms.

At the Théâtre d'Application, on April 27, was performed, for the first time, the "Chansons parlées et dansées dites,"

the poem written by Mdlle. Marie Kryszinska, the musical accompaniment being composed by M. Paul Bergon. Madame Segond-Weber and M. Hirsch recited, while the author accompanied at the pianoforte. The success of the experiment was sufficiently marked, and as a result three more performances will be given.

We must not omit to mention the Concerts given by Mdlle. Kleeberg, nor that held at the Institut Rudy, on April 27, by the Société de Musique d'Ensemble, under the direction of M. René Lenormand. This is the sixty-ninth Concert which the Society has given, and the programme contained many features of interest; two pieces by the director, "Pour ce qui in furent pas aimés," sung by Madame Collier, and an unpublished duet, sung for the first time by Mdlle. Remy and M. Dejaridin, being encored.

M. Widor went to Rouen, on April 28, for the purpose of performing his new Symphony for the organ, entitled "Symphonie Gothique," at the Church of St. Ouen. This work has been very highly praised.

The ceremony of the inauguration of the monument erected to Félicien David, at the centenary of Saint-Germain, was announced to take place on the 22nd ult., in the presence of the most distinguished musicians of the capital. M. Reyers was to deliver a discourse in memory of the departed artist.

The first performance of the new opera "Guernica," of MM. Gaillard and Ghensi, the music by M. Paul Vidal, was announced to take place on the 27th ult.

The directors of the Opéra propose giving a series of Concerts during next winter, in which a number of works by young French composers are to obtain a first hearing. The Concerts are to be under the direction of MM. Paul Vidal and Georges Marty.

We have been favoured with the following particulars of the prospective musical proceedings in connection with the annual meeting of the German Society of Musicians (Allgemeine Deutsche Musik-Verein), to be held this month at Brunswick—viz., On the first day (12th inst.), a performance of Bach's cantata "Ein feste Burg" and of Berlioz's "Requiem"; on the second day (13th inst.), Concert of Chamber Music; third day (14th inst.), Grand Concert at the Court Theatre, orchestra and soli, under Herr Mottl's direction; fourth day (15th inst.), second Concert of Chamber Music; fifth day (16th inst.), grand Concert in the Egidienhalle, orchestra, chorus and soli, under direction of Herren Nicodé and Riedel—all the performances taking place in the evening. The following are the works which will obtain a hearing in the course of the four last-named Concerts: "Der Mensch und das Lieben," for chorus and orchestra (E. d'Albert); "Nuits d'été" (Berlioz); Quintet and Trio (Brahms); Tragic Symphony (Felix Dräseke); Quartet (Dvorák); "Faust" Symphony and Pianoforte Concerto in A major (Liszt); Overture and *Intermezzo* from "Donna Diana" (Reznicek); "Kaisermarsch" and Bachanal and *Venus-Tannhäuser* Scene from the Paris revision of the score (Wagner). Amongst the executants may be mentioned: Frau Mottl-Standhartner; Herren d'Albert, Paul Kalisch, Professor Heerman, Hugo Becker, and others. The orchestra will consist of the members of the Ducal Orchestra, reinforced by artists from the Royal Orchestra of Hanover; the chorus will be the united Chorgesang-Verein, Schroder's *a capella* choir, and members of various male choirs. A performance of Hans Sommer's opera "Loreley" will be given on the evening preceding the actual meeting—viz., on Tuesday, 11th inst., to which members, having made application to the Intendant of the Hof-Theater not later than the 8th inst., will obtain free admission.

Mr. J. A. FULLER MAITLAND delivered four of a course of Lectures on "The History of English Music," at King's College (Ladies' Department), Kensington Square, on the Wednesday mornings of last month. In the first, a summary was given of the beginnings of artistic music in England, of the various treatises that appeared, and some account of the work of Dunstable, Hothby, and

others. The examples were vocal, and consisted of the rota, "Sumer is i cumen in," a newly deciphered three-part motet by Dunstable, "Quam pulchra es," and the famous "Agin-court Song." At the second Lecture, "Byrd and the Madrigalists," the development of the English madrigal from the Italian examples transmitted to Nicholas Yonge was traced, and examples from Byrd to Gibbons were given by a party of singers, among whom were the Misses Layton, Miss Florence Christie, Messrs. Walter Ford and Douglas Powell. The instrumental music of the Elizabethan era was the subject of the third Lecture, "Dowland and the Lutenists," examples being played on the lute and virginals by Mr. Dolmetsch and the lecturer respectively. At the fourth, "Lawes and the Monodists," the gradual influence of the Italian musical revolution of 1600 was described, and, among other examples, two songs from Lawes's "Comus" music were sung by Mrs. Hutchinson. The latter half of the course will be given on Tuesdays, the 11th, 18th, and 25th inst. and July 2, at 12 o'clock, and the titles of the Lectures are: "Purcell and the dramatists," "Arne and the eighteenth century composers," "Bennett and the nineteenth century composers," and "The living composers."

At the May Examination for Degrees in Music at the University of Oxford the following satisfied the Examiners:—First Examination for the degree of Bachelor in Music: Henry L. Adams (Non-Collegiate and Hull); William Boggiss (New College and Reading); John A. Clegg (Queen's College and Rochdale); Thomas Jenkins (Queen's College and Crickhowell); Henry H. Pinches (Non-Collegiate and South Belgrave); William B. Ross (Queen's College and Montrose, N.B.); Donald F. Tovey (Balliol College). In the Second Examination for the Degree of Bachelor in Music: William B. Brierley (Queen's College and Eccleston, Chester); Henry B. Collins (New College and King's Lynn); Albert H. Edwards (Queen's College and Brecon); Alfred E. Gregory (Queen's College and Lanark, N.B.); Walter Harrison (New College and Jersey); Ernest W. Holmyard (New College and New Shoreham); Arthur T. Robinson (Queen's College and Buxton); Augustus E. Tozer (New College and West Brighton); James C. Wainwright (Queen's College and St. Neots). The Examiners were Sir John Stainer (Professor of Music), Dr. C. Hubert H. Parry (Choragus), and Dr. Haydn Keeton.

THE Sunday evening Orchestral Concerts at Queen's Hall, which, under Mr. Randegger, have been given with such admirably artistic results during April and May, will be discontinued during the summer. The first series ended on the 26th ult., when Beethoven's Pastoral Symphony was in the programme, and Miss de Sales sang sacred songs by Handel and Costa. In all eight Concerts have been given: Symphonies by Schubert, Beethoven, Mendelssohn, Mozart, and Haydn, and several of the greatest Overtures by these and other composers have been heard during the season. The audiences have been large, most attentive, and very enthusiastic. As the orchestra consisted of some fifty of our best instrumentalists, led by Mr. Carrodus, Mr. Randegger was able to secure performances of the highest excellence. That these were achieved without rehearsal is greatly to the credit both of band and Conductor. The Sunday afternoon Recitals of vocal and instrumental music will be continued as usual for the present.

THE Musical Artists' Society, at the Concert at St. Martin's Town Hall, on the 20th ult., offered a capital programme, in which the old and the new were effectively combined. An excellent beginning was made with Beethoven's String Quartet in A (No. 5, Op. 18), played by Messrs. J. Bláha, J. Beckwith, A. Wright, and B. Albert—the first-named taking the place of Mr. Karl Henkel, who was stated to be seriously ill. Among the other instrumental pieces were Miss Dora Bright's ingenious "Variations on a Theme by Sir G. A. Macfarren" for two pianofortes, performed by Misses Maude Wilson and Llewella Davies; and Miss Rosalind F. Ellicott's Sonata in D for pianoforte and violin, which, as interpreted by Messrs. Algernon Ashton and J. Bláha, so greatly pleased the audience that the composer was summoned. The

vocalists were Mrs. Wilson-Osman, Miss Edith Leslie, Messrs. Trevelyn David, Douglas Powell, Henry Lindsay, and Wingrove.

THE Chamber Music Concert, at the Drill Hall, Hampstead, on the 18th ult., had some interesting features. The programme opened with Beethoven's Quartet for pianoforte, violin, viola, and violoncello in E flat (Op. 16), played with sufficient spirit and careful regard for expression by Messrs. Walford Davies, Hubert Hunt, Charles Jacoby, and W. E. Whitehouse. Two compositions by Mr. Walford Davies were given—a thoughtful Sonata for violin and pianoforte in E minor (played by Messrs. Jacoby and Davies) and a setting for bass solo with accompaniment of strings of Browning's "Prospice." The latter, heard for the first time, is a dignified and picturesquely suggestive treatment of the poem, and the vocal part was steadily delivered by Mr. Charles Magrath, who also acquitted himself well in Dr. Hubert Parry's two English songs, "Through the ivory gate" and "Of all the torments."

THE North-West London Philharmonic Society, under Mr. Bernhard M. Carrodus, has for some time done excellent service in unobtrusive fashion. At St. Martin's Town Hall, on the 10th ult., neat performances of a couple of movements from Beethoven's Second Symphony, of the Overtures to "Prometheus" and "Euryanthe," and of a couple of melodies for strings by Grieg, demonstrated the maintenance of proficiency already approvingly recognised. Master Philip Lewis, violinist, played Sarasate's "Zigeunerweisen" with such success that he gave as an extra piece a Romance by Tours; and Mr. Ernest Carrodus, by fulness of tone and complete command of his instrument, honourably won distinction in a solo for double bass. Vocal pieces were contributed by Miss Kate Cove and Mr. Arthur Thompson.

THE South London Choral Association selected for the final Concert of its twenty-seventh season Handel's "Jephtha," which brought a large audience to the South London Institute of Music, in the Camberwell New Road, on April 26. Convincing testimony to the power and pathetic beauty of this too-rarely heard Oratorio was afforded by the attention paid to both the chorus and solo parts—the latter in the efficient hands of Misses Margaret Hoare, Clarissa Talbot, and Hannah Jones; Messrs. Harper Kearton and R. E. Miles. The band (Mr. T. E. Gatehouse, leader) and chorus totalled 200 performers, and the rendering of the numbers in which both took part was characterised by appreciation of light and shade as well as by vigour. Mr. Leonard C. Venables conducted, and Mr. W. H. Harper was at the organ.

THE arrangements for the Memorial Service in celebration of Purcell are now fairly complete. The music will comprise Purcell's Te Deum in D and a series of his finest anthems. These will include a splendid Coronation Anthem, for orchestra and chorus, "Praise the Lord, O Jerusalem." This work is now being issued by Messrs. Novello, and has never before been printed. It has a complete Overture for strings (*Adagio and Allegro*), and is altogether a very fine example of Purcell. "O sing unto the Lord," "Remember not, Lord," and other less known anthems will also be sung. Dr. Bridge proposes to have a choir of at least 250 and a large orchestra. Many Cathedrals have expressed a desire to be represented on this occasion, and the assistance of precentors, organists, and members of Cathedral choirs will be, no doubt, readily welcomed.

A CONCERT was given at the Blind School, St. John's Wood, on the 16th ult., in aid of the funds of St. Mary the Virgin, Primrose Hill, by the St. Mary's Choral Society, conducted by Mr. John C. Ward. The programme included Barnby's "Rebekah"; a recitation from "Macbeth," by Mr. John L. Child and his clever pupil, Miss Florence Weston, with the incidental music attributed respectively to Locke and Purcell, sung by members of the Society; together with a miscellaneous selection, including Sullivan's "St. Agnes' Eve" by Miss Clementine Ward, with harp and organ accompaniment; harp solo by Miss Georgina Macdonald, and æola solos by Mr. John C. Ward. The soli in "Rebekah" were ably rendered by Mrs. Hamilton Tetley, Mr. Reginald Groome, and Mr. J. A. Macfarlane.

THE Post Office Musical Society's determination to perform "The Golden Legend" was so warmly approved by the host of friends of the Association and of Sir Arthur Sullivan's exquisite composition, that Queen's Hall was not large enough to contain them all on April 24. With Mr. Edward Lloyd in his original rôle of *Prince Henry*, Madame Marian McKenzie as *Ursula*, and Mr. Andrew Black as *Lucifer* there was the assurance of unsurpassable renderings of three of the principal solo parts. Mrs. Helen Trust, who hardly seemed in possession of her accustomed means, was the *Elsie*. The band was led by Mr. Ellis Roberts, and good intentions animated the chorus. The applause after a tasteful rendering of the "Evening Hymn" was so prolonged that Mr. Sydney Beckley, the Conductor, consented to a repetition.

WE have on previous occasions spoken in terms of high praise of the Catford Choral Society's performances, and the final Concert of the season, given at St. James's Hall, Forest Hill, on April 25, served to display once more the excellent results of the careful and laborious training of the choir by the Conductor, Mr. Alfred Furse. The programme consisted of Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater." The soloists were Madame Isabel George, Miss Marie Hooton, Mr. Edward Branscombe, and Mr. Daniel Price; while Mrs. Toft sang the second soprano part in the "Hymn of Praise." Miss Ethel M. Brissenden and Mr. A. D. Arnott ably presided at the pianoforte and organ respectively; and a small orchestra, led by Mr. J. L. Kitcat, lent efficient and effective aid.

CONCERTS given for charitable purposes are exempt from the ordinary rules of criticism, but we cannot refrain from mentioning in very favourable terms the admirable performance given by Mr. Moberly's string orchestra in behalf of the Royal Hospital for Diseases of the Chest, at St. James's Hall, on the 17th ult. Two movements from a Serenade by the well-known violoncellist, Julius Klengel, two Icelandic melodies arranged by Svendsen, two German Dances by Schubert, Dvorák's *Notturmo* (Op. 40), and Grieg's Suite, "Aus Holberg's Zeit," were rendered with wonderful verve and spirit by the charming white-robed force of nearly a hundred young ladies. Songs were contributed by Mr. Albert Archdeacon, and Miss Katherine Ramsey played Grieg's Pianoforte Ballade (Op. 24).

THE number of musical entertainments given in London during the past month has been so large that for lack of space we are compelled to omit notices of several excellent Concerts, among which we may name Mr. Bonawitz's Historical Recital, Mr. Bispham's "Brahms" Concert, Mr. Tobias Matthay's Recital, Misses Ada Crossley and Laura Burnham's Concert, and the Recitals and Concerts given by Miss St. Angelo (a pupil of Mr. Beyschlag), Miss Nanney, Herr F. Masbach, the Handel Society, the Strauss Orchestra (which, by the way, has also played at Windsor Castle by command of the Queen), and the "Westminster" and "Strolling Players" Amateur Orchestral Societies.

MISS H. EDITH GREEN, who gave an Orchestral Concert, conducted by Mr. Gilbert R. Betjemann, on April 30, came before her audience in the ambitious capacity of composer of a long Orchestral Symphony and a Sonata for pianoforte and violin. The latter, which was played by Miss Ethel Barns and Miss Green, is a very feeble and disjointed composition that ought not to have been publicly performed; but the Symphony deserves the praise due to an earnest effort in the highest regions of art, and to a conscientious attempt to give tonal expression to poetical ideas of considerable dignity. The work was very well played, as were also the "Meistersinger" and "Wood Nymph" Overtures, and Max Bruch's Concerto in G (violin, Miss Barns).

THE members of the Somerset House Orchestral Society gave a successful "Ladies" Concert at Westminster Town Hall, on the 2nd ult. The orchestral numbers, including pieces by Gounod, Mozart, Haydn, Mendelssohn, and Wagner, were performed throughout in a highly creditable manner, under the conductorship of Mr. James Connah. Songs were contributed by Miss Evelyn Ogle and Mr. Griffiths-Percy, and instrumental soli were performed by

Mdlle. Năwrik Nillăh (violin), Miss Grace B. Smith (pianoforte), and Mr. W. H. Meadway (cor anglais). A graceful Audae for solo violin and orchestra, from the pen of Mr. A. Gilbertson, a member of the Society, obtained a hearty reception.

MR. ALFRED E. IZARD, at his Concert in the Queen's (Small) Hall on April 26, submitted a novelty to the metropolis in a Sonata in C (Op. 50) for pianoforte and violin, by Professor Gernsheim. Whilst providing grateful work for both instruments, the Sonata cannot be said to be a very valuable addition to duo compositions, the general spirit of the three movements lacking the peculiar spontaneity that arrests attention. It is dedicated to M. E. Sauret, who, with Mr. Izard, gave it the best possible interpretation. These executants, with Mr. W. E. Whitehouse, were also heard in Beethoven's Trio in D (Op. 70, No. 1). There were solo instrumental performances, and Madame Clara Samuëll sang acceptably.

THE London County Council Bands, engaged to play in the parks and open spaces, before commencing their season of public performances had a rehearsal of the combined force (ninety-two players) at Drury Lane Theatre on the 15th ult. Overtures, operatic selections, and lighter pieces were rendered with point and precision; but throughout the afternoon no composition told better with the audience than Mr. Edward German's "Gipsy Suite of Characteristic Dances." The brightness, piquancy, and generally romantic charm of these refined effusions, effectively brought out by the band, were received with a warmth that augurs favourably for their popularity with the general public—equivalent, perhaps, to that already achieved by the Dances in the "Henry VIII." music.

THE Brixton Choral Society performed "The Redemption" to a crowded audience on April 29, at Brixton Hall. The soloists were Misses Kate Cove, Kate Smith, and Newman; Messrs. James Leyland and David Hughes, who discharged their respective duties with skill and judgment. Both the reflective and the dramatic choruses were sung with a feeling and spirit that could not but have extorted applause, even had the merits of the music been less. The orchestra was led by Mr. W. Frye Parker, Mr. F. W. Holloway was at the organ, and Mr. Douglas Redman again proved an efficient Conductor.

THE London County Council Musical Society, which boasts a male choir and an orchestra numbering together about ninety, gave a Concert, on the 9th ult., at St. Martin's Town Hall. The united force was engaged in Mr. Henry Gadsby's cantata "Columbus," a work deserving more attention from amateur associations. Mr. Harper Kearton sang the title-part, and Mr. J. W. Ivimey conducted. The miscellaneous pieces included part-songs and overtures; violin and harp solos, by Mr. Charles Cunningham and Miss Miriam Timothy respectively; and songs by Miss Gertrude Bevan and Mr. Ben Griffiths.

THE Madrigal Society celebrated its 154th anniversary at the Holborn Restaurant, on the 9th ult., when the Duke of Beaufort presided. After the usual loyal toasts the Chairman said he wished to mark an extraordinary occasion by presenting to Mr. J. E. Street, the secretary, an address and gold medal to mark the conclusion of the one hundredth year of office of the Street family as secretaries to the Society. A programme of madrigals was given, under the direction of Dr. Bridge, by the members of the Society, assisted by the children of the Chapel Royal and the boys of Christ Church, Lancaster Gate.

THE following Scholarships and Exhibitions will be competed for at Trinity College next month: The Queen Victoria Composition Scholarship, one Pianoforte Scholarship, and one Violin Scholarship, all tenable for three years; the Benedict Pianoforte Exhibition, Sims Reeves Vocal Exhibition, and one Exhibition in each of the subjects of organ, violin, viola, violoncello, and double-bass, all tenable for one year. These Scholarships and Exhibitions are open to all-comers under the regulations, and to-day (June 1) is the last day on which the names of candidates will be received.

THE International Music Trades' Exhibition will be held at the Royal Agricultural Hall, from the 13th to the 24th inst. Competitions have been arranged for violin, pianoforte, brass band; soprano, tenor, contralto, and baritone voices; and an organ recital competition. Particulars of the competitions may be obtained of the Secretary, The International Trade Exhibitions, Broad Street House; but we are asked to state that, with the exception of the vocal competitions, the entries are practically closed, and candidates for the vocal competitions should lose no time in entering their names.

THE Wickham Park Musical Society gave its third Concert, on April 29, at St. John's Church Room, New Cross, when Sullivan's "Golden Legend" was performed. The vocalists were Miss Pattie Hughes, Miss Jeanie Rankin, Mr. Charles Ellison, Mr. Frank Swinford, and Mr. T. Duckworth. The accompaniments were played on a pianoforte and harmonium, by permission of the composer, by Mr. T. E. Trotter and Mr. A. J. Sindall; and Mr. W. P. Rivers played the bells. The choruses were admirably rendered, under the direction of Mr. Frederick Tyler.

A WEALTHY resident in New York, Miss Nelson, has bestowed a considerable sum of money upon the establishment of schools for gratuitous musical instruction in the United States. Five institutions of the kind, provided with an efficient staff of teachers of pianoforte, violin, and singing, have already been opened, and the benevolent lady hopes that other capitalists will follow her example. Much, however, will depend upon the discrimination exercised by those in authority in order to render the undertaking a beneficial one to the community.

FOR the Leeds Festival the principals have now been chosen. These are Madame Albani, Miss Macintyre, Miss Medora Wilson, Miss Hilda Wilson, Madame McKenzie, Miss Sarah Berry, Mr. Edward Lloyd, Mr. Ben Davies, Mr. Andrew Black, Mr. Norman Salmond, Mr. David Bispham, and Mr. Watkin Mills. Mr. Sauer will be the solo pianist, and is to play Chopin's Concerto in E minor and Weber's Concertstück. It is announced that the work which Dr. Parry is writing for the Festival is an Ode to Purcell, libretto by Mr. Robert Bridges.

A MATINÉE Musicale was given at Brinsmead's Galleries, on April 29, by Herr Hermann Eissoldt. The artists who took part were Mesdames Carin Sjöquist, Elise Svendsen, Hilda Erskine, Wesson and Florence Rosenthal, Messrs G. Aspinall and Theodore France (vocalists), Miss Haselden (pianoforte), Miss Katherine O'Leary (violin), Miss Stella Balthasar (recitations). Mr. Ganz and Herr Eissoldt—who, by the way, was a pupil of Wieck and a friend of Schumann—accompanied, and several of the Concert-giver's compositions were performed with success.

THE Merchant Taylors' School Choral Society gave its twentieth annual Concert, on the 14th ult., in the large hall of the School, Charterhouse Square. The principal feature of the programme was Edmund Rogers's humorous cantata "Jack and the Beanstalk." The soli were sung by T. C. Hunt, P. Bunbury, Rev. F. G. Given-Wilson, and Mr. G. Thurgood. The chorus numbered about sixty voices and entered heartily into the humour of the work. Mr. E. G. Croager presided at the pianoforte, Mr. D. Bradfield at the harmonium, and the composer conducted.

SHAKESPEARIAN students will be interested to know that Mr. E. W. Naylor, son of Dr. Naylor, of York Cathedral, has in the press a book on "Shakespeare and Music," with illustrations from the music of the sixteenth and seventeenth centuries. The book includes an introductory chapter on music in social life during the sixteenth and seventeenth centuries, and historical explanations of a selection of representative passages from Shakespeare which deal with music. The work will be published by Messrs. J. M. Dent and Co.

VERY great improvements have been made in reed organs for concert or drawing-room purposes of late years, and some of these were being strikingly exemplified at the *Matinée*, given by Messrs. Metzler and Co., at the Princes' Hall, on Wednesday afternoon, the 8th ult. Mr. J. M.

Coward unquestionably gained some extraordinary effects from the instrument, particularly in his improvisation. Several esteemed artists, including Miss Fanny Davies, Madame Sapio, and Messrs. H. M. Higgs and David Bispham took part in the performance.

THE London Choral Union brought its first season to a close on April 30, at Queen's Hall, with a meritorious performance of "St. Paul." The choruses, particularly the vigorous "Stone him to death" and the inspiring "Rise up, arise," were very creditably rendered by the force conducted by Mr. J. W. Lewis, and not much fault could be found with the rendering of the orchestral portions. The principal solos were ably given by Madame Clara Samuelli, Miss Jessie King, Mr. John Probert, and Mr. Norman Salmond.

MR. J. F. BARNETT's cantata "The Wishing Bell" was performed on the 21st ult., at Holloway Hall, by students of the Marylebone Pupil Teachers' School. The choir of female voices, under the direction of Mr. Charles Tantram, gave a very meritorious rendering of the cantata, which met with a very hearty reception. The instrumental accompaniments were, in the absence of an orchestra, played on the pianoforte, harmonium, and harp—a combination which proved to be very effective.

MR. G. A. PARKER's annual Concert took place at the Birkbeck Institution, on the 18th ult., when he was assisted by Miss Ethel Winn, Miss Antoine, Mr. Tucker, Miss Hilda Parker, and Mr. Gerald Fitzgibbon. Miss Fanny Wentworth gave a musical sketch, and Mr. Charles Fry appeared with Miss Olive Kennett in two duologues. The members of the violin classes gave evidence of their careful training by Mr. Parker, who conducted. Mrs. Parker acted as accompanist.

THE Woodside Park Musical Society gave a Concert at the Woodside Hall, North Finchley, on April 30. The works performed were Spohr's "Last Judgment" and Gade's "Crusaders," the choral portions of which were carefully rendered by the choir, the solos being entrusted to Miss Niele Matthews, Miss Ingram Tucker, Mr. Herbert Weatherley, and Mr. Holden Walker. Miss Preston accompanied and Mr. Alfred J. Dye conducted.

ROSSINI's "Stabat Mater" and Mendelssohn's "Hymn of Praise" were performed by the Bermondsey Settlement Choral and Orchestral Union, on the 16th ult., at the Bermondsey Town Hall, under the direction of Mr. John E. Borland. The solo vocalists, Miss Kate Cove, Miss Evelyn Langdon, Mr. Lewis Thomas (who took the place of Mr. Braxton Smith), and Mr. Dan Price, together with chorus and orchestra, acquitted themselves admirably.

AT the Norwood and Streatham Literature, Science, and Art Society, on April 30, Mr. Charles Fry, assisted by Miss Olive Kennett, gave a Recital of the "Merchant of Venice," with Sir Arthur Sullivan's music. This was played by a small orchestra (led by Mr. Gatehouse), and a select choir also assisted. The Serenade was sung by Mr. J. T. Hutchinson, and the music was conducted by Mr. John E. West. The Recital was very successful.

HERR RICHTER gave his first Concert this season, on the 20th ult., at St. James's Hall, before a large and brilliant audience. The programme calls for no comment as all the works were familiar, but the manner of their performance was, perhaps, even finer than on previous occasions. The C minor Symphony, in particular, was played in an absolutely "inspired" way that stirred even those most familiar with the work and Herr Richter's reading of it.

THE projected performances, on the 11th, 13th, and 15th inst., at Bradford College, of "The Alcestis" of Euripides, in the original Greek, will undoubtedly be a memorable event to musicians, on account of the music written in Greek form by Mr. C. F. Abdy Williams. Every arrangement seems to have been made to ensure a reproduction of the conditions of the ancient Greek drama, and the result can scarcely fail to be extremely interesting.

IN connection with the Hobart (Tasmania) International Exhibition, Messrs. Challen and Son have received two special jury diplomas with the only gold medal for pianettes.

THE Streatham Choral Society must be commended for departing from the beaten track by reviving Sir G. A. Macfarren's Oratorio "St. John the Baptist," at the Concert at the local Town Hall, on the 6th ult. Mr. Stewart Macpherson, the Conductor of this enterprising body, had evidently taken pains to secure an adequate performance in every respect, and the result was eminently praiseworthy.

MR. SINCLAIR DUNN'S fifteenth annual Concert was successfully given at the Cavendish Rooms on the 1st ult. He was assisted by Mesdames Nina Moubot, Kate Fusselle, Susetta Fenn, Mildred Henfrey (pianoforte), and Emily Hardy (violin); Messrs. Frank Fleming, Hugo Heinz, and Master Willie Cooper. Messrs. W. G. Wood, L. Schlesinger, and Signor Fiori acted as accompanists.

AT the Gloucester Festival, which will be held on September 10 to 13, a new cantata, by Mr. F. H. Cowen, entitled "The Transfiguration," a Concerto for organ and orchestra, by Dr. C. H. Lloyd; a short Church cantata, "A Dedication," by Mr. Lee Williams; and a Fantaisie for pianoforte and orchestra, by Miss Rosalind Ellicott, will be produced.

ON the 20th ult. a new Society, called the St. Matthew's West Kensington Choral Society, gave its first Concert at Addison Hall, when it performed J. F. Barnett's cantata "Paradise and the Peri," conducted by Mr. Hedley Carus; the solo portions being entrusted to Miss Selina Quirk, Miss Alice Gough, Mr. Herbert Scott, and Mr. W. J. Morrell.

THE competition for the Erard Centenary Harp Scholarship, at the Royal Academy of Music, took place on the 3rd ult., at the Salle Erard. The scholarship was awarded to Annie Mary Hughes, and the Examiners highly commended Amalie A. E. Brousson and Ada E. Toms. Miss Hughes is a native of North Wales.

AT St. Peter's Church, Eaton Square, the cantata section of Mendelssohn's "Lobgesang" was sung as the anthem at the Ascension Day service. The Symphony was played as a concluding voluntary by Mr. W. de Manby Sergison, who presided at the organ throughout the service.

ON Ascension Day the sixteenth Oratorio Service (3rd series) took place in St. Matthew's Church, Denmark Hill, when Mendelssohn's "Hear my Prayer" and "Lauda Sion" were sung. Dr. Warriner presided as usual at the organ on each occasion.

THE pupils of Mr. Arthur O'Leary, at the Guildhall School of Music, have presented him with a handsomely fitted dressing bag, accompanied by an address expressive of their appreciation of his endeavours to further their musical progress.

THE directors of the Paris Grand Opéra are preparing for next winter a series of Concerts on a grand scale. In the first series there will be at least one British programme, and it is stated that this will include Sir A. C. Mackenzie's "Rose of Sharon."

IT is stated that M. Bruneau, the author of "L'Attaque du Moulin" and "La Réve," has completed a Requiem for soloists, choir, and orchestra, which will be produced for the first time by the Bach Choir Society early in 1896.

THE annual Dinner of the Royal College of Organists was held at the Holborn Restaurant, on the 6th ult., Sir A. C. Mackenzie, the president, in the chair.

OBITUARY.

WE have to record the death, on April 10, at Berlin, of Professor Dr. EMIL TAUBERT, an able philologist, and for many years attached in an official capacity to the Royal Theatre of Berlin. A son of the late distinguished musician, Wilhelm Taubert, for whom he wrote the libretto of an opera, "Cesario," the deceased, at an early period of his career, gained some distinction as an author and adapter of books for the lyric stage; a distinction to which, of recent years, he has added by his able revision of

the poem to which Beethoven wedded his "Prometheus" music. Dr. Taubert occupied the position of Intendant at the Berlin Royal Theatre, and on the death, in 1888, of Titus Ullrich, was also appointed dramatic adviser to that institution. One of his last literary productions was the libretto of "Roland von Berlin," the music to which, by Signor Leoncavallo, and its realisation on the stage, remains at present problematical. The deceased was only fifty-one years of age.

EDOUARD NEVEJANS, a distinguished Belgian musician, died on the 2nd ult., at Brussels, aged fifty-three. He was the conductor, for a number of years, of the "Les Mélomanes" Choral Society, of Ghent, which, under his guidance, has become one of the leading choirs in Belgium; and for the last twenty-five years he held a vocal professorship at the Ghent Conservatoire. In the latter capacity, M. Nevejans succeeded in forming a number of excellent pupils, while introducing some salutary reforms into the teaching plan of the Institution. The deceased artist was the composer of an opera, "De Dubbele Jagt," as well as of numerous songs, and has earned the gratitude of music-lovers generally by rescuing from oblivion many of the old Flemish Volkslieder.

FRANÇOIS LINTERMANS, one of the most zealous promoters of choral singing in Belgium, died last month, at Brussels, at the advanced age of eighty-seven. Originally a chorister of the Paris Opéra during the stirring period of the *première* of "Robert le Diable," he became a successful and much esteemed teacher of singing, both in Paris and Brussels (his native town); and subsequently turning his attention to the cultivation of his art amongst the artisan class, he became the founder of the choral society known as "Les Artisans-Réunis." The latter for many years occupied the first rank amongst similar institutions in Belgium, a fact which met with due recognition when, in 1872, "Les Artisans-Réunis," at the expense of their ardent conductor, paid a visit to London, and some ten years later also to the Austrian capital. M. Lintermans has written some choral compositions, amongst which "Le Réveil" is perhaps the most widely known.

THE death is announced, on the 1st ult., at Vienna, of CARL VON OLSCHBAUR, for many years the highly respected president of the world-famed Viennese Männergesang-Verein. Gifted with a remarkably sweet and well-cultivated tenor voice, Olschbaur was, in his younger days, greatly in request as an amateur singer in the best Viennese circles, while his connection with the Männergesang-Verein dates back as far as the year 1846. In 1872 he was elected president of that Institution, and as such exercised a considerable influence upon its further development, accompanying it upon all its important concert-tours, and, while in every way advancing the interests of the Society, gaining for himself many well-earned distinctions from high quarters both at home and abroad. The deceased, who was a notary by profession, was in his sixty-seventh year.

WE have also to record the following deaths:—

On April 9, at Hirschberg (Silesia), THEODOR LEBRUN, for twenty years director of the Berlin Wallner Theater, aged sixty-seven.

On April 10, at Vienna, JOSEPH WEYL, author of librettos to numerous popular operettas, aged seventy-four.

On April 13, at St. Petersburg, WILHELM RAMSO, for many years first orchestral conductor at the Imperial French Theatre at St. Petersburg, a native of Denmark, aged fifty-eight.

On April 15, at Madrid, VICENTE CALTANAZAR y ARNAL, once a celebrated operatic singer, and for many years a highly-esteemed professor of dramatic singing and elocution at the National School of Madrid, aged eighty.

On April 23, at Berlin, JULIUS BUMKE, president of the German Allgemeine Musik Verband.

On April 27, at Trieste, ANTONIO TORESELLA, professor of singing, for many years director of the chorus at the Teatro Comunale, Trieste, and father of the well-known operatic singer, Fanny Torsella.

On April 28, at Stuttgart, Dr. FERDINAND SCHOLL, for many years director of the Stuttgart Conservatorium, and professor of musical history and æsthetics at that Institution, aged seventy-eight.

Recently, at Berlin, in St. Hedwig's Hospital, Cavaliere Professor GUSTAVO MAZZANTI, one of the foremost flute players of Italy, and professor of his instrument at the Conservatorio in Ferrara, aged thirty-five.

Recently, at Paris, by her own act, after a long and painful illness, Mdlle. JENNY MARIA, gifted authoress and pianist, whose concerts at the Salle Erard were much frequented.

On the 3rd ult., at Hamburg, FERDINAND NESMÜLLER, formerly theatrical manager, composer of several popular vaudevilles, aged seventy-three.

On the 5th ult., at Paris, LÉON REYNIER, distinguished violinist, pupil of Massart at the Conservatoire, and professor of his instrument, aged sixty.

On the 10th ult., at Darmstadt, OTTO HOHLFELD, brilliant violin player, and solo violinist of the Grand Ducal Orchestra, aged forty-one.

On the 9th ult., GEORGE LLOYD KEMPTON, aged twenty-five, son of Mr. Thomas Kempton, Vicar-Choral at St. Paul's Cathedral, for ten years in the service of Messrs. Novello, Ewer and Co.

On the 14th ult., at Liverpool Road, ELIZA WESLEY, aged seventy-six, daughter of Samuel Wesley, and sister to Samuel Sebastian Wesley.

On the 21st ult., at Manchester, B. ST. J. B. JOULE, Organist of St. Peter's Church in that city. He was the author of several works for church use that have become widely known, and acted as musical critic to the *Manchester Courier* from 1850 to 1870. He was born at Salford in 1817.

FRANZ VON SUPPÉ, the well-known composer of light operas, died at Vienna, on the 21st ult., in his seventy-fifth year. He was a nephew of Donizetti, and showed musical talent at a very early age. He produced a Mass, at Zara, in his fifteenth year. Settling in Vienna, he became conductor at various theatres there, and soon began to write for the stage. The number of his works is very great. He is best known in England by the pretty Overture to his "Poet and Peasant."

CORRESPONDENCE.

WESLEY'S "BLESSED BE THE GOD."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you kindly insert in your next issue the enclosed letter, written by the late Dr. Wesley (about 1865) to Mr. Alderman Dyson, of Windsor, referring to his well-known anthem "Blessed be the God." The many admirers of Wesley's church music will, I am sure, feel indebted to Mr. Dyson for allowing me to publish this very interesting letter.—I am, Sir, yours truly,

F. A. W. DOCKER.

St. Andrew's, Wells Street, W.

"Winchester.

"My dear Sir,

"You are so kind as to speak well of the anthem 'Blessed,' but I assure you I view it merely as a sort of shewy sketch, or a little thing just made to stop a gap, and never meant for publication. It may be something new in its style, and certainly is effective, but it does not satisfy me as to being true Church music. However, people *all* seem to like it, and perhaps it may lead people to look at better things of mine. I felt much obliged to you for getting it noticed at Windsor. I viewed Windsor as a place that would never do anything for me.

"I am,

"Yours very truly,

"S. S. WESLEY."

WIND INSTRUMENTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Reading the paragraph (p. 306 in your May number) on wind instruments, I was reminded of a *mot* of Papa Haydn's, which showed the view of composers and consequently, also, that of the general public, with regard to

compositions for, and performances by, wind instruments, and that at a time when wind instruments were particularly in favour.

A horn player, for whom Haydn had written some music, asked him one day: "'Herr Kapellmeister, why do you not put into the pieces you write for me some of those beautiful ideas that you put into your Symphonies?' Whereat Haydn replied, 'I shall take good care I don't' (Ich werde mich hüten)."—Yours truly,

ED. SACHS.

117, Upper Brook Street, Manchester,
May 20, 1895.

THE CANTICLES OF THE CHURCH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I should be glad to be informed by some ecclesiastical authority—doubtless there are many such among your readers—why the use of the "Jubilate Deo," "Cantate Domino," and "Deus Misereatur" seems to be now entirely tabooed in the services of the Church of England. Surely their occasional use would give variety to the services and would afford a fresh field to musical composers, settings of these Canticles being noticeable by their scarceness in your Parish Choir series, although the old Church composers frequently wrote music to them.—Yours faithfully,

AN ENQUIRER.

TO CORRESPONDENTS.

**Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. DAVIES.—The Cantata you refer to is published by Messrs. Metzler and Co., Great Marlborough Street.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BEDFORD.—On the 16th ult., in the Corn Exchange, a successful Concert was given, under the conductorship of Dr. H. A. Harding. The programme included Mendelssohn's "Son and Stranger" Overture and "Italian" Symphony, Nicolai's "Merry Wives of Windsor" Overture, and Grieg's "Peer Gynt" Suite, No. 1, all of which were effectively rendered by an orchestra numbering fifty-two performers. The vocalists were Madame Clara Samuelli and Miss Kathleen Walton. Mr. Gerald Walenn and Mr. Clement Hann contributed solos on their respective instruments, and Mr. H. Rose and Mr. Oliver O. Brooks-bank assisted in the accompaniments.

BRADFORD.—A series of five Recitals, given by Mr. J. Herbert England, the first of which took place on the 5th ult., has marked the re-opening of the remarkably fine four-manual organ, which has recently undergone extensive repairs, in St. Mary's Roman Catholic Church. Mr. England's programmes have presented a most comprehensive selection of organ music, well calculated to display the unusual capacities of the instrument.

BRIDGWATER.—The Amateur Choral Society, conducted by Mr. J. A. Barker, gave, last month, in the Town Hall, a successful Concert, the first part of which consisted of an effective performance of Mendelssohn's "Hymn of

Praise." The soloists were Miss Julia Jones, Mrs. Bond, and Mr. W. Green. The orchestra was ably led by Mr. T. Carrington, and Mr. M. Rowe was an efficient pianoforte accompanist.

BUNGAY (SUFFOLK).—The Choral Society, conducted by Mr. Price, gave a praiseworthy performance, during last month, of Mendelssohn's "Hymn of Praise," the solo parts in which were rendered by Miss E. Ogle, Miss J. Hartcup, and Mr. Hennings. The instrumental portions were played by a small band, with Miss Adkin at the pianoforte.

CAMBRIDGE.—The seventh annual Concert of the Musical Union took place last month in the Guildhall. The work chosen was Handel's "Samson," the solos in which were entrusted to Miss Marjorie Eaton, Miss M. Johnson, Mr. W. Green, and Mr. J. Sandbrook. The choruses were sung in a manner that reflected much credit on the Conductor, Mr. W. T. See; a small band was ably led by Mr. R. H. Ingram, and Messrs. H. A. Bedwell and Mr. F. Bowman rendered valuable assistance at the pianoforte and harmonium.

CHARD.—On the 7th ult. the Harmonic Society closed its second season with an excellent performance of Handel's "Acis and Galatea" and Mendelssohn's "Lauda Sion," in the Corn Exchange. The soloists were Miss Marion Harris, Mr. Miller, Mr. Grant, and Mr. H. E. Small. Mr. A. Bennett led the orchestra; Mrs. J. Edis Tidman and Mr. A. Jeboult presided respectively at the pianoforte and organ; and Mr. J. Edis Tidman conducted.

COVENTRY.—The Co-operative Society's Choral Class gave a meritorious performance of Lahee's cantata "The Building of the Ship," with a miscellaneous selection for the second part of the Concert, on the 7th ult., in the Corn Exchange. The principals were Mrs. Hanson, Miss Florrie Cooper, Mr. S. Masters, and Mr. W. H. Ward. A capable orchestra was led by Mr. J. Baker, and Mr. F. W. Humberstone conducted.

CRIEFF.—Handel's "Messiah" was sung by the Musical Association, on the 14th ult., in the Porteous Hall. The soloists were Miss M. Finlay, Miss M. Fyfe, Mr. P. Kerr, and Mr. J. Fleming. Miss M. A. Clark presided at the pianoforte, Mr. D. M. Kellar at the harmonium, and Mr. A. Steven, to whose energy and skill much credit is due, conducted. The future progress of this new choral body will be watched with interest.

DOVER.—Sullivan's cantata "The Martyr of Antioch" was performed, for the first time here, on the 8th ult., in the Town Hall, by the Choral Union. The choruses were attacked with excellent precision, and the solos effectively sung by Miss McIntosh, Miss Greta Williams, Mr. Kelson Trueman, and Mr. Henry Sunman. A small orchestra was led by Mr. E. W. Barclay. Mr. F. E. Fletcher presided at the organ, Miss F. M. Gill at the pianoforte, and Mr. H. J. Taylor—to whom great praise is due—conducted. The work had a most favourable reception.

EYE.—The Musical Society gave a most praiseworthy performance of Mendelssohn's "Hymn of Praise" on the 2nd ult., in the Corn Hall, under the able conductorship of Mr. F. W. Bray. The soloists were Master E. Wood, Master G. Smart, Mr. H. L. Fulkerson, and the Rev. G. Hoare. In the miscellaneous second part pianoforte pieces were contributed by the Rev. C. W. James. The accompaniments were played by a small orchestra, with Mrs. Rix at the pianoforte.

FLEET.—An Organ Recital was given in All Saints' Church, by Mr. W. H. Bates, on the 14th ult. The programme included pieces by Mendelssohn, Carter, Lemmens, Bach, Wely, and Handel. The vocalist was Miss Ida Ouchterlony.

GRAVESEND.—The Gravesend and Milton Choral Association concluded its seventeenth season, on April 24, with a very creditable performance of Sir Arthur Sullivan's popular cantata "The Golden Legend." The principals engaged were Miss Kate Cove, Miss Greta Williams, Mr. Herbert Grover, and Mr. Harrison Brockbank, all of whom gave the greatest satisfaction. The choir gave good proof of careful training, and the performance reflected great

credit upon Mr. Green, the Conductor. Mr. Alfred Burnett led the orchestra and Mr. Howard Moss presided at the harmonium. "The Golden Legend" was preceded by the Gipsy Suite of Dances by Edward German, the excellent performance of which, by the orchestra, delighted the large audience.

GREAT YARMOUTH.—The Concert given by the Meister Glee Singers on the 2nd ult., in the Theatre Royal, attracted a large audience. The popular gleemen were ably assisted by Madame Edith Goldsmith, who sang with much acceptance, and by Miss Angela Vanbrugh, who contributed several violin pieces with her usual success. Mr. B. Hulley was the accompanist.

HENDON.—An Organ Recital was given at St. Mary's Church, by Mr. R. W. Browne, on the 18th ult. The programme was interspersed with solos by Mr. Leonard Fowles (violin), Mr. F. de Paula (viola), and Mr. Hermann (violinello).

ILFRACOMBE.—The Choral Society, conducted by Mr. J. T. Gardner, gave a successful Orchestral and Vocal Concert, on the 7th ult., in Runnecleave Hall. The programme included Mendelssohn's "Italian" Symphony, Grieg's "Peer Gynt" Suite, Edward German's "Henry VIII." Dances, and a Minuet and Humorous Dance from "Narcissus," by the Conductor. Beethoven's Pianoforte Trio in B flat was played by Mrs. A. E. Wilshire, Miss F. Willis, and Mr. R. Salter; and the vocalists were Miss Annie Layton and Mr. G. K. Batten.

LLANIDLOES.—The Church Choral Society, now in its second year, gave a creditable performance of Dr. Gaul's cantata "Ruth," on the 1st ult., under the conductorship of Mr. Tom Phillips. The soloists were Miss Rose Long, Mrs. Roberts, Miss Marshall, and Mr. Heritage. A programme of a miscellaneous character followed, in which the soloists and the conductor took part. The accompanist was Miss Louie Ikin.

MARGATE.—The recently formed Philharmonic Society gave its first Concert, on the 22nd ult., to a large and enthusiastic audience, in the Assembly Rooms. The most important works in a high-class programme were the Overtures "Rienzi" (Wagner), "Mirella" (Gounod), Mendelssohn's Concerto in G minor, the *Andante* from Beethoven's "Kreutzer" Sonata, and a novelty in the form of a Symphonic Fantasia, by Mr. E. J. Bellerby, the Organist of Trinity Church. This gentleman, who conducted his own work—a meritorious composition—also gave an artistic rendering of the pianoforte part in the above Concerto. Mr. A. P. Howells was the solo violinist, and songs were contributed with much acceptance by Miss A. Sargent and Mr. F. R. Bevan. Mr. A. Thornton Bobby conducted.

MORECAMBE.—At the fifth annual Musical Competition held on April 27, in the People's Palace, prizes were awarded by Dr. A. H. Mann to the following competitors:—Masters Harold and Marcus Webster, Messrs. H. Whitaker and E. Illidge. Morecambe Madrigal Society (Conductor, Mr. Howson); Crosscraze Society (Conductor, Mr. Webster); Over Kellet (Conductor, Mr. Grossé); Hornby Musical Society—Blackburn Contest and Accrington Prize. Melling School Choir (Conductor, Mr. Hartley); St. Michael's-on-Wyre and Leek village church choirs, Morecambe Parish Church and Over Kellet church choirs. Male quartet parties: Nelson Excelsior, Burnley, and Leeds Lyric. The prizes were distributed by Mrs. North-North at a Concert given in the evening by the prize-winners.

OUNDE, NORTHAMPTONSHIRE.—Professor Villiers Stanford's choral ballad "The Revenge" and Mr. Waddington's clever setting of "John Gilpin" were given by the Choral Society, at its second Concert of the season, on the 8th ult. Both works were well performed, under the direction of Mr. M. Spurling.

OXFORD.—The annual Choral Festival of the Non-conformist Choir Union was celebrated in the Wesley Memorial Church, on April 24 and 25, when Mendelssohn's "Hymn of Praise" and some excerpts from the oratorios were effectively sung by about 150 voices. The solos were

entrusted to Miss A. J. Ashley, Miss E. Pierce, and Mr. W. Davies. Mr. A. F. Kerry played the principal portion on the organ with skill, and Mr. H. E. W. Phillips conducted.

PAIGNTON.—Mr. A. G. Macey's Choral Society gave a successful performance of Mendelssohn's "Elijah," in the Public Hall, on the 8th ult. The principals were Mrs. Gibson, Mrs. M. Pask, Mr. D. Trotter, and Mr. S. J. Bishop. The well-trained choir, under the *bâton* of Mr. Macey, interpreted the choruses with admirable precision and intelligence, and were supported by a capable band led by Mr. Sponke.

PERTH.—Mr. Richardson's choir amply confirmed the good impression it has already made by its performance of Beethoven's "Mount of Olives" at its second Concert this season, on April 20. The Oratorio was given in St. Ninian's Cathedral, by the permission of the Dean, and the efforts of the chorus were materially assisted by a select orchestra under the leadership of Mr. Dambmann and conducted by Mr. F. S. Graves. The soloists were Madame Landsell and Messrs. Kennedy and T. Richardson. Mr. Collinson, Organist of St. Mary's Cathedral, Edinburgh, gave a fine rendering of a Bach Concerto. Barnett's "Ancient Mariner" was performed also last month by the Perth Musical Society.

PONTEFRAC.—The fine new organ recently erected in the Parish Church, by Mr. J. J. Binns, of Leeds, was opened on the 10th ult., when Mr. H. Fisher, the Organist, satisfactorily displayed the capacities of the instrument. The choir, augmented for the occasion, sang excerpts from the works of Haydn, Handel, and Mendelssohn with excellent effect.

RICHMOND.—Mendelssohn's 95th Psalm was sung by the choir at St. Luke's Church on April 30. The soloists were Masters A. Smith and E. Harper, and Messrs G. Bartlett and C. Pring. Mr. G. Percy subsequently sang Handel's "Honour and arms." The organ, played by Mr. M. A. Pattison, was supplemented by a small string band led by Mr. C. Cunningham, and Mr. Alfred Avery conducted.

TUNBRIDGE WELLS.—Mr. F. Hunnibell conducted, on the 15th ult., in the Great Hall, excellent performances of Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise," which attracted a large audience. The solos were most effectively sung by Madame Amy Sherwin, Miss J. Rankin, Mr. Lloyd Chandos, and Mr. Sanford. Mr. H. D. Haarnack led a full orchestra, and Mr. C. H. Cronk presided at the organ.

WEST NORWOOD.—A successful performance of Bruce Steane's cantata "The Ascension" was given, on the 22nd ult., at the Public Hall, by the Norwood and District Choral Society, the band and chorus numbering 100 performers, under the conductorship of Mr. Lawrence Fryer. The solos were artistically rendered by Miss J. Thomson, Miss E. Appleyard, Mr. J. Probert, and Mr. G. Stubbs.

YEovil.—Great praise is due to Mr. J. A. Melborne, Organist of Holy Trinity Church, for the excellent Concert given by the church and auxiliary choirs, on the 8th ult., in the Town Hall. The programme consisted of selections from Handel's Oratorio "Judas Maccabæus," and the soloists included Madame Adolphy, Mrs. Hill, the Misses A. Manley, Slade, Puddy, and Lever; and Messrs. F. Plank, W. Walker, and Hannsell. The accompaniments were played by a small orchestra, and Mr. B. Swaffield rendered assistance at the pianoforte.

CHOIR APPOINTMENT.—Mr. Alfred J. Alderton (Bass), to Mr. Mary Abchurch, City.

ORGAN APPOINTMENTS.—Mr. W. H. Bates, Organist and Choirmaster to the Parish Church, Fleet, Hants.—Mr. H. W. Wheeler, Organist and Choirmaster to St. Anne's, Wandsworth.—Mr. John Archibald Hood, Organist and Choirmaster to the Wesleyan Chapel, Littleborough.—Mr. A. C. Eversfield, Organist and Choirmaster to St. Mary the Less, Kennington.—Mr. William H. Eaton, Organist

and Choirmaster to the Parish Church (St. Edward's), Leek, Staffs.—Mr. Alfred G. Woodham, Organist and Choirmaster to Trinity Presbyterian Church, Kensington Park Road.—Mr. Alfred H. Allen, Organist and Choirmaster to St. David's and St. Mary's, Denbigh.—Mr. Albert Thompson, Organist to Centenary Church, Lancaster.—Mr. Thomas Curry, Organist and Choirmaster to St. Simon Zelotes, Cadogan Square, Chelsea.—Miss Beatrice Radcliffe, Organist to the Royal Hospital, Chelsea.—Mr. J. Alfred Edlington, Organist and Choirmaster to the Cathedral, Brechin, N.B.—Mr. William E. Beazley, Organist and Choirmaster to Christ Church, Chelsea.—Mr. J. E. Stack, Organist and Choirmaster to Methodist Free Church, Wellington Road, Liverpool.—Mr. T. H. Jarvis, Organist and Director of Choir to the New Presbyterian Church of England, Bromley, Kent.

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DURING THE LAST MONTH.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1895.

THE CONDUCTOR IN MUSIC.

THE need of an interpreter between composers and the public is sometimes made an occasion of remarks unfavourable to music as compared with the sister arts. We are told, and the assertion, of course, cannot be questioned, that poetry, painting, sculpture, and architecture make a direct appeal to observers, with no possibility of misrepresentation and no chance of failure save in so far as the public are incapable of appreciating what is addressed to them. That music labours under a disability in this respect must be admitted, but it is by no means certain that we should regard the position as wholly an evil. Indeed, looking at music as in great measure the expression of passing emotions—"scientific music" I now leave out of view—it seems to call for a highly trained and sensitive artistic organisation to act as a medium between itself and the less susceptible person who, unaided, might be unresponsive to its voice. This, however, by the way. My immediate purpose is not to discuss whatever advantage the art derives from its unique requirement, but rather to indicate certain attendant drawbacks, some of which are, at the present time, assuming proportions that call for anxious consideration.

In one of Matthew Arnold's early (and anonymous) poems, a "quietist" begins an address to a man of the world as thus:

"Why, when the World's great mind
Hath finally inclined,
Why," you say, Critias, "be debating still?
Why, with these mournful rhymes,
Learned in more languid climes,
Blame our activity,
Who, with such passionate will,
Are, what we mean to be?"

Assuredly it is never an agreeable, rarely a profitable, and scarcely, in the estimation of many, a sane task to remonstrate with the tendencies of the age, upon the stream of which it is so easy and pleasant to float towards an imagined haven of perfection, amid hymns of congratulation that Wisdom and Light are with us rather than with the cautious who "Linger shivering on the brink, And fear to launch away." In the experience of many others, however, the current setting towards highest good is rarely a broad stream upon which one can lazily ride without fear of bruises from obstacles. It is much more often a rock-encumbered brooklet, labouring its painful way, along which, if one would wade, he must be prepared for hard knocks. While no

pessimist, I mistrust the smooth-flowing tides of human opinion. "Woe to you," says an authoritative Voice, "when all men speak well of you," and the scope of the warning can be indefinitely extended.

One of the strong currents of the hour runs towards freedom of musical interpretation, and upon it the cautious man must needs look with anxiety as to ultimate results. Here let me guard against possible misapprehension. It is not, I fancy, desired by any of us that "readings" of music should be mechanical and unmarked by the individuality of the reader. Nor, indeed, are such reproductions attainable without the aid of barrel-organs. Whenever the musical thought comes to us through a human being, it is inevitably affected by the medium. It is warm or cold, as he is warm or cold; it leaves us moved or unmoved, in some measure as he is moved or unmoved; and we recognise a gain or loss of its native power and beauty as he is capable or incapable of feeling and expressing those qualities. Hence, music performed for us necessarily comes clothed in greater or less degree, and to advantage or otherwise, with the personality of the performer. This is obviously in the nature of things, and cannot be otherwise. But here, as in so many cases, we must be prepared to see raised upon the natural fact a superstructure of licentious deduction. The tendency to extremes inevitably operates, and we now find that the medium who, conveying to us a composer's ideas, must needs give also a part of himself, is giving us all himself and only a part of the composer. To that, broadly speaking, have we come, and for it the evolution of the conductor is mainly accountable.

"The whole duty of a conductor," says Richard Wagner in his "Ueber das Dirigiren," "is comprised in his ability always to indicate the right *tempo*. . . . With good players the true *tempo* induces correct phrasing and expression, and conversely, with a conductor, the idea of appropriate phrasing and expression will induce the conception of the true *tempo*." The primitive conductor would have used the same words as to his "whole duty," had he written treatises, meaning, however, something very different from that which Wagner had in his mind. He honestly, good man, wished to hit upon the correct *tempo*, seeking it very often in tradition, that comfortable provision for the ease of persons holding his office; or trusting where he could to the deceptive metronome; or, failing these helps, getting as near as possible by guesswork to the composer's idea of *Andante*, *Allegro*, &c. At the worst, this exercise did not distress him. He saw no need for distress, well remembering the time when orchestras played great works without any conductor at all, quite to the satisfaction of the public. But, having determined the *tempo* of an overture or symphonic movement, he kept to it, unless the composer

had otherwise directed, marching along with the regular step of a regiment on parade. That also was an easy and comfortable process. For the rest, he strove to keep his men in hand, to observe the *p*'s and *f*'s, as regards which, however, vague and various conceptions existed, and generally to follow the letter of the composition with reasonable exactness. This method was favoured by much of the music played—music which had, as a rule, broad and obvious significance, was clear and simple in construction and not guilty of meaning one thing when it appeared to say another. As for "readings," in the present sense of that word, the primitive conductor did not dream of them. There was the text, with the composer's indications for its rendering; why should he travel out of, or attempt to fill in, the record? Not that the conductor put this question to himself; the idea simply never occurred to him. With a correct and truly primitive instinct he loved to bring out the melody, to make it well heard and, if haply that might follow, well understood. Sometimes, as Wagner points out, the very *naïveté* of his methods led to most successful results, as when Habeneck (who "was not the medium of any abstract æsthetical inspiration" because "devoid of genius"), by rehearsing Beethoven's Ninth Symphony till every man in the orchestra knew and felt the melody when it came to his instrument, obtained a performance the beauty of which Wagner could not attempt to describe. The old conductor, with his traditions and his time-apparatus, has passed away. He served his day and generation like early editions of the "Encyclopædia Britannica" (which also have disappeared) and made room for new men as interpreters of new measures.

Reference has been made to the complicated structure of modern music, and it must be obvious that this, combined with the growth of the orchestra, has had much to do with the evolution of the modern conductor. I will not discuss the necessity of highly elaborated compositions, or the desirableness of big bands, further than to say that these are developments in harmony with the movement of the world at the present time, that they are with us and likely to remain, and that it is wisdom to make the best of them. In so far as the new conductor meets the necessity of the hour under these circumstances he does good and legitimate work. We could not get on without him, a fact which will be very clear to anyone who imagines the late Sir Michael Costa—perhaps the best conductor of the old school now in public memory—battling with the difficulties of a typical modern score, all the time under strong conviction that there is nothing like the Overture to "William Tell" or the Prelude to "Semiramide." Sooth to say, it is an illustration of a universal experience that we are witnessing—the hour strikes and the man of the hour presents himself. And what is the

man of the hour like? Well, we have all seen him many times, and ought to know, only that he is Protean, and under some aspects disposed to the doing of things which puzzle us by their lack of necessity and their excess of gratuitous daring. When not in the mood for these achievements, he is a man equipped with minute knowledge of the work in hand, one who has studied the composer with lively perceptiveness, kept within due bounds by sober judgment and a spirit of reverence; who does nothing without reasons having their base, not in his own fancy, but in the text before him; who is as well acquainted with the means through which he works as with the end he seeks, knowing intimately the strength and weakness of every instrument in his orchestra, and that not entirely by observation, but through experience. Finally, he is master in his own domain, ruling absolutely, not by force, but by the cheerfully acknowledged right of the *aristos*. This man, in the height and depth, the breadth and length of his special knowledge and skill, and in the completeness of his power, is entirely a product of late times, before which circumstances did not call for him. If I be asked to name a *chef d'orchestre* answering the description just given, I instantly reply, "Hans Richter"—the modern conductor who, in my judgment, is the most completely equipped of all his kind, and the least addicted to excess of any sort. We who have studied our Richter know to some extent his perfectly balanced qualities of head and heart, of judgment and sympathy, and how, with him, the strong and natural impulses of an artistic nature are regulated by a powerful and enlightened will. This, united to complete and definite knowledge, and the faculty of command which ensures cheerful obedience from subordinates, accounts for the broad and dignified "readings" which masterpieces obtain at Richter's hands—readings never to be challenged on the score of irreverence, or accounted as other than the expression of convictions formed in the pure light of art. Such a conductor is equal to the needs of the modern situation. We ask for nothing more; but there are conductors who tender more, and it is these who now come up for observation.

The fact that the most famous *chefs d'orchestre* now living are what is termed "Wagnerian" conductors may be due to more than one cause. There is, for instance, the special character of Wagner's orchestral music—that curious mosaic in which, if the general design is to be faithfully reproduced, every detail necessarily receives particular attention. In its case, the whole effect depends upon the conductor, who alone—if haply he hold a key at all—holds the key to its meaning, and also the power to turn it in the lock. I can imagine nothing more conducive to mastery of the general through comprehension of the particular than the intricate scores of Wagner. They form an admirable training-ground for

the modern *chef d'orchestre*, who needs the eyes of Argus and the hands of Briareus. But there may be another power working, for good or ill, in the training of a Wagnerian conductor, and that is the teaching of Wagner himself. In his unspeakably venomous and vituperative, yet always clever and often reasonable essay on "Conducting," the Bayreuth musician showed to his contemporaries and successors a way safe enough for himself, perhaps, but extremely dangerous for most of them. Let the reader turn to page 50 in Mr. Dannreuther's translation of "Ueber das Dirigiren," and attentively consider the author's remarks upon what he deems the proper rendering of the Overture to "Der Freischütz." Whether Wagner be right or wrong in this case is beside the present purpose, but I may be forgiven for pointing out that Siegfried Wagner's universally condemned reading of Weber's Prelude at a recent Queen's Hall Concert was, as near as he could get it, that of his famous father. But whatever may be said as to Wagner's own reading of the "Freischütz" Overture, the conductors over whom he had influence naturally and inevitably found their cue there. It, with other pages in the same treatise, is their charter of freedom—freedom to take any standard work and manipulate it at their pleasure, which, in many cases, as in that of Weber's Prelude, is to divide the piece into sections and determine a reading of each independently of the general purport and spirit of the composition. I say nothing of Wagner, who stands apart, but there is in me a very positive opinion that exceedingly few conductors are qualified thus to deal with a masterpiece of their art, and that many disastrous consequences must follow from encouraging them to act *à la Wagner*. Indeed, we have already experimental knowledge of such consequences in the finicking, over-wrought readings of parts taken by and for themselves, and the neglect of what has just been styled "general purport and spirit." It may be asked, "What, then, is a conductor to do under present circumstances?" I answer that he should avoid reading into his composer's subjects anything which is simply the product of his own fancy, anything that he cannot show beyond cavil to have support in the author's obvious intentions. At the same time, he should not, without reasonable warrant, ignore renderings which have long enjoyed the sanction of experts and the acceptance of the public. It was Wagner's cue to speak scornfully of traditional interpretations (before going at them with a pole-axe), and that master's example has not been without effect upon his disciples; yet must we, as reasonable men, ask ourselves whether long and general usage may not, after all, have its value. Custom, I know, has been called "the law of fools," and that is true when men blindly follow it; but I am not dealing with extremes one way or the other. What is it that some ask us to

reject but the cumulative experience of generations and the deductions reasonably arising therefrom? We may be wiser than our forefathers—it would be a poor compliment to them to think otherwise, seeing we have the advantage of their labours—but they were not all fools, and they are the majority. We do not submit unquestioningly to their decisions, nor do the sensible among us scout them as effete. This applies to music as to other things, and the conductor who approaches a symphony or an overture bent upon disregarding the traditions of its rendering is an exceedingly foolish person. Others are simply weak. They dread the term "conventional," so much power, though not the power of reason, is there in a word.

I now pass to the consideration of another point. Eminent conductors are being played off one against another in the field of enterprising interpretations. This became inevitable as soon as the *chef d'orchestre* lifted himself, or was forced up by others, from the position of a student-translator, hidden as much as possible behind the work interpreted, into the position, almost, of a creative artist. As *prime donne* are rivals, so now are conductors rivals, and as each "first woman" seeks to out-shine her colleagues, so does the conductor, impelled by the exigencies of his position, try, as the vulgar phrase is, to "go one better" than others. In this he is supported by a curious and not very thoughtful public, who delight in something new, and are little concerned as to its character or tendency. So far, perhaps, small harm has been done, but we see no guarantees against mischief in the near future. Circumstances have greatly changed of late. Not so very long ago, a *chef d'orchestre* would settle down as Smetana did in Prague, and there remain, confining his labours to the city of his choice, and no more thinking of a starring tour than of a journey to Jupiter. Like a solitary chanticleer in a remote farm-yard, he had no contiguous rival to crow against, no provocation to the "one better." But the conductor of the time now present goes on tour like a tenor, and is much more in evidence than the music for which some old-fashioned folk suppose him to exist. He is "run after" as though he were a popular pianist and watched with equal interest through the round of his gestures and the variety of his attitudes. I appeal to men of experience and common sense as regards the danger involved in all this. Conductors, as far as we know them, are no more free from the weaknesses of humanity than other people, and we may expect to see extravagance follow on extravagance in the struggle for popular recognition. Unhappily, the state of public taste favours this result. Given a really musical community, the conductor travelling beyond his record would soon be challenged and rebuked. But, alas, we are not, by many weary leagues, a musical community.

I submit the foregoing remarks to the sober judgment of thoughtful amateurs—it is useless to appeal elsewhere—and I warn all musicians that there is danger ahead for the masterpieces of our art. "What is the use?" exclaims the pessimist, "nobody cares for your masterpieces; nobody respects authority; nobody acknowledges restraint." If that be true, there is no hope for the present generation, and all who think with me must put faith in the inevitable reaction, and trust in the justice of

one seemed to know anything about his movements. The composer of "Hänsel und Gretel" does not like being lionised, and, therefore, sent no herald to announce his arrival. Monday came, and still no news of him. But his "Pilgerfahrt nach Kevlaar" was to be rehearsed on the following morning and performed in the evening; he was therefore bound to put in an early appearance. In the course of the afternoon I met Mr. E. van der Straeten, the violoncellist, and knowing that he was on



the future, albeit Shakespeare makes his Henry IV. exclaim:

O, if this were seen,
The happiest youth—viewing his progress through,
What perils past, what crosses to ensue,
Would shut the book, and sit him down and die.

Whatever our prospective views may be, we shall not do this. The world, like Bunyan's Pilgrim, goes through the Slough of Despond and into Doubting Castle, but is ever nearer the Celestial City.

JOSEPH BENNETT.

AN INTERVIEW WITH HUMPERDINCK AT COLOGNE.

(BY OUR SPECIAL CORRESPONDENT).

ON Sunday (the 2nd ult.), the first day of the Lower Rhenish Festival, everyone was asking "Has Humperdinck arrived?" No one, however, had seen anything of him; and, further, no

intimate terms with the composer, I made enquiry of him. He, too, was quite in the dark. But he suggested that we should call on Dr. Wette, the husband of Humperdinck's talented sister, the authoress of the libretto of "Hänsel und Gretel," and see if we could glean any information. Dr. Wette's second daughter received us, informed us that Humperdinck and his wife had just arrived, and asked us in. It was somewhat bold thus to break in on a family gathering, but we met with a cordial reception, and were asked to sit down and join the family coffee-party; Frau Wette was there, surrounded by her children. Humperdinck at once remembered having seen me before; we had, in fact, met at the Beethoven Festival, Bonn, in the previous year, though only for a few minutes. I was fortunate enough to

see much more of him this time—I may well say fortunate, for even to get to speak to him is no easy matter. I asked Humperdinck about his Italian trip. He told me that he had just returned, and from his conversation he had evidently much enjoyed himself. He admires the Romans; with the Neapolitans, however, it is otherwise; in the former he finds traces of that nobility which distinguished their ancestors. After chatting for a time, he rose and walked about the room. Then he stood

door nearest to the platform, and as he walked through the big Gürzenich hall, right to the back seats, many eyes were turned towards him, and many ineffectual attempts were made to get at him. On his left sat a young man who has lately been much talked about in Germany. This was Max Schillings, composer of "Ingwelde," a three-act music-drama, produced with immense success some months back by Herr Felix Mottl at Carlsruhe. Herr Arthur Smolian has declared that it furnishes



before the pianoforte, and put his fingers on the keyboard, striking in the bass register a third inversion of a chord of dominant ninth, following it by an *arpeggio* first inversion of tonic chord. I hoped it was only a prelude, but, and, apparently, deep in thought, he moved away from the instrument, and, indeed, out of the room. He, however, soon returned, and showed us some interesting "Hänsel und Gretel" photographs. The *dramatis personæ* were none other than his charming little nieces. Above are two of the pictures, the situations of which will be at once recognised.

Humperdinck's wife, by the way, is a bright, energetic little woman, and it was quite evident, from certain remarks which she made, that she is her husband's man of business. My next meeting with the composer was at the rehearsal next morning. He was standing by the entrance

an answer in the affirmative to the question whether Wagner has left a "school." I was seated on Humperdinck's right. It was interesting to watch his countenance during the rehearsal of his work; he was evidently listening most attentively. At such moments one cannot speak to a composer. When the morning rehearsal was over, he said that he must go and see Dr. Wüllner respecting one or two points in the performance of his work; he, however, soon returned and then I was with him for some time. He spoke about England, and said he thought his "Pilgerfahrt nach Kevlaar" would suit the English, and I hastened to assure him that I was of the same opinion. It is, in fact, a charming little work. From the vocal score one gets but little idea of the music; the characteristic colouring—for Humperdinck is a master of orchestration—greatly enhances

the effect. The success of his opera in England appeared to afford the composer great satisfaction. But what has not met his approval are the premature reports which have appeared in the papers concerning the music which he has furnished for "Schneewittchen." In answer to the question why he did not finish a Symphony which he has had for a long time in his portfolio, he replied that, for the moment, he was occupied with some songs and choruses for "Die Königskinder," a play written by his sister.

My next meeting with Humperdinck was in the evening after the Concert. His cantata had been performed with brilliant success; at the close, indeed, he was summoned to the platform, and received an enthusiastic ovation. The composer is not spoilt by success; he seems to accept it as a necessary evil accompanying greatness. After the concert he was quite as simple and genial as before. I had arranged to see him, but just as I was approaching, the worthy Herr Degen, Amtsgerichtsrath of Bonn, came up to me, and with vasty voice, said: "There is only one Beethoven, and Wüllner is his Prophet."

This was the closing sentence of a short speech made by M. Vincent d'Indy, the French composer, at a gathering in honour of Dr. Wüllner after the Beethoven Festival at Bonn last year. These were Herr Degen's farewell words to me when I went to take leave of him on quitting Bonn. After thus reminding me of pleasant days in the past, he turned to Humperdinck, and for a moment the life of the composer appeared in danger. The worthy Councillor Degen is of Falstaffian proportions, and was so overjoyed at meeting his old friend that he clasped him tightly in his arms; it seemed as if Humperdinck, who is not a man of big stature, would be killed by the kindness and enthusiasm of the greeting. But he emerged from the embrace unharmed, and I was able to congratulate him on the success of his work. I ventured to remark, however, that it had one fault—namely, that of being over-brief. With a twinkle in his eye, he assured me he thought that no fault, but rather an advantage.

I was to see him the next morning, but there is often a slip between the appointment and the meeting; business elsewhere necessitated, as I found on consulting the time tables, an earlier departure from Cologne than I had anticipated, and I saw no more of the composer of "Hänsel und Gretel."

FROM MY STUDY.

JULIE DORUS GRAS, whose portrait is now before the reader, was born at Valenciennes in 1807, her father being conductor of the orchestra in the theatre there. This gentleman's name was Steenkiste. He had been a soldier, but probably found himself more comfortable in the

peaceful pursuit of music. At any rate, he put himself beyond the reach of war's alarms, as far as was possible in those days, and met with more success in the orchestra than he could have hoped for on the field of battle. Steenkiste had two children, both of whom reached eminence in their several ways. One, a boy, became famous as a flautist; the other was our heroine. They worked under different names. Young Steenkiste kept his patronymic, the non-euphonic character of which led to the adoption, by his sister, of their mother's name, Dorus, and as Mdle. Dorus, Julie appeared at a concert in her native town, she being then in her fourteenth year. At that time the municipality of Valenciennes contained, strange to say, some discerning and liberal men, possessed of the enlarged sense of duty which takes in more than the town pump. These persuaded their colleagues, and, not having the fear of discontented ratepayers before their eyes, the urban council adopted little Julie, sending her to the Paris Conservatoire for three years, with an annual allowance of 1,500 francs. She entered in December, 1821, had lessons from Blangini, and in 1822 won a first prize for singing. Paër and Bordogni next took her in hand, and completed her academical training. It is worth while adding, as an instance of gratitude, that the young student sent the wreath received as "first prize" from the hands of Cherubini to the municipality which had made possible its acquisition. It should also be noted that, while yet a student, Paër obtained her appointment as chamber-singer to the king.

Leaving the Conservatoire in 1825, Mdle. Dorus went on an extended concert tour, and in due time reached Brussels, where her brilliant voice and facile execution attracted the notice of the Royal Intendant, who invited her to accept an engagement for the opera. She had theretofore made no studies for the position, but six months of hard work enabled her to appear at the Monnaie with great success. In 1830 the young artist accepted an engagement in Paris, and at once entered upon the most brilliant period of her career, making her first appearance in Rossini's "Le Comte Ory." She is described as being then equally agreeable in person and voice. "She was of middle stature, light and graceful in form, and exceedingly pretty, with blue eyes and blonde hair. Her voice was thoroughly French, possessing all the beauties and all the defects of the school to which she belonged. Its compass was two octaves (from D to D), but the tone was weak in the lower notes; in the high notes, on the contrary, her voice gained volume, penetrating power, and extraordinary brilliancy." At this period, too, Escudier wrote: "She shines above all in fioriture and the ornaments of vocalisation. Passages the most eccentric, caprices the most varied, roulades the most daring, offer no obstacle to

the marvellous facility of her throat. Mdlle. Dorus is remarkable also for the brilliance and vigour of her singing. Her voice, of perfect intonation, seizes each note with certainty and surprising firmness." The success of an artist thus qualified, even in the fastidious and musically pampered Paris of 1830, could not be in doubt. Certain defects were by no means in her way. Her voice was to some extent "throaty," but that was French; she paid very little heed to her words, but words were not

"Robert le Diable." She was also the original Page in Auber's "Gustave"—a work superseded later by Verdi's "Ballo in Maschera." After successes like these, the artist's appearance in London was only a question of time, and a very short time. Mdlle. Dorus, accompanied by her brother, the flautist, came to England in 1839, and began here as a concert singer, afterwards making a tour in the provinces with Tamburini and others. Some time elapsed before her second visit, and, truth



JULIE DORUS GRAS.

regarded on the lyric stage, and a melody was, to her, a string upon which to hang the flowers of vocalisation, while her exaggerations gave "art circles" something to talk about, as when they said that, with Dorus on a high note, one might go to a café, eat an ice, and be back before she had quitted it.

No long time elapsed before Mdlle. Dorus rose to the top of the tree, taking the leading parts in such works as "La Muette" ("Masaniello") and "Guillaume Tell." To her, moreover, was assigned the honour of "creating" the heroine in "Le Philtre" and

to tell, Mdlle. Dorus just then passed through a crisis in her career—one which led to her retirement from the French stage in 1845. A rival had sprung up in the person of Madame Stoltz, and the fickle Parisians turned easily, no doubt gladly, from the old love to the new. Because of this, perhaps, Mdlle. Dorus cultivated London, paying us almost annual visits, and at length appearing on the lyric stage as a member of the company got together by Jullien for his disastrous attempt at carrying on Italian Opera. Although ignorant of English, she played in an Anglicised version of "Lucia,"

with Mr. Sims Reeves and the late Mr. Weiss as colleagues. She was much liked, it is said, "for her easy, graceful style and her brilliant singing, in spite of the perceptible defects of her English pronunciation; but she either could not or would not learn another libretto, and was obliged to withdraw." In 1849 she accepted an engagement at the Royal Italian Opera, playing some of her Parisian rôles, but failing, somehow, to create enthusiasm. This she must have felt, for Mdlle. Dorus—or Madame Dorus Gras, as she was called after

was once considered the rival of Beethoven. Starting with the advantage of Mozart's teaching, Hummel certainly had a brilliant career, but we are all now pretty much of the mind of Mr. Dannreuther when he says: "Endowed with curiously little inventive power, rarely warm, and quite incapable of humour or of passion, but fully equipped with every virtue that can be acquired by steady plodding, he appears expressly cut out for the hero of respectable mediocrity."

I apprehend that not every reader of THE



JOHANN NEPOMUK HUMMEL.

her marriage, in 1833, to a violinist of the Paris Opéra—came no more to this country. Her career had, in fact, ended, only an occasional concert being favoured with her assistance.

Johann Nepomuk Hummel, whose portrait accompanies that of Madame Dorus Gras, is too well known for a biographical sketch here. Enough that he was a native of Pressburg, that he was born in 1778 and died in 1837. Mr. Edward Dannreuther, writing in Grove's Dictionary, calls him a "dull classic," and seeing how completely his works have vanished from active life it seems hard to believe that he

MUSICAL TIMES is lucky enough to possess a complete set of *Punch*, and this led me, when looking through a far-back volume of the Sage of St. Bride's, to consider whether there might not be both entertainment and instruction in some occasional extracts from his store of wisdom and mirth. I now put the matter to a practical test, and shall be guided by the result.

Volume II., issued fifty-three years ago, is sufficiently remote, as the world now moves, for the interest of ancient history, and turning over its leaves I come upon a page of verse, which Mr. Punch's poet recommends as "Norma Made Easy." Opera in English was played to

Londoners then by such artists as Miss Kemble, Miss Rainforth, and Mr. Harrison, with whom the poet, I rejoice to say, does not make so free as with rhyme when he couples "stormer" and "Norma." The learned and ingenious Dr. Pegg, could he come to life again, would probably argue that this Cockneyism is quite right and can be traced to high classical authority. But Dr. Pegg is dead—a fact of which I will not take a mean advantage, and so pass on to the poet's description of the last *Finale* in "Norma." The *Priestess* assails her recreant lover, *Pollio*—

Right and left he comes in for it—really, Miss Kemble
Is enough to make poor Mr. Harrison tremble,
And then, on the other hand, charming Miss Rainforth
In accents contemptuous pours her disdain forth;
He tries to assuage her, to nothing she'll listen,
With lightning the eyes of Miss K. seem to glisten;
Miss R. turns in horror and scorn from his side,
And tells him to stick to his termagant bride;
And the fate of poor Harrison seems quite uncertain,
When, lucky for him, they let down the act curtain,
And, presto, in lieu of the Druids, we hear,
"Apples, oranges, bill of the play, ginger beer."

Mr. *Punch* soon passes from rhymed criticism to criticism in prose, and lays violent hands upon Mercadante's "Elena Uberti." I extract one passage, which somewhat anticipates the "new critic" of 1895: "To the learned in the works of the best operatic writers, a 'grand tragic opera' by Mercadante, Donizetti, or Pacini, must suggest the idea of a symphony of Beethoven played upon a German flute, or a Weber overture arranged for a one-handed accordion." Silly extravagance, but *Punch* does not pretend to seriousness and hard facts, wherein he has an advantage over some of those whose criticism he anticipated. Madame Vestris produced, in 1842, the "Marriage of Figaro" as Mozart left it to us, and Mr. *Punch's* prose critic is fittingly appreciative. Not long before, he states, that opera had been "not altogether solemnised on the English stage" in the form of "a hash dished up by its concoctors to introduce the ballads of a native composer, a duet by Paesello, a chorus or two of Rossini, and in which a compliment was paid to Mozart and the taste of British audiences, by adding four, or, at most, five, of that great master's pieces." For superseding this awful mess by the genuine article, Madame Vestris is properly praised, while, as for the performance the critic tells the truth, no doubt, and saves himself trouble by a comprehensive and highly professional utterance: "Every performer, from the hero, by Leffler, down to the drunken gardener, by Horncastle, appears to possess, at least, a full appreciation of his author, and to enjoy, as well as to sing, the music. This being the case, it would be invidious to select any one of them for remark." Of course it would, and the critic, laying down the pen, takes up his glass.

An enthusiastic audience assembled to hear Persiani, and were met by a communication from Wardrop, M.D. "Madame Persiani," said Wardrop, "continues to suffer so severely from the effects of sea sickness, accompanied

with violent retching, that it is impossible for her to appear this evening"; whereupon a reasonable, though disappointed, British public showed many signs of dissatisfaction. *Punch* comments: "The audience were perfectly right. In the first place, Persiani, being considered on all hands a perfect syren, must have been so used to the vicissitudes of the ocean that sea sickness was utterly impossible. We should as soon think of a butterfly dying of ossification of the heart. Secondly, all the bargains of all singers, foreign and native, prove their utter want of bowels; hence the retching must have been clearly an Esculapian fallacy—a gratuitous benevolence of Wardrop, M.D." We now come to the dissatisfaction of an enlightened British public. "The audience were justified in becoming very savage at the violent retching of a sea-sick St. Cecilia, and had she had the effrontery to die, they would, we are convinced, have been perfectly exonerated, by all the laws of English freedom, in breaking the chandeliers and tearing up the benches."

"The Ancient Concerts," says one of Mr. *Punch's* youths, "are supposed to be thus named after the style of the audiences that attend them, as well as from the exhumations which take place there. In the taste for reviving long-forgotten subjects, we are promised some selections from the works of Orpheus, and an undoubted symphony of King David; a *mélange* from the celebrated *opera* of Virgil, familiar to every scholar, may be confidently looked for before the conclusion of the series." This is rather poor, and, no doubt, Mr. *Punch* told his young man to "go down one."

Doubtless from the great Sage himself came the suggestion for a British Composer's Art Union. There had been a season of opera at Drury Lane in aid of the movement "to establish upon the English stage the works of the greatest composers of the English school of music," and the following works had been produced: "Acis and Galatea," "No Song no Supper," described by *Punch* as containing the most unblushing pilferings of one Italian from another; "The Poor Soldier," "consisting," remarks the same authority, "of Irish melodies put together very badly by Shield," and one real English piece, by a Mr. Rodwell, condemned as "an effort of ignorance and memory." The retrospect made Mr. *Punch* very angry, and hence the hint of a Musical Art Union.

I am naturally much interested in the fact that *Punch*, in his character of universal anticipator, laboured at the present-day task of THE MUSICAL TIMES, and administered kindly correction to incompetent musical reporters. Referring to a periodical which he calls *The Theatrical Record*, and moved by the beauty of its style as well as its freedom from grammatical trammels, he makes several extracts from its pages. One of these I reproduce for its curious similarity to passages of more modern date often to be seen pilloried in these columns:

"Of the gems of this sublime opera ("Semi-ramide") we must particularly direct attention to Mrs. Alfred Shaw's manner and divinely expressive way of singing her cavatina, 'Ah, that day I well remember,' where her sublime contralto, controlled by the most scientific skill, and whose soft diapason tones fall like seraph's harmony, and penetrate the heart with chastening ardour and inspiring effect. Again the contralto and soprano duet, 'Dark day of sorrow,' between Miss Kemble and Mrs. Shaw; what deep pathos! what eloquence discoursing! Mark the clear, brilliant, towering sublimity of expression as *Semiramide* holds on the C in alt, while the thirds and fifths of *Assuca's* (sic) deep mellow notes from D to G in a full octave and a half are filling in a sublime harmony of melody of the most touching and refined order." The last sentence will strike despair into the hearts of the writer's successors.

In his third volume *Mr. Punch* "lies low" as regards music. He had, perhaps, sent his young men to their studies in the art, but a little later they will be found active enough, and showing sport in fine style. X.

MUSIC IN DANTE'S "DIVINE COMEDY."

It has been well said that the study of Dante is a liberal education. There is, in truth, scarcely any subject of interest left untouched by the transfiguring power of that master-hand. Theologian, philosopher, poet, statesman, historian, man of science, painter, sculptor, musician may all alike find an answering and inspiring note in the lines of the "Divine Comedy."

Nothing escapes Dante's notice; and, among other things, the student is struck by the poet's sensitiveness to sound in general. At present, however, our concern is with what we read of music in the poem. In the "Vita di Dante" Boccaccio writes: "Sommamente si diletto in suoni e canti nella sua giovinezza, e a ciascuno, che a quei tempi era ottimo cantatore, o suonatore, fu amico ed ebbe sua usanza." ("He greatly delighted in playing and singing in his youth, and was a friend to all who at that time excelled in singing and playing, and frequented their company.")

Dante had evidently studied music, and was accustomed to hearing it well performed.

To turn to the "Divine Comedy," to which these remarks are confined, we notice that in the *Inferno* there is no mention of music properly so-called, although there are a few allusions to musical instruments. In Canto vi. we read of the "angelica tromba" (the angelic trumpet); twice the horn is mentioned; allusion is made to the lute and the drum in one of the strange similes. Dante writes of the "hymn" which gurgles in the throats of the

sullen who are submerged in the marsh of the Styx, and of the "lay" of the cranes.

It is not until we reach the *Purgatorio*, however, that we find a beginning of the many and exquisite allusions to music which enrich Dante's pages. Here it soon becomes evident that the poet was a true musician, and a real lover of the art in its highest forms and finest significance. How else could he have penned the lines in which he describes the breaking-up of the frozen depths of grief at the sound of the Angels' song of consolation after the bitter reproof uttered by Beatrice? How else could he have understood and repeatedly expressed in immortal words the utter rapture felt at moments of supreme revelation of musical beauty? Only to a true lover of music is it given to write thus, and, it may be added, only to a true lover of music is it given fully to understand what is thus written.

Dante almost always indicates the mental and moral effect of music. He shows very exact musical knowledge, and the reader is led to assume that he possessed a certain amount of technical skill.

It would be beyond the limits of one short paper to pretend to give an exhaustive list of the musical allusions throughout the "Divine Comedy"; the following pages will, therefore, be devoted to a selection of the most beautiful and suggestive among these allusions, together with a concise list of the musical terms used by Dante and the names of the Psalms and church hymns mentioned by him.

First, then, in the *Purgatorio*, we have the singing of the "In Exitu Israel" by the redeemed souls, as they cross the sea under the guidance of their Celestial Pilot. Again, in the same Canto, we read how Dante begged the musician Casella to sing his setting of the celebrated canzone, "Amor che nella mente mi ragiona," one of the finest of Dante's minor poems. The song is so ravishing that it draws the waiting souls away from what should be their first care—namely, the purification of their souls. Then come the hymns sung at evening-tide in the Valley of the Kings—the "Salve Regina" and the "Te lucis ante," which last, Dante says, was so sweet, that the sound of it took him out of himself—"Che fece me a me uscir di mente."

These allusions occur in the description of the Ante-Purgatory. On the threshold of Purgatory proper Dante's ears are greeted by what seems to him the singing of the "Te Deum laudamus," sounding as though accompanied by an organ, the words hardly to be distinguished. If any dweller in London will go down to the Westminster Cloisters on a summer day, when the Abbey doors are open, and listen to the choir chanting, he will have a beautiful illustration of these exquisite lines of Dante's.

As Dante and Virgil leave the Circle of the Proud they hear voices singing "Blessed are

the poor in spirit," in such wise that words could not describe it. The Angel in the top-most circle sings "Blessed are the pure in heart" ("In voce assai più che la nostra viva"), in voice by far more living than our own. Another passage of peculiar charm occurs in Canto xxviii., where Dante speaks of the song of the birds amid the trees of the Terrestrial Paradise. He tells us that the soft breeze sighing through the thick forest was as a bass or pedal to the "rhymes" of the birds ("tenevan bordone alle sue rime"). Again, we have the songs in the mystic procession, and the "sweet melody which ran through the luminous air" as the august company advances through the forest. The singing of the "In te, Domine, speravi" melts Dante to tears; the "Asperges me," sung as he is immersed in the stream of Lethe, is so beautiful that he cannot even remember it fully, much less write of it.

The music in the Purgatorio is in entire accordance with the whole spirit of the Cantica. A subdued hopefulness breathes in the note of sorrow; in the longing for deliverance glows the certainty of final attainment.

But, as we should naturally expect, the most numerous and beautiful descriptions of music occur in the Paradiso. It is truly "la dolce sinfonia di Paradiso" that we hear on every hand. It should be noted that in many cases in the Paradiso, music is associated with dancing as an outward expression of an inward bliss. The picture of a kind of choric dance often rises before us as we read of the manifestations of joy in the successive spheres. In Dante's mind, dancing was evidently not the mere frivolous amusement of modern days, but was fraught with a dignity which made it a mode of self-expression not unmeet for the loftiest associations.

The music in the Paradiso, like that in the Purgatorio, is in complete harmony with its surroundings, and expresses a wonderful mystic joy, a sense of perfect fulfilment and fruition.

Some few of the finest allusions must be quoted. Take, for example, the following:—

*Diverse voci fau più dolci note;
Cosè diversi scanni, in nostra vita,
Rendon dolce armonia tra queste ruote.*

*(Voices diverse make up sweet melodies;
So in this life of ours the seats diverse
Render sweet harmony among these spheres.)*

Then in the heaven of the Sun, where the song seems to communicate itself to all the spirits in turn—

*E moto a moto, e canto a canto colse;
Canto, che tanto vince nostre Muse,
Nostre Sirene, in quelle dolci tube,
Quanto primo splendor quel ch'è refuse.*

*(And motion joined to motion, song to song;
Song that as greatly doth transcend our Muses,
Our Sirens, in those dulcet clarions,
As primal splendour that which is reflected.)*

In Canto xiv. Dante speaks of a melody so ravishing that to hear it would be a reward for any merit—

*Tal melodia
Ch'ad ogni merito saria giusto muno.*

In the same Canto occurs the exquisite description of the song or hymn of the spirits in the heaven of Mars—

*Una melode,
Che mi rapiva senza intender l' inno.
(A melody
Which rapt me, not distinguishing the hymn.)*

Here it is that he speaks of the "lute and harp, accordant strung with many strings," and their "dulcet tinkling." The poet adds:

*That until then there was not anything
That e'er had fettered me with such sweet bonds,*

thus expressing an intense love and appreciation of music.

In Canto xxiii., where the poet describes the coronation of the Blessed Virgin, there are two beautiful allusions to song. The "Regina cœli" is so sweetly sung, that the delight of the remembrance never leaves him:—

Che mai da me non si partì il diletto.

The song of Gabriel is so surpassing that the sweetest melody of earth—that which most could draw the soul to itself—would be but displeasing when compared to it. Note again the allusion to the power of music over the soul.

We may turn to one or two instances where Dante shows some real knowledge of the art, taking, for example, the lines which so aptly suggest singing in part:—

*Come in voce voce si discerne,
Quando una è ferma e l' altra va e riede.*

*(As within a voice a voice discerned,
When one is steadfast, and one comes and goes.)*

And again, the celebrated line in the Purgatorio, "tenevan bordone alle sue rime" ("were a bass, or pedal, to their song"), and another passage from the Paradiso, which alludes to good accompaniment:—

*Come a buon cantor buon citarista
Fa seguir lo guizzo della corda,
In che più di piacer lo canto acquista.*

*(And as good singer and good lutanist
Accompanies with vibrations of the chords,
Whereby more pleasantness the song acquires.)*

More instances might be quoted, but these are enough to illustrate the fact that Dante had himself studied music. A short enumeration of the various musical instruments mentioned by Dante, and of the musical terms used by him throughout the "Comedy," can hardly fail to be interesting either to the musician or to the lover of Dante's poem.

We find mention of the following instruments: "Sampogna," bagpipe; "corno," or horn; "tuba" or "tromba," or trumpet; "arpa," or harp; "tambura," or drum; "citarà" (used for lyre, guitar, or harp); "organo," organ; "lira," or lyre; "liuto," or lute; and "cetra," a kind of guitar. One of these instruments was on view in the late Exhibition of Venetian Art, and was made by the celebrated Gaspar da Salo. "Giga" is an instrument which it is rather puzzling to identify. Possibly it is the same as the instrument known as the

"giga-lira." One dictionary gives "hurdy-gurdy" and another the German "Strohpfedel," or Xylophone, as the equivalent. "Squilla," or bell, is used in a sense suggestive of a musical instrument, and one great commentator considers that in one passage in the *Paradiso* the carillon is indicated.

Dante employs several musical terms, and evidently with full appreciation of their meaning and value. Such are "sinfonia," "melodia," "armonia," "canto," and "cantilena." "Inno," or hymn, is mentioned, also lay and psalmody. "Carola," a dance accompanied by singing, and "caribo," another word with apparently the same meaning, also occur.

Dante makes mention of many Church Hymns and Psalms, weaving them into his wonderful story with master-hand. In the *Inferno* there is a weird play on the opening line of the "Vexilla Regis prodeunt." In the "Purgatorio" the "Salve Regina" and the "Te lucis ante" are sung by the spirits in the Valley of the Kings (our Henry III. joining in); Dante hears the "Te Deum" as he enters the great gate; the souls of the Wrathful repeat with one accord the "Agnus Dei"; the "Gloria in Excelsis" is sung by the whole of Purgatory as a purified soul rises to the true life; the mystic group round Beatrice sing or say the "Benedictus qui venis."

In the *Paradiso*, we have the "Ave Maria," sung by Piccarda as she vanishes from Dante's sight. The glorified spirit of Justinian sings "Osanna, Sanctus Deus Sabaoth," and on two other occasions the singing of "Osanna" is mentioned, besides other passing allusions.

The "Regina Cœli" is sung in the Heaven of the Fixed Stars, and after Dante's confession of faith the "Te Deum" is sung, but this time to the melody which is used in heaven—*"Nella melode che lassù si canta."*

Farther on, after Dante's definition of charity, the "Sanctus" is sung—a most sweet song resounding through heaven. These last two seem to lead up to the glorious burst of praise with which all Paradise chants the "Gloria Patris" (Canto xxvii.). Many Psalms also are quoted in the *Purgatorio* and *Paradiso*. The song of the saved, as they cross the sea, steered by their Celestial Pilot, is the 114th Psalm, "When Israel came out of Egypt"; the souls of the violently slain sing the "Miserere"; the souls of those who are being purified from the sin of avarice repeat a verse from Psalm cxix., "My soul cleaveth to the dust"; the once gluttonous learn to open their mouth in praise and prayer, and sing a verse from the "Miserere," "Thou shalt open my lips, O Lord."

The beautiful lady, Matilda, who sings amid the flowers of the Terrestrial Paradise, greets Dante with words from the 32nd Psalm, "Blessed is he whose sin is covered."

The pitying angels round the triumphal car where Beatrice stands sing part of the 31st

Psalm, "In Thee, O Lord, have I put my trust."

In the last Canto of the *Purgatorio*, Beatrice sighs over the captivity of the Church, while the seven attendant Virtues weep as they lament in sweet psalmody, using the words of the 79th Psalm, "Deus, venerunt gentes" ("O Lord, the heathen have come into Thine inheritance").

This seems to complete the list of musical instruments, hymns, and Psalms mentioned by Dante, and the strictly musical terms used by him in the *Divine Comedy*. It is interesting to note, in passing, that the one Roman treatise on music that has any claim to completeness was written by Boethius, for whom Dante has so great a love and reverence.

As was said at the outset, this paper does not pretend to contain a complete account of what may be called "Dante's Music." It is hoped, however, that these few suggestions and indications may stimulate readers to search Dante's matchless pages for themselves, pages where all that is noblest in human life is enshrined in words of undying beauty and power.

THE return, after an interval of just ten years, of Herr Eduard Strauss to these shores has undoubtedly been one of the most agreeable features of the musical season. His last visit to London was during the "Inventories," in 1885, and students of *Punch* will remember the excellent portrait of him which appeared in that journal (June 20, 1885) from the pen of Mr. Linley Sambourne, with the legend "Dance Music" and the lines—

He hops and schumps und marks der time,
Und shows such taste and nous,
Dot dere's to equal him no vun,
Mine clever Eduard Strauss.

The lapse of ten years have happily left Eduard Strauss's electrical energy almost unimpaired. Indeed, when one watches him conducting one is reminded of the mercurial personages in Foote's famous "Panjandrum" Fantasia, of whom it is recorded that the "gunpowder ran out of the heels of their boots." His readings of classical or standard works may pass muster, though it can hardly be considered satisfactory. But to hear Strauss conducting his own or his brother's music is a thing quite apart. It is not too much to say that he is the chief performer of his band, even when he is wielding his *bâton* and not leading the violins. The man is the very living incarnation of the lilt and swing of the waltz. He conducts with his whole body, his hands, his feet, and even his eyebrows. There are some excellent players in the band, but the quality of tone is nothing out of the common; what lends attractiveness to their performance is the unanimity with which they follow the indications of their leader and the spirit and abandon of their playing. Of the real musical value of the compositions of the Strausses the highest and most exacting critics have left their opinion on record in no uncertain terms. Wagner declared that a Strauss waltz was in its way a thoroughly artistic and beautiful thing; Brahms is a constant and appreciative attendant at the performances of the Strauss band in Vienna, and a warm personal friend of Johann Strauss, the

"Walzerkönig." As for the late von Bülow, he not only stated it as his opinion that a Strauss waltz was worthy of inclusion in the programme of a Symphony Concert, but carried his principles into practice. While we are on the subject of the Strausses, and in view of the inaccuracies of authors like Larousse, it is perhaps worth while to call attention to the fact that the composer of the famous "Blue Danube" was not Johann Strauss père (1804-1849), who first visited London in the year of the Queen's coronation, but Johann fils, born in 1825, whose jubilee was celebrated last October. Joseph, the second brother (1827-1870), evinced hardly less talent, while some of the waltzes of Eduard are little, if at all, inferior to those of the author of the "Blue Danube." The Paris Strauss, also a conductor and composer of great talent, of whom Berlioz makes eulogistic mention in his Memoirs, hailed from Strassbourg, and belonged to another family. He succeeded Musard as director of the masked balls at the Grand Opéra, and conducted the court balls during the whole of the Second Empire. The Strausses have, in short, been such an institution for the last sixty years, and have contributed with such unflinching success to the gaiety of nations, that it is a matter for serious regret that the dynasty seems likely to end in the second generation.

THE June number of *La Revue de Paris* contains the first instalment of Gounod's "Mémoires d'un Artiste"—practically the great French composer's autobiography. He commences with an eloquent expression of gratitude to his mother, to whom he asserts the credit of all he has been able to accomplish is due. "It is she who nourished me, brought me up and formed me: not, alas! in her own image—that would have been too beautiful. It was not her fault, however, but mine, that anything was lacking." An account is then given of his mother's early life in Rouen, where she was born in 1780. He hints at, but does not describe, grave family troubles that deprived her at an early age of the society of her mother, and, by throwing her upon her own resources, developed the strong qualities which were afterwards so serviceable. The future Madame Gounod—then named Lemachois—began to give pianoforte lessons at the age of eleven! One scarcely knows whether teacher or pupils were most deserving of pity. Gounod gives interesting details of his mother's musical progress, first as a pupil of Adam (father of the composer Adolphe Adam) and later under Beethoven's friend, the violinist Hullmandel. We are then introduced to François Louis Gounod, the father, a distinguished painter, who married Mlle. Lemachois in 1806, she being then twenty-six and he forty-seven. Gounod's picture of his father is that of a man of exceptional integrity and culture, but lacking in power of application. His death, in 1823, left Madame Gounod with two sons—Louis-Urbain, aged fifteen, and Charles, the future composer of "Faust," aged five, but without other means for their support and her own than she could hope to provide by her talents. She actually continued the drawing classes of her late husband, with such success that they grew larger than before, and of course re-commenced giving music lessons. At this point Gounod begins to describe himself and his early characteristics. The facts set forth are substantially the same as those described so felicitously in Mlle. de Bove's life of the composer, but they acquire new interest by reason of the delicate humour and literary grace imparted by Gounod's manner of relating them. His *penchant* for music was so strong that it led him occasionally to neglect other

work at school. This brought about punishments which, so far from abating, only heightened the musical fever. Fortunately young Gounod's school was directed by a man of wide sympathies, Mr. Poirson. The world has reason to remember him with gratitude; for, hearing little Charles say he would like to be a composer, he gave him some verses to set, and on hearing the result kissed his pupil and said, "Va, mon enfant, fais de la musique!" The chapter continues with an account of Gounod's progress under Reicha and Halévy and brings the reader up to the time when he gained the Grand Prix de Rome and had a Mass of his composition performed at Saint-Eustache.

An interesting article in the *New York Herald* for the 7th ult. brings out the fact that three of the wealthiest men in the United States—Andrew Carnegie, John Rockefeller, and Henry Havemeyer—are united by their devotion to music, or, as our contemporary curiously puts it, not only find their recreation therein, but "spend a mint of money in pandering to this taste. Both Mr. Carnegie and Mr. Rockefeller are expert musical critics, and know the works of all the leading composers by heart, while Mr. Havemeyer is an accomplished violinist." When the *Herald* man went to interview Mr. Carnegie on the subject, the "Iron King" struck a Chinese gong 2,000 years old, and then observed, "I am very fond of music and musical things." Later on he observed, "Wagner is to music what Shakespeare is to the drama"; from which we gather that the Iron King—a sort of glorified harmonious blacksmith, in fact—has not fallen a victim to the Baconian heresy. Next let us turn to the "Standard Oil King." His home is in West Fifty-Fourth Street, and his family consists of the Oil King, his wife, and four children. They are all "thorough musicians." The children have an orchestra of their own, and recitals are given two or three times a week. The Oil King's daughters are both expert violinists, while his son is a member of the Brown University Glee Club. Finally, we read: "The great Oil King has always encouraged music in his family, and frequently the services of professionals are secured to sing or play at his parlour entertainments. So attached is he to music that at his home near Cleveland he has a big pipe organ in one of the parlours, to send forth its strains in oratorio work, of which he is very fond." The accomplishments of H. O. Havemeyer, the Sugar King, who dwells in a palace in Fifth Avenue, are even more striking. "He possesses a Stradivarius and two or three other valuable violins, and can make the strings sing as sweetly as if he were a rival to Ole Bull. . . . Occasionally Theodore Havemeyer, the brother of the Sugar King, who is a beautiful tenor singer, drops in, and then the tones of his voice blend with those of the violin and piano." As Mrs. Browning wrote of the performance of the "great god Pan," the tones of the Sugar King must indeed be "blinding sweet." And if only he could be induced to join in a trio for violin, Chinese gong, and pipe organ with the Iron and Standard Oil Kings, what a rich and sumptuous banquet of sound it would be! The tone of the *Herald's* article is unconsciously humorous, as the foregoing extracts may serve to show. Still, it brings home the fact that these great industrial magnates not only devote their leisure to the cultivation of music, but spend their money liberally to promote a sound taste amongst their less wealthy fellow-citizens. We could do very well with a few millionaires of this sort on this side of the Atlantic.

THIS year we celebrate the bi-centenary of the death of our Orpheus Britannicus, Henry Purcell, and it is interesting to note that another English musician deserves special remembrance by reason that this is the bi-centenary of his birth. Dr. Maurice Greene was born in 1695, as we learn from the register book of the Church of St. Olave, Old Jewry, of which his father, the Rev. Thomas Greene, was vicar. Greene commenced his musical career at an early age as a chorister in St. Paul's Cathedral; the master of the boys at the time was Charles King, one of the vicars choral, and the composer of several services which were for many years extremely popular in St. Paul's and other Cathedrals; these obtained for their author the soubriquet of "Mr. Serviceable King." When Greene's voice broke he was articulated to the organist of the Cathedral, Richard Brind, and must have distinguished himself, for he obtained, partly through the influential advocacy of his uncle, Sergeant Greene, the appointment of organist of St. Dunstan-in-the-West in the year 1716, and in the following year, on the retirement of Daniel Purcell, brother of the celebrated Henry, was promoted to a similar post in St. Andrew's, Holborn; he continued to hold both appointments until 1718, when, on the death of his master, Brind, he was chosen organist of St. Paul's Cathedral. In 1727 Dr. Croft died and was succeeded by Greene as Organist and Composer of the Chapels Royal. Three years afterward (1730) Dr. Thomas Tudway, the Professor of Music in Cambridge University, died, and Greene was made Professor and Doctor of Music; for the occasion he set Pope's "St. Cecilia Ode" to music. In 1737, by the death of Eccles, he added to his numerous appointments that of Master of the King's Band. Greene was conscientious and industrious, and in fulfilment of his duties composed some fifty anthems for the Chapels Royal, and numerous New Year Odes for the King, and also a thanksgiving Te Deum, with orchestral accompaniment, on the suppression of the 1745 rebellion. We may mention that the autograph scores of two Odes and the Te Deum are amongst the treasures in the library of Mr. W. H. Cummings. In addition to the music already cited he composed an enormous number of songs, an oratorio, sundry catches and canons, organ and harpsichord pieces. He was also one of the founders of the Royal Society of Musicians. In 1750, by the death of his cousin, he came into possession of his uncle's estate, Bois Hall, in Essex, with a rent-roll of £700 a year, and here, five years afterward, he died; his body was brought to London and buried in his father's vault beneath the pulpit of St. Olave, whence, on the destruction of the church in 1888, the coffin containing his remains was removed to St. Paul's Cathedral, and re-interred in the grave of Dr. Boyce. Greene's only daughter married the Rev. Michael Festing, son of the celebrated violinist, a friend of her father's, and also one of the founders of the Royal Society of Musicians.

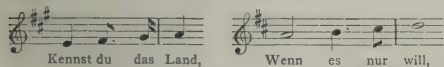
It is especially interesting to note that the present Bishop of St. Alban's is a descendant of Greene's daughter, and that by permission of Mr. Henry Festing, of Bois Hall, Essex, an autotype reproduction of a portrait in oils of Dr. Greene will, by arrangement with Mr. C. T. Johnson, be published immediately. Much might be said of Greene's intimacy with Handel, who was wont, on frequent occasions, to play for hours on the organ in St. Paul's Cathedral, often aided by the enthusiastic zeal of Greene, who voluntarily officiated as organ-blower. Subsequently, the friends became somewhat estranged, probably through the injudicious, well-meant, but ill-contrived action

of mutual friends, and also by the unfortunate conduct of Handel's rival, Bononcini. It is said that at this later period some busybody took a MS. composition of Greene's to Handel, who forthwith hung it out of the window, remarking that it wanted "air"—a preposterous story, for one of the most striking features of Greene's music is its overflowing melodiousness. This may easily be verified by examining some of his anthems published by Novello; such, for example, as "Acquaint thyself with God," "Thou, O God, art praised in Zion," "Thou visitest the earth." It can also easily be discovered that Greene could, when he pleased, write noble and majestic music; the anthems "God is our hope and strength," "I will sing of Thy power," "O clap your hands," and "O give thanks" may be cited in proof. It was the fashion some five-and-twenty years ago to decry Greene's music, but an honest examination of his printed forty anthems will convince any honest musician that he was a composer of whom we may justly be proud; and it is to be hoped that the bi-centenary of his birth will induce all lovers of church music to endeavour to rescue from unmerited neglect the many treasures his genius has bequeathed to us.

MR. F. CORDER'S recently concluded Lectures to the students of the Royal Academy of Music, on Musical Composition, notices of which have appeared in these columns, contained truths which can scarcely be too deeply impressed upon young musicians. The old saying that "knowledge is power" is in no art more true than in music. To know what has been done, to realise what can and what cannot be successfully expressed, and to be acquainted with the works of contemporary writers—these are the means by which technical knowledge can be turned to satisfactory account. In his endeavours, however, to dispel absurd and, it is to be feared, widely held views concerning "inspiration," Mr. Corder went somewhat too far. It is perfectly true that a good work of art can be produced by any thoroughly trained musician by a series of carefully calculated efforts and the employment of well-known methods. There are thousands of such works. They crowd the shelves of every publisher—where they remain. Paradoxical as it may seem, few things are easier to the accomplished writer than to express the vacuity of his mind in glowing language. Composers are constantly proving this fact. There is, indeed, to deft workmen, a certain charm in making a something out of what is practically nothing, and there is no Act of Parliament to prevent them. Would there were! But that which is born of calculation differs widely from that which the brain produces by unconscious effort. Mental assimilation and consequent development may be, and probably are, the result of the working of certain definite processes; but inasmuch as we are in ignorance of them, it is convenient to call the result "inspiration." It is scarcely justifiable to say that Beethoven was not "inspired" because he spent years in perfecting his themes. Each step towards perfection was probably as true an inspiration as the first conception of the subject. There are hundreds of songs equal in beauty of form, harmony, and workmanship, but only a few possess "that something" which speaks to us with the force of a living thing. We cannot analyse "life." It may appeal to the reason of some to deny the existence of life in art. This makes no difference. It is there. Feed it, nourish it, treasure it, O, young composers, and strive to fit yourselves to give it due expression when, *but only when*, it cries for birth. Again, the statement that no melodic phrase had any character of its own will

hardly be accepted by composers. If this were true, how is it that, in some works, the themes are inappropriate to their treatment? Is there no difference in suggestiveness between the melody which proceeds by small intervals and that which chiefly consists of wide skips? It will be a sad day for music when composers fail to recognise distinctive appropriateness in melody.

EVERYONE knows how Beethoven's Sketch Books, in more or less mutilated form, have been scattered throughout the world. Some leaves are lost, some have been torn out to satisfy the longing of ardent worshippers of the master to possess an autograph, and some of the books may actually have been cut up for commercial purposes. Whether all the scattered leaves will ever be gathered together again is very doubtful. Meanwhile, however, fresh discoveries are happily being made. We recently referred to some sheets acquired by the British Museum; and now, in Dr. Otto Lessmann's paper, the *Allgemeine Musik-Zeitung*, of the 14th ult., Dr. Wilhelm Kienzl gives an interesting account of some Beethoven sketches discovered, at the beginning of this year, by Herr Guido Peters. The latter was looking through a bundle of old music which, by the death of a relative, had come into his possession. On a cover he read, to his great surprise and joy, the words, "Manuscript Beethoven's." Inside were five pages of undoubted autograph sketches, belonging to the year 1809. They contain sketches for the second and third movements of the E flat Pianoforte Concerto. The fourth page presents a detailed sketch of a part of the introduction of the Choral Fantasia (Op. 80); the notes are written at first in pencil, afterwards in ink. Beethoven played the pianoforte part when the work was produced at Vienna, on December 22, 1808, but the Introduction, as now printed, had not then been composed. Carl Czerny relates that the Fantasia was completed *so late*, that it was scarcely rehearsed. Now at the head of the sketch mentioned above stand the words: "Morgens fertigen, Nachmittags probiren, nachsinnen, grübeln," and it is, almost without doubt, the actual paper from which Beethoven worked out a free "fantasia" at the Concert. Dr. Kienzl gives the whole of this highly interesting sketch. Further, the sheets contain a sketch of "Kennst du das Land," the only one hitherto known, and also sketches for a patriotic song, "Wenn es nur will," probably sung at the Redouten Saal, Vienna, during the exciting days of March, 1809. The composition was hitherto unknown; Dr. Kienzl gives a *fac-simile* of it. It is curious to note the resemblance between the opening of this song and that of "Kennst du das Land." We place them side by side—



"A NEW ART" is an attractive title wherewith to appeal to Londoners, who, like the Athenians of old, love novelties. Unfortunately, however, Mr. Rimington's display of coloured lights, on the 6th ult., at St. James's Hall, failed to justify the announcement. The blending of colours to suggest emotions has long been successfully practised in ballet, and the endeavour to associate colour with musical sounds has been often attempted. In the latter respect the latest effort has been no more successful than its predecessors. Mr. Rimington employs a large box dignified by the name of "colour organ," which is furnished with a number of apertures filled with

different tinted glass. These holes are illuminated from within and are fitted with shutters controlled by a pianoforte keyboard, the manipulation of which causes various tints to be thrown upon a screen. As, however, the colours are respectively repeated for the notes of each octave, the representations of pitch are confined to that limit. Variations of *timbre* are also entirely unnoticed. Thus, a *fortissimo* from a trombone gives precisely the same intensity of colour as the *altissimo* squeal of a fife. Again, the arbitrary association of each note with a specific shade in the spectrum sometimes results in the production of glaring crudities, and when the keys are played at all rapidly the effect is blinding. Moreover, many of the richest chords are represented by the coldest shades, the method thus failing psychologically. A greater failure has, indeed, seldom been seen. It could scarcely be otherwise. Colour-changes, to be pleasing and suggestive to the eye, must, from the nature of that organ, be made slowly, and consequently colour can only represent a very limited portion of the effects of music on the ear.

In the course of an amusing article in vindication of Bœotia from the stigma of literary incapacity which has for centuries attached to that district, a leader writer in the *Daily Chronicle* incidentally broaches a question of interest to musicians—how far a certain moral character may attach to particular instruments. It appears that the irrepressible M. Zola, in a conversation with Daudet and Coppée, reported by M. Edmond de Goncourt in the new volume of his *Diary*, remarked that "the clarinet represents sensual love, while the flute at most represents platonic love." Now we are very far from desiring to take away the character of the clarinet on the authority of one who knows so little about music as M. Zola, but his description of the flute may pass as being fairly consonant with the average view of the characteristics of its tone-colour. But the strange thing is that whereas we nowadays look upon the flute as one of the most passionless of instruments—Schumann alludes in one of his letters to its "ethereal tones"—the ancients regarded it in a very different light. Thus the great Aristotle himself pronounced against the flute on the ground that its moral effect was bad and exciting. How Rossini would have laughed at this onslaught on the mildest and meekest of instruments! It would be interesting to hear Aristotle's observations after hearing, say, the "Walkürenritt." If the flute struck him as immoral, what would he have said to the tuba or the bass clarinet? On the other hand, we are assured by the *Chronicle* that a modern schoolmaster has discovered that there is something in performance on a wind-instrument which is "particularly salutary for a boy with excessive and boisterous vitality."

MESSRS. NOVELLO AND Co., the plaintiffs in the American action "Novello and Co. v. The Oliver Ditson Co.," have just heard from their counsel, Mr. Lauriston L. Scaife, of Boston, U.S. America, to the effect that the defendants have decided not to appeal to the Supreme Court, and that the litigation is therefore finally closed. Legal effect was given to this understanding on the 11th ult., when Mr. Scaife, after giving formal notice to the other side, brought a motion in the Circuit Court of Appeals for "a mandate," the effect of which when issued is to deprive the other side of their right to carry the case to the United States Supreme Court. This motion was not opposed, the mandate was ordered to be issued, and thus the litigation is finally closed.

FACTS, RUMOURS, AND REMARKS.

A CORRESPONDENT has kindly brought to my knowledge the existence of a very remarkable musical reporter, who does service to, and sheds brilliant light upon a country journal, the name of which is immaterial. In the course of a long article devoted to a local concert I have come upon quite a string of gems, too many for complete display here, and the reader's amused attention must be limited to a few of the best. The reporter makes a good start: "The chorus, with the opening overture, evinced considerable command in the treatment of their complex score, the skilful modulation of their full volume being cleverly managed." Then come the following in order: "Mr. Nicholson sang Handel's accompaniment to the grand and characteristic verse of Smollett." "The soprano air taxed the voice of Mrs. — who emerged, however, solaced by the well-merited applause." "The chorus, a pleasing memento of the ages of poetic buckrum," &c. "Handel's frequently recurring tone of expressing the idea of sleep finds fit expression in 'Gentle Morpheus, son of Sleep,' Mrs. — chasing the 'Little God Sleep' from the eyelids of her audience in a pleasant manner." "A witching soprano air which 'soothed the weary critic's brain' to his satisfaction." "Karl Marca von Weber, the father of pianoforte music, was honoured by being allowed to open the second part, his 'Preciose' as interpreted by *** being so profound as to allow that master to sleep in his grave." "Evidence such as this bereaves us of any belief that talent has fled from our immediate shores." This writer should not hide his light in the columns of a country paper. He (or she) would at once attract attention in London and I recommend him (or her) to editors in want of a new critic.

MR. JUSTICE CHITTY has been taken to task for his decision in the St. John's Wood musical nuisance case, and I do not say that the judgment is other than hard upon the Italian teachers, who are now forbidden to give lessons in their own house. But it was also hard for the complaining neighbour to have the exercises of vocal students in her ears during many hours of the day.

PEOPLE in this crowded London must, of course, learn to give and take or there is no getting on at all. At the same time, tenants of houses must consider the obligations of their lease and be prepared to carry them out. It may be said that the Italian teachers, who were temporary tenants of a furnished residence, knew nothing of the lease. But ignorance is no defence, and Justice Chitty had no alternative but to decide as he did.

THERE has been a little stir on the subject of marching songs for soldiers, a certain French General giving the cue by urging the men under his command to cheer the way with harmony. There is a good field for musical activity in this direction, and the time may come when our own Thomas Atkins will attend regimental singing classes, and have his vocal prowess immortalised in Rudyard Kipling verse. He is not likely to fight the worse for being able to sing well.

THE approaching Festival at Cardiff will not be remarkable for a glut of native music. Dr. Stanford has undertaken a choral work, "The Bard." Mr. German will have an Orchestral Suite ready, and Mr. David Jenkins promises "A Psalm of Life." But the committee have gone to Belgium for a work

entitled "St. Francis," and they offer compositions by Verdi, Berlioz, &c. True, there is Sullivan's "Light of the World," so, after all, perhaps, we may not complain. What our composers—who see works written for one Festival ignored by all the others—have in their minds about the matter is another question.

MR. FRIENDSHIP, Organist of St. Saviour's, Dartmouth, sends an amusing story connected with his church, and especially with a former holder of his post: "The funds of the church being low, and the organist having had to wait some weeks for his salary, a special offertory was announced. On the offertory being brought up, the curate most innocently, and much to the amusement of choir and congregation, read the text: 'Blessed is the man that provideth for the sick and needy,' &c."

MR. HENRY E. DALBY, of Deal, writes concerning William Shield as under:—

I have read with much pleasure in THE MUSICAL TIMES your notice of one of our best native musicians, William Shield. You have omitted (I expect by an oversight) to mention his "Treatise on Harmony," or, as he called it, "Introduction to Harmony," which was, I believe, a standard work in its day, and is of considerable interest to musicians still. I have by me a well preserved copy inscribed as follows: "To the memory of the Right Honourable Lady Charlotte Bertie, as a testimony of respect for virtue, duty, and accomplishments, this Introduction to Harmony is inscribed by William Shield. Printed for the Author and sold by G. G. & J. Robinson, Pater Noster Row. 1800." The work concludes with the following: "Although it is contrary to my general plan to address any professional gentleman by name in the Introduction, yet I cannot prevail with myself to write the final word before I have publicly acknowledged the services which Dr. Arnold has rendered me by the loan of his musical type. I likewise lie under particular obligations to my much-honoured master, Sir William Parsons (so do all grateful musicians), whose merit and conduct have given a consequence to a profession which it never before experienced, at least in England; for which may he enjoy his exalted situation as long as I have the honour to be Musician in Ordinary to the best of Monarchs."

Sir William Parsons, an old Westminster chorister, succeeded Stanley as Master of the King's Band, in 1785. Ten years later he was knighted by the Lord Lieutenant of Ireland, and subsequently sat as magistrate in the Great Marlborough Street Police Court. He died in 1817.

LAST month I expressed some doubts as to the accuracy of a report which credited Miss Olive Harcourt's voice with a range of four octaves. I have since been favoured with a communication from the young lady, and here quote the material part thereof: "I beg to enclose a critique from the celebrated Leipzig musical paper, *Chorgesang*, written by a well-known German musician, stating that my voice extends from the contralto low E to the C above the fifth ledger line. Since this was written my voice has gained largely in power and somewhat in compass, so that, only to-day, I easily attained the following range"—the writer here shows in notation the bass C sharp (second space) and the highest C on the pianoforte. She continues: "As I often, when in special voice, attain one or two half-tones above this, the four octaves are proved to be a fact." And the fact is very wonderful.

IN THE MUSICAL TIMES for June I appealed to Dr. Joseph C. Bridge for information concerning one Thomas Spence, said to have been, for an uncommon

number of years, on the musical staff of Chester Cathedral. In the kindest manner (for which I am infinitely obliged) Dr. Bridge has looked up old Spence, and I am now able to give the desired particulars. He writes:—

The inscription quoted by your correspondent no longer exists, the stone having probably been lost or broken during the restoration of the Cathedral; but there has always been a tradition that Thomas Spence's official life was a very long one. The epitaph says he served as a chorister for seventy-nine years. The obituary notice from the *Chester Chronicle* (the file of which is still preserved) says: "Monday, Mr. Thomas Spence, one of the vicars choral of our Cathedral, aged eighty-eight, eighty-two of which he had served in that situation with the greatest fidelity; a man much lamented and universally respected." Then follows an account of the funeral, and it is interesting to read that "The Dean and the sacrist, the clerks, choristers and vergers, &c., preceded the corpse through the cloisters, where the Dean read the usual sentences, into the broad aisle, where, as soon as the procession made its appearance, a solemn dirge was performed on the organ. . . ." From the treasurer's accounts and the minute books of the Chapter, I find that Thomas Spence became a chorister in 1733, and ceased to be a chorister April 6, 1741. He was appointed lay clerk, Wednesday, August 1, 1744, and held this office until his death in 1809. The minute book says: "It was agreed that Thomas Spence sometime since a singing boy or chorister of this church be admitted . . . a conduct or singing man." It will be seen, therefore, that Spence's connection with the Cathedral was of seventy-two years duration. The tombstone and the obituary notice both state that he was eighty-eight years of age when he died. This places his birth in 1721, and therefore he must have been twelve years old when admitted as a chorister, and twenty when he ceased to hold that office! Possibly the old gentleman added on a few years towards the end of his career, when speaking of his age and the amount of time he had served in the Cathedral.

WITH all respect for religious zeal, I do not quite see eye to eye with the Protestants who objected to the London Sunday School Choir singing music set to the well-known verses beginning "Ave Maria, 'tis the hour of prayer." The little poem contains no prayer to the Mother, and those who demur to the "Hail, Mary," must logically disapprove the salutation of the Angel at the Annunciation. Even in religion there is such a thing as zeal without discretion.

THE printer's boy did good business in the *Scotsman* office a few days ago. That journal's London musical critic wired: "*Harold* is absolved from his oath by *Stigand*," and the boy made him say, "*Harold* is absolved from his bath by *St. Igand*." I hear that the poor critic has not smiled since.

ANOTHER London correspondent is unhappy. The *Manchester Courier* devoted a par. to the first Nikisch Concert, and began thus: "When the works of Dvorák were first performed in England the musical reputation of Hungary was at once established. Herr Nikisch, of the Buda-Pesth opera, has proved that his country is also capable of producing a great conductor. His programme at the Queen's Hall was ambitious in scope, comprising the C minor Symphony of Beethoven, the Overture from 'Tannhäuser,' and the 'Peer Gynt' Suite." Which is the worst enemy of a critic, the boy or an ambitious sub-editor addicted to airing such knowledge as that Dvorák established the musical reputation of Hungary? And in a *Manchester* paper, too!

JOSEPH BENNETT.

ROYAL OPERA, COVENT GARDEN.

In recalling the operatic events of the past month, two scenes rise vividly before the mind's eye. They are the production, on the 8th ult., of Mr. Frederic H. Cowen's historical opera "*Harold*," at Covent Garden Theatre; and the re-appearance, three days later, of Madame Patti on the English stage as *Violetta* in "*La Traviata*." A synopsis of the libretto, with the principal musical themes of Mr. Cowen's work, appeared in last month's issue of *THE MUSICAL TIMES*, and readers of these remarks will doubtless have perused many notices of the opera, not a few written in haste, and in the majority of instances in the fervour of first impressions. Our task is, therefore, to record second thoughts, which, if not always best, can mostly claim conscientious endeavour. In attempting to form an opinion as to the artistic value of Mr. Cowen's work, two important facts should be kept well in view. The first is that it deals with historical incidents of the eleventh century, the second that it is avowedly an English opera. The former demanded of the composer, according to modern requirements, a bluntness and vigour in the music reflective of the rough sentiment and martial spirit of the period; and the latter the style of the English school of music. To compare Mr. Cowen's work, therefore, with the productions of the modern French or Italian writers is unfair. It is to judge Boadicea by Marie Antoinette. "*Harold*," to be reviewed justly, must be regarded as the latest example of English musical expression in opera, and so viewed it may be unhesitatingly pronounced as a worthy representative of its class. The melodies are direct and English in character, the vocal parts are effectively laid out for the voices, and the instrumentation is throughout masterly. Memory has stored in sequestered safety the charm and graceful fancy contained in the first act, notably the song and dance of the women of *Alfnoth's* household; the expressive opening of the third act, and the funeral march, in which the composer has expressed with dignity and power the mental attitude of reverential sorrow. At the second performance, which took place on the 21st ult., some improvements were made in the representation, notably by the transference of the *Duke of Normandy's* song concerning his ambition to the scene in the garden at Bayeux; and by the substitution of a dimly-shown skeleton in place of the eleventh century wax bishop in his fine plate-glass case and electric light illumination.

The opera was fortunate in two of its exponents. Madame Albani, as *Edith*, sang with rare beauty of voice, and threw herself with a sympathetic intensity into her task that made her impersonation memorable; and Mr. David Bispham impersonated the *Duke of Normandy* with the earnestness and completeness that always distinguish this artist's endeavours. Miss Meisslinger strove to impart life to the ungrateful portraiture of the Duke's daughter, *Princess Adela*, and made perhaps all that was possible of her interview with *Harold*; for St. Cecilia is too pure-minded to be able to express dissimulation successfully, and this feigned love duet shows how little the librettist knows of the requirements of the composer in modern opera. Mr. Brozel tried hard to be a hero, but *Harold* is a dupe from first to last—he slays no one, he commits no moral enormity, possesses no exaggerated virtue, has not even the courtesy to return to life to sing a dying duet with the faithful *Edith*. He is, in fact, a not very estimable opportunist. What can actor or composer do with such a man? For the rest of the cast it is sufficient to say that Mr. Devers doubled the parts of *Alfnoth* and *Stigand*; M. Jacques Bars represented *Siward*, and Mr. Richard Green appeared as *Malet*. The mounting was excellent, and if the chorus did not always know where to go and what to do, it may be accredited with good intention, evinced by refreshing varieties of gestures. The composer conducted, and the many times he was called to the stage testified to the audience's appreciation of the excellence of his efforts and its recognition of the great advance which the opera shows in his power of dramatic expression.

The personation of *Falstaff* by M. Maurel, on the 10th ult., should put renewed life in England into Verdi's latest opera. It is not too much to say that this artist's portrayal of the fat knight was a revelation, even to the greatest admirers of the opera. The remarkable applicableness

of the music to the incidents and varying sentiments was shown with extraordinary clearness by rare subtlety of gesture, facial expression, and apparently exhausted shades of vocal *timbre*. This was especially demonstrated in the song in ridicule of honour and in the rendering of "When I was a page." A world of meaning was put into each "no" in the former, while the latter had to be given three times before the listeners would permit the performance to proceed.

An enormous audience crowded every part of the spacious theatre when the curtain rose on the 11th ult., and it went away well satisfied. Father Time has dealt gently with Madame Patti's voice, and, as though in regret for having robbed it of some of its pristine brilliancy, has increased this artist's histrionic power. Madame Patti sang with great beauty of tone, perfection of phrasing, and soul-stirring expression; but it was by her acting that her appearance on this occasion will be most remembered. *Violetta* became a living reality, not by the exaggeration of the objectionable, but by the emphasis and portrayal of the nobler virtues which make women angels. The interview with the father, the passionate despair of the farewell to her lover, and the final scene in the last act were life-like, because they were true in conception and consistent in expression to the smallest detail. To the student Madame Patti's impersonation was a magnificent lesson on the mightiness of little things. Signor Ancona has never given a more successful personation than that of *Germon*, but Signor de Lucia as *Alfredo* indulged in a persistent *vibrato* which greatly marred his efforts. Mdlle. Bauermeister, Mdlle. Brani, M. Jacques Bars, Signor Igenio Corsi, and M. Gillibert completed the cast, whose dresses presented familiar styles of several centuries. Signor Mancinelli conducted.

On the 18th ult. Signor Tamagno was joined in "Otello" by M. Maurel and Miss Macintyre, the result being a performance of remarkable excellence. No finer exponents of the Moor and his "Ancient" in the second and third acts could, indeed, be found than these gentlemen, and the interpretations of the "Credo" and the subsequent duet were unsurpassable. M. Maurel's reading of *Iago* seems, indeed, to be the very embodiment of demon-like malignity, frequently approaching the terrible in its intensity; but always associated with a dignity of gesture, to which, indeed, it owes no little of its force. Miss Macintyre is to be congratulated on her impersonation of *Desdemona*. Full justice was done to the music, and her reading was distinguished by the sweetness and nobility that the character demands.

The revival of Rossini's "Il Barbiere di Siviglia," on the 19th ult., served to show Madame Patti's versatility as an actress and the perfection of her vocalisation. The impersonation of *Rosina* was the ideal of youthful exuberance and light-heartedness, and the facility and clearness with which the florid passages were sung seemed to mock their difficulty. How real these difficulties are was made apparent when they came to the mouths of the other singers, whose renderings can only be described as full of good intentions and gallant endeavours. As a consequence many of the numbers failed to create the interest usually excited in former times. Signor Pini-Corsi as *Bartolo* and Signor Arimondi as *Basilio* were the most successful vocally, the aria "La Calunnia" being cleverly sung by the latter, and the humour and vivacity of the former being much appreciated. Mdlle. Bauermeister as *Bertha*, Signor Ancona as *Figaro*, and M. Bonnard as *Almaviva* acted with zeal and discharged their duties with spirit. That Madame Patti should sing "Bel Raggio" and "Home, sweet home," in the "lesson scene" was permissible, but that she should conclude the opera by a feeble new waltz air in place of Rossini's *Finale* was scarcely justifiable.

Much interest was excited by the appearance of Madame Bellincioni, "the original *Santuzza*," in "Cavalleria Rusticana." This lady may be said to have realised the expectations engendered by her Continental reputation. Her impersonation of the unfortunate heroine approaches closely that of Madame Calvé, but the voice is somewhat shrill in the upper register. Signorina Giulia Ravogli, Mdlle. Bauermeister, Signor Vignas, and Signor Ancona constituted an excellent cast.

GERMAN OPERA.

THE Ducal Court Company of Saxe-Coburg and Gotha appeared for the first time in England, at Drury Lane Theatre, on the 17th ult., when a performance was given of Carl Zeller's comic opera "Der Vogelhändler" (The Bird Fancier). This work has for some time enjoyed much popularity on the Continent, a fact which may be attributed equally to the amusing nature of its libretto, written by M. Mest and L. Held, and the brightness and melodiousness of its music. It is true that to English musicians the prevalence of waltz rhythm becomes monotonous, but it has doubtless conduced to the ready reception of the music. The waltz is the best of all rhythms to nod to. The most pleasing number is perhaps the Princess's parasol song and chorus in the first act. This, and the "Nightingale song," in the second act, met with due appreciation. The orchestration shows the hand of a cultured musician. Of the twenty-three singers who appeared in the cast, the most acceptable was Madame Iika von Palmay, who, as the heroine, *Christel*, sang and acted with a vivacity reminiscent of earlier days, when Offenbach's operas occupied the European stage. The successful efforts of Herr Mahling as *Adam* are also worthy of record, and a satisfactory feature of the performance was the intelligence with which the members of the company endeavoured to invest their respective parts with appropriate dramatic individuality. Herr Døebber conducted with skill, but the vocal *ensemble* would scarcely have been accepted by the frequenters of English comic opera.

After playing some dramas the company appeared, on the 22nd ult., in Johann Strauss's comic opera "Der Fledermaus" (The Bat), originally produced some twenty-one years ago at Vienna. The light-hearted and merry humour of the work was entered into with much spirit by all concerned in the representation, and the delightful irresponsible spontaneity of the music was well expressed. Fräulein Dirksen-Dreus, who impersonated the flighty wife, is not so good a vocalist as Madame Palmay, but she acted with engaging vivacity, and was well supported by Herr Mahling, who appeared as the unstable husband. Excellent service was rendered by Fräulein Farkas, Fräulein Naumann, Herr Reer, and Herr Burger; and the *ensemble* was fairly good.

PHILHARMONIC SOCIETY.

THE great masters have not been uniform in their methods of composition. Schubert dashed off his thoughts and seldom troubled himself to make any corrections. Beethoven made numberless sketches before he seriously planned out a score, and Mendelssohn touched and re-touched his works before they were absolutely to his liking. Dr. Hubert Parry may be said to resemble the last-named composer, for his Symphony in F (No. 3), which was first produced by the Cambridge University Musical Society on June 12, 1883, has been twice subjected to revision, and it was presented in its latest form at the penultimate Philharmonic Concert this season, on May 30. The first three movements have been slightly altered, and an entirely new *Finale* supplied. This section is in the bluff, hearty English style in which Dr. Parry now excels, and worthily crowns the work. The Symphony was finely interpreted under the composer's direction. Other features of the Concert were Beethoven's Pianoforte Concerto in G (No. 4) and Dvorák's piquant Violin Concerto in A minor (Op. 53), both being beautifully played, the former by Mr. Leonard Borwick and the latter by Mr. Franz Ondricek. Mrs. Henschel sang Handel's air from "Alessandro," "Lusinghe più care," with her usual purity of style.

There were only five pieces in the programme of the last Concert, on the 13th ult., but two of them were novelties. The first was an Overture entitled "Melpomene," by Mr. G. W. Chadwick, who is an American musician, born at Lowell in 1854. He studied in Germany for some time and he evidently knows his Wagner. Mr. Chadwick has written much in various departments of the art, and the present Overture shows that he is an earnest, conscientious musician, with much command of tragic expression, the climax being even powerful. Miss Chaminade's Concert-stück in C sharp and D flat for pianoforte and orchestra

is, on the other hand, a bright and lively work, opening with a distinct resemblance to Wagner's Overture to "The Flying Dutchman," and afterwards we are reminded of Liszt and Grieg, so that if Miss Chaminade is not original she is certainly eclectic, and she writes music to which it is pleasant to listen. She played the solo part in her "Concertstück" with delightful touch and fluency. A performance absolutely unsurpassable in any respect was given of Beethoven's Violin Concerto, and Miss Camilla Landi gave an air, "O ma lyre," from Gounod's "Sapho," with much dramatic feeling and voice power; and a splendid performance of Mozart's so-called "Jupiter" Symphony, under Sir Alexander Mackenzie's direction, brought a successful season to a triumphant conclusion.

RICHTER CONCERTS.

THE conductor who, in spite of all rivalry, still remains *facile princeps* concluded his twenty-fourth series of London Concerts on the 17th ult. Highly as connoisseurs have for long appreciated the magnificent combination of qualities united in the artistic personality of Hans Richter, they have of late found it necessary to place still higher value on his splendid services. Comparisons may be odious, but criticism after all forms its judgments by their aid. English Concert-goers had begun to believe that Hans Richter was but one of quite a number of great conductors to be found abroad: recent events have clearly demonstrated the fallacy of this idea. Three of the greatest have been heard in London within the last three months and their merits have been freely acknowledged in these pages; but the highest compliment we have been able to pay these eminent artists was that, in certain qualities of their work, those which distinguish the conducting of Richter were approached.

All things considered, it is not surprising that Herr Richter should, at all four of the Concerts which constituted his all-too-short season, have been heard at his very best. Being, above all things, human, he could not fail to find stimulation in the present state of London's musical atmosphere. Among the performances which revealed his great qualities with more than usual conspicuousness should be named that of Tschaiakowsky's "Symphonie Pathétique," at the second Concert, on May 27; those of the "Pastoral" Symphony and the "Siegfried Idyll," on the 10th ult., and those of the chief items in the programme of the final Concert, which was exclusively composed of excerpts from the works of Wagner. Tschaiakowsky's noble, picturesque, and moving work received a rendering that intensified the barbaric splendour and passion which were noted as among its prominent characteristics when it was first played, under Sir A. C. Mackenzie, at the Philharmonic Concerts last year. At the same Concert Mr. Borwick gave the first public performance of a new Pianoforte Concerto in G, by Professor Stanford, the slow movement of which at once secured a host of friends by reason of its depth and sincerity of expression and the breadth and dignity of its melodic outline and harmonic progressions. The themes of the first and third movements struck one at first hearing as scarcely worthy the bold handling and undeniably clever treatment to which they are subjected. At the third Concert, on the 10th ult., the novelty was Smetana's Symphonic Poem "Sárka"—third of the set of six entitled "Mein Vaterland," of which Nos. 1 and 2, "Vyšehrad" and "Vltava," have already been given at these Concerts. Like its predecessors this piece has a programme, and captivates by its clearly defined themes, picturesque orchestration, and rhythmic life. The "sensation" of the evening, however, was the performance of Liszt's E flat Concerto by the famous pianist, Herr Moritz Rosenthal, who had not previously been heard in England, and who displayed qualities of brain and finger that went far towards justifying the title "king of pianists" which was recently applied to him by a very great musician. If his interpretation of the great masters be on a par with that which he gave of Liszt's Concerto he will be welcomed in English Concert-rooms as often as he chooses to play in them.

WAGNER CONCERTS.

THE promising qualities shown by Herr Siegfried Wagner, on the occasion of his first appearance here last year, were further exemplified at the Concert given at Queen's Hall under his direction, on the 6th ult., when, besides appealing to his hearers as a conductor, he also came before them for the first time in the capacity of a composer, with a Symphonic Poem founded, as regards its "poetic basis," on Schiller's "Sehnsucht." Though reflecting—as every one anticipated—the styles of his father and grandfather—the latter far more than the former—this work showed a certain amount of natural talent. Some of the themes were not without significance, and the orchestration gave signs of a right perception of the use of tone-colour. There remains the question whether at Concerts of this importance the work of the "prentice han," either in production or interpretation, should be admitted. Speaking for ourselves, the only possible answer is an emphatic negative. "Sehnsucht," and the worst performance of the Overture to "Der Freischütz" it has ever been our misfortune to hear, provoke a hope that Herr Siegfried Wagner will mature his gifts before again submitting them to the fierce light of London criticism.

Herr Mottl directed the Concert given on the 20th ult., at which the pieces for orchestra alone were the two middle movements of the "Harold" Symphony of Berlioz; the "Egmont" Overture, and the Introduction to Act II. of "Ingwilde," an opera in the advanced Wagnerian style, composed by Max Schillings, a young Rhinelander, and produced last November at Karlsruhe. The Introduction is not one of the best portions of the opera, and lost from its dissociation from its proper surroundings. The two pieces by Berlioz were admirably played, but lost much by detachment from their companions. We were not greatly impressed by the performance of the "Egmont" Overture. It was strenuous, and gave effective prominence to details; but it lacked "atmosphere," and its familiar quality of dignity came out with far less force than usual.

Madame Mottl, a soprano, who made her first appearance in England on this occasion, sings with great intelligence and charm. Her voice is fresh and produced after the Italian rather than the German manner. She was heard in solos by Mozart, Berlioz, and Richard Strauss, and with Mr. Bispham in the duet between *Eva* and *Sachs*, from "Die Meistersinger." The Concert concluded with the last scene from Act I. of "Parsifal," the solos in which were undertaken by Mr. Bispham, Mrs. Lee, and Mr. L. Pringle. The music for the youths, boys, and knights was well sung by the choir.

NIKISCH CONCERTS.

THE present craze for new conductors is, we presume, responsible for the series of Concerts inaugurated at Queen's Hall, on the 15th ult., by the enterprise of Mr. Daniel Meyer. It is early yet to express a final opinion on the merits of Herr Nikisch as an interpreter of works with which music-lovers have become familiar, because his readings differ in numberless ways from those to which we are accustomed, and such differences, the charm of novelty notwithstanding, come invariably with something of a shock. Herr Nikisch's great reputation abroad having long ago been matter of common knowledge among those who take interest in these things, his audience naturally came prepared to find in him the qualities which distinguish great leaders of men, and they were not disappointed. His *baton* is employed rather to indicate effects of accent, phrasing, and expression than to beat "time" in the ordinary acceptance of the term, and the way in which its complicated but highly significant suggestions were carried out by the orchestra spoke volumes. The responsiveness of the band—which, by the way, consisted chiefly of English players—was, in every way, quite remarkable. The works played by the orchestra alone were Beethoven's C minor Symphony, Wagner's "Tannhäuser" and Dvorák's "Carnaval" Overtures, and Grieg's "Peer Gynt" Suite (No. 1). In all these the orchestral details stood out in almost every instance with perfect clearness, and the gradations of speed and power gave indications of a mind with the sense of form strongly developed and acting in every case with a

consciousness of the end in view. The effect of deliberateness was indeed so strongly felt that, in certain passages, highly charged with emotion, one missed that "glow" which is so necessary when we wish to carry conviction. All good work in art must necessarily come from the head, but it must be made at times to seem to come from the heart, or it leaves us comparatively unmoved. Herr Nikisch did not quite attain this ideal. Mr. Adamowski gave a fine performance of Bruch's G minor Concerto for violin, and Madame Melba sang two songs in her customary finished style.

At the second Concert, on the 22nd ult., Herr Nikisch gave no "new" readings of the works which constituted his programme, and therefore left the mental balance of his listeners undisturbed. On the other hand his interpretations of such works as Schubert's sublimely pathetic "Unfinished" Symphony, Smetana's "Lustspiel" Overture, the "Waldweben," from "Siegfried"; *Siegfried's* "Journey to the Rhine," from "Götterdämmerung"; and the orchestral part of Mendelssohn's Violin Concerto were quite devoid of distinction. We have plenty of Conductors without a tittle of Mr. Nikisch's reputation who could do as well as this, and several others who can—and are accustomed to—do much better. The soloist in the Concerto was Herr Burmester, whose rendering of the beautiful work was brilliant and clever, but greatly wanting in "poetry." Mr. Nikisch has brought his own oboe player from Buda-Pesth. Until we heard this gentleman we had no idea that so disagreeable a tone could be produced from the instrument.

CRYSTAL PALACE.—"HYMN OF PRAISE."

"MAGNIFICENT!" was the word on all lips when the last chord of the final chorus in the "Lobgesang" had died away on the 22nd ult. at Sydenham. There have been many superb musical demonstrations on the Handel Orchestra, but on this occasion the 3,000 executants were a more homogeneous force than ever. The music is so familiar both to chorallists and instrumentalists in this country that they could probably have rendered it almost equally well without the parts before them. In a letter dated July 21, 1840, the composer speaks of his work as "not a little oratorio," the plan being lyrical rather than dramatic. The "Hymn of Praise" was written for the Gutenberg Festival at Leipzig, on June 25, 1840, in commemoration of the fourth centenary of the invention of printing, and was produced at the Church of St. Thomas, famous in connection with John Sebastian Bach. It was next given at the Birmingham Festival on September 23 in the same year, the principal parts being taken by Miss Birch, Madame Caradori Allan, and Mr. Braham, and it is recorded that the choral, "Let all men praise the Lord," so impressed the audience that they rose with one accord; and this practice is now usually adopted at Festival performances, though no one set the initiative on the occasion now under notice. After a third rendering at Leipzig in October, 1840, the fastidious master set to work to revise his score. The finest additions were "Watchman, will the night soon pass?" followed by a pause, and then by the triumphant cry of the soprano, unaccompanied, "The night is departing," which, as the writer in the programme book at the Crystal Palace justly observes, "has probably moved more hearers and more powerfully than any scene in any similar music." The first performance of the work in its new form took place at Leipzig on December 3, 1840, and it was given by the Sacred Harmonic Society at Exeter Hall, on March 10, 1843. But there is no rashness in asserting that never in the history of "The Hymn of Praise" has it been rendered with such grandeur as at Sydenham at this year's Festival performance. Mr. August Manns must have been truly proud of the splendid force over which he evinced perfect control. Madame Albani, Madame Clara Samuelli, and Mr. Edward Lloyd interpreted the solo parts in a manner that was scarcely open to criticism. In the second part the glorious choir gave the familiar Prayer from Rossini's "Moses in Egypt," and the orchestra gave the concluding movement from Sullivan's "Festival" Te Deum, first performed at the Crystal Palace on May 1, 1872. If the general performance did nothing else, it proved the ever increasing excellence of our English amateur singers.

MR. SARASATE'S CONCERTS.

If these performances have attracted less attention than usual, it is partly due to the demands on the public in an exceptionally busy season and partly because the great artist gave rather hackneyed programmes and did not employ an orchestra, so that the effect of nothing but solos and duets for himself and Madame Berthe Marx (charming pianist though she is) became somewhat monotonous. At the first Concert, on the 1st ult., the two executants gave with perfect finish Bach's Sonata in E, Schubert's Fantasia in C (Op. 159), and Emile Bernard's effective Suite (Op. 34). Madame Marx displayed brilliant execution in Mendelssohn's familiar Fantasia in F sharp minor (Op. 28), and Mr. Sarasate's principal solo was his own Sérénade Andalouse.

At the next performance, on the 8th ult., there were again three duet-sonatas—namely, Bach's in C minor, Schumann's in A minor (Op. 105), and Saint-Saëns's (Op. 75), delightful finish characterising all the performances. The solos for both players were of slight interest. Goldmark's Suite in E for pianoforte and violin (Op. 11) was the principal feature of the third Concert, on the 15th ult. It is a bright work and is evidently a favourite with Mr. Sarasate. So is Raff's "Fée d'Amour" for violin solo, which he played in his best manner. Of the last Concert we must speak next month.

VARIOUS RECITALS.

ONE of the earliest Pianoforte Recitals of which record has to be made this month is that of Madame Augarde, at St. James's Hall, on Monday, May 27. In Bach's "Italian" Concerto, Beethoven's Sonata in A (Op. 101), and pieces by Mendelssohn and Chopin, Madame Augarde gave ample evidence that she is an earnest musician; but that she is a brilliant executant cannot at present be said, her execution being somewhat imperfect.

On the next afternoon, also in St. James's Hall, Mr. Willy Burmester gave his last Violin Recital for the present, his programme being again more calculated to astonish his hearers by his powers as a *virtuoso* than to secure their homage by his gifts as an artist. He played one movement of a Concerto in A minor by Raff, Wieniawski's ingeniously written Fantasia on themes from Gounod's "Faust," Saint-Saëns's brilliant Rondo Capriccioso—a favourite with Mr. Sarasate—and some of Brahms's Hungarian Dances, displaying executive facility that at times was simply marvellous. Few now alive can remember Paganini in his prime, but it has been suggested that the cloak of the greatest of Italian fiddlers has fallen on the shoulders of Mr. Burmester.

Miss Chaminade, who gave her fourth annual Concert at St. James's Hall, on the 7th ult., formed her programme mainly but not entirely of her own compositions. Mrs. Helen Trust, for example, sang Arne's song "Phyllis," as arranged by Miss Carmichael, and Mr. Ben Davies that favourite air of F. Clay, "I'll sing thee songs of Araby." The rest of the scheme, however, consisted of vocal and instrumental pieces by the Concert-giver, in which Mr. Johannes Wolff and Mr. Mariotti assisted as instrumentalists, and Miss Esther Palliser, Miss Camilla Landi, and Mr. Plançon as vocalists. Among the pieces were two movements from a Pianoforte Trio (No. 2), various songs that have previously been heard, and three new lyrics, "Sur la Plage," "Le Noël des oiseaux," and "Viatique," all well worthy of Miss Chaminade's reputation.

Miss Pauline St. Angelo, a very clever young pianist, gave her second Recital in St. James's Hall, on the 11th ult., giving really impressive performances of Beethoven's Sonata in C sharp minor—commonly termed the "Moonlight" Sonata—and various selections by Chopin, Schubert, Schumann, Rubinstein, Liszt, Henselt, and Moszkowski. Miss St. Angelo will be heard again with pleasure and will receive more attention at a less busy period of the year.

On the 4th ult. Madame Else Mathis gave another Pianoforte Recital in the Queen's (Small) Hall, and as the date happened to coincide with that of the death of Weber in 1826, the choice of the master's beautiful Sonata in

A flat (No. 2) as one of the principal features of the programme was distinctly appropriate. Madame Mathis, who is an excellent teacher as well as a skilful executant, was also heard in pieces by Couperin, Daquin, Haydn, Schumann, and Franz Hullah, the last-named musician being the son of her own preceptor. Mr. Theodore Byard contributed some songs with fair effect.

Miss Janotha's Chopin Memorial Concert at St. James's Hall, on the 21st ult., was largely attended, and the programme was, on the whole, interesting, though confined to, comparatively speaking, minor compositions. The Polish pianist was heard in the recently discovered Nocturne, which, if not written by Chopin, is certainly a clever imitation of his style, and other pieces, and remarkable talent was displayed by a boy violinist, Master Jakoff Hemburg, in Wilhelm's transcription of the Nocturne in D flat. Miss Clara Butt, Miss Ella Russell, and Miss Marie Brema contributed songs, some of which were also transcriptions, as Chopin did not excel in vocal music.

"ALCESTIS" AT BRADFIELD COLLEGE.

MORE than usual completeness and success have distinguished this year's performances of the Greek play at Bradfield College. Much of the former may be attributed to the special appropriateness of the music written for the occasion by Mr. Abdy Williams, now a master of the College; and no little of the latter to the favourable weather. The theatre, carefully modelled after those of ancient Greece, being in the open air, not only necessitates absence of rain, but the representations to have their full effect imperatively demand a brilliant sunshine and a bright blue sky. All these conditions were forthcoming at the opening performance, on the 8th ult., and with slightly varying degree in the following week, during which period the cleverly metamorphosed chalk pit was thrice filled with enthusiastic audiences. The "Antigone" of Sophocles and the "Agamemnon" of Æschylus having been given in previous years, it remained for this occasion to bring forward a work of the third great tragic poet, Euripides. No better choice could have been made than "Alceſtis," whose noble devotion and self-renunciation to save her husband's life places her in a supreme position of honour amongst women. To adequately impersonate this character calls for no small amount of histrionic skill. How sympathetically it was played by Mr. B. Wood-Hill was indicated by the "warm tears" which were found in many eyes after the faithful wife's touching farewell to her husband, *Admetus*, and her children. The beauty of this sacrifice, like the scent of incense, seemed to hang about the play long after the mournful funeral procession had descended from the stage and wound its way from out the theatre. Dr. H. B. Gray, in his reading of the part of *Admetus*, strove to represent him, and with distinct success, as the self-centred man who gradually awakes to the full sense of his wife's devotion and of his own selfishness, a sense temporarily obscured during his altercation with his father, *Pheres*, but stung into life on his return from the funeral at the sight of his desolate home, and by the thought that she whom he had loved was lost to him for ever. In favour of this reading may be urged the fact, sometimes apparently forgotten, that *Admetus* was a king, which would justify in Greek minds any sacrifice, and the genuineness of his grief and subsequent faithfulness to his wife's memory. There was a dignity about Dr. Gray's gestures and his silent grief over the bier of *Alceſtis* that was inexpressibly touching, and would have done credit to a professional actor of rank. The difficult part of *Hercules* was capably sustained by Mr. H. A. Lomas, and Mr. P. A. Koppel deserves very special mention for his most sympathetic "serving woman." Mr. G. H. Hewetson as *Pheres*, Mr. G. L. Morrell as the "serving man," and Mr. A. H. Gordon and Mr. R. L. Finnis, who respectively appeared as *Apollo* and *Death*, all fulfilled their tasks in a manner that indicated lively interest and intelligence, the clearness of their articulation being in particular worthy of praise. The excellent manner in which Mr. C. H. Jones fulfilled the duties of the *Coryphæus* also demands record.

Great interest was attached to the incidental music owing to its being an avowed attempt to reproduce, as far as tolerable to modern ears, the effects secured by the ancient Greek poets. Mr. Abdy Williams's researches in the much debated subject of Greek music are well known to readers of THE MUSICAL TIMES, and it is therefore unnecessary to repeat his deductions, which were described in the number for April last. According to Plutarch the music of the Greek play was regarded as a seasoning or relish, and was altogether subordinate to the text. No comparison can therefore be made with modern opera. The enharmonic *genus*, with its quarter-tones, and the various fractions of tones of the chromatic *genus*, being unavailable, Mr. Williams has adopted in his music the standard diatonic *genus* and the various transpositions of the "immutable system," practically the modern minor scale in its descending form, which appears to have played an equally important part with the enharmonic and chromatic *genera*. In an instructive preface the composer, moreover, says that the work of scoring this music has led him to the opinion that the "modes" or "octave species" had more to do with the tuning of the limited number of strings of the lyre and the small number of available holes on the flute than with the nature of the melody. The keys chosen are A minor, with simple modulations to D minor and G minor, and the themes and harmonies are of a studiously simple character, the only harmonic concession to modern taste being the addition of occasional major and minor thirds to the fourths, fifths, major sixths, and sevenths, which Plutarch says were used by "the Ancients." Only eight instruments were employed at Bradfield—four lyres and four flutes, all of which had been especially made for the occasion after ancient models. Each lyre had nine strings, giving the Dorian octave E, F, G, A, B, C, D, E, to which was added a B flat to produce the "conjunct tetrachord." The flutes were practically soft-toned clarinets, being played with a single reed. These had also been specially made by Mr. Blaikley for the performance, and were modelled after those discovered in 1876 at Pompeii, with the exception of the metal sheaths for stopping some of the holes, which were not deemed necessary and much increased the difficulties of the performer. Two of these flutes gave the compass A to F, and the others D to D; as a rule, the two former were silent when the two latter were played, and *vice versa*. The flutes were mostly used to accompany the chorus in unison, the chords on the lyres being used to accentuate the speech of the actors. With regard to the use of the lyres, a very interesting attempt was made to revive the *paracatalogē* method invented by Archilochus, in which the verses were spoken in measure to incidental chords sounded upon stringed instruments. It only having been used in the tragedy, Mr. Williams confined its employment to the most pathetic passages of *Admetus*. The effect may be compared to that produced in modern opera when the actor speaks to an orchestral accompaniment, but the rhythmical divisions of the words by the Greek actor were more precise and calculated, and his voice more nearly approached the singing tone. The most melodic intervals to modern ears in Mr. Williams's music occur in the chorus parts, which were admirably sung. So completely did the music fulfil the purpose of a background, that it is difficult to select any particular number for special praise; but apart from the increase of effect it gave to the despairing and remorseful words of *Admetus*, it may perhaps be said to have been most impressive in the funeral procession. In this the low wail of the flutes and the accentuating soft chords from the lyres had a peculiarly mournful effect that went far to complete the pathetic effect of the scene. This notice would be incomplete without mention of the series of beautiful pictures, only comparable to those made familiar to us by Mr. Alma Tadema, which from time to time were presented to the audience. The greatest credit should be accorded to Dr. Gray for the patient care and faithful attention to every detail which went so far to reproduce the spirit of ancient days. Seated amidst the trees, with the birds carolling gaily in the bright blue sky, and gazing at the gracefully flowing and soft tinted robes of the actors, it needed but little exercise of the imagination to fancy oneself a subject of ancient Greece, "the mother of arts and eloquence."

RUBINSTEIN'S "CHRISTUS" AT BREMEN.

(By our SPECIAL CORRESPONDENT.)

RUBINSTEIN always objected to the art-form, Oratorio; the masterpieces of this kind left him cold—nay, often positively pained him. He was of opinion that the "grand imposing figures of the Old and New Testaments" should appear on the stage. In fact, he wished to erect a building for the special purpose of "sacred opera." He was well aware of the difficulties of such an undertaking, also of the prejudice against "sacred opera." For years he worked with such an aim, and wrote "Paradise Lost," "Tower of Babel," "Moses," and others, and finally "Christ."

To enter into the question of sacred opera would occupy more space than stands at our command. To discuss the idea of representing on the stage the life, passion, and death of the Saviour would scarcely prove profitable. Public opinion, generally, would condemn it, apart from religious scruples which, so far as they are honest, should be respected. The associations of the theatre, for the most part, are of so worldly a character that the production on the stage of such a work as Rubinstein's "Christus" might well appear distasteful even to the most broad-minded of men. But leaving such questions to those whom they may concern, we would give a brief account of Rubinstein's work, produced at Bremen on May 25, and performed ten times, after which a second shorter series was announced, merely reminding our readers that every attempt was made to present it in a manner worthy of the subject; also that by closing the theatre during the off nights, and by forbidding applause during performance, the performance was distinguished, in marked manner, from that of an ordinary secular opera.

The "Christus" consists of a prologue, seven scenes, and an epilogue.

The prologue has an overture. Four bars in slow time contain a theme which the composer himself entitled the "Messiah" theme. This appears in various forms during the agitated movement which follows, and in which an attempt is made to give a tone-picture of Jewish party strife and of Roman rule during the period immediately preceding the birth of the Saviour. The theme is heard *ff* and in augmentation over a dominant pedal in the *Coda*. When the curtain rises the manger, with the village of Bethlehem to the right, is visible. Shepherds are gazing at the bright star shining in the heavens. The music, with its long-held note, syncopated rhythm, and constantly changing harmonies, well expresses an attitude of suspense. Angels are now seen in the heavens, and they sing of the wonderful birth; the music is hymn-like in character. The Three Kings now arrive; one from the South, one from the North, and the third from the East. Each sings of his power and glory, but also of unsatisfied desires. Both they and their followers are surprised to find that the star has guided them to the humble stable. The songs sung by these Kings are interesting, while each is characterised by local colour; the plain, bold strains, for instance, of the Northern monarch contrast in marked manner with the intricate rhythms and ornaments of the music assigned to the Indian King. At length the Child in the manger, together with *Mary* and *Joseph*, are seen enveloped in glorious light. The prologue ends with concerted music, in which the Kings, their followers, and the Shepherds take part; heavenly sounds mix, too, with those of earth; the Angels' "Hallelujah" is heard high above the other voices.

The Temptation of *Christ* forms the subject of the first scene. The music is at first appropriately based on the opening theme of the prologue. The eloquent prayer of *Jesus* (some of Dr. Bulthaupt's fine lines have been passed over by the composer) is declaimed in dignified tones. But now, dark sinister sounds are heard; *Satan* is about to tempt the Saviour. The scene is a short one; the difficulty of rising to the height of the great argument would naturally induce a composer to keep within modest bounds. At the close, the orchestra has the last word, and the victory of the powers of good over those of evil is clearly portrayed in the music.

This dark and agitated picture is followed by one bright and peaceful. *John the Baptist* is standing in front of the flowing Jordan, *Peter*, *James*, and *John* at his feet, and a crowd in front, to whom he is telling of Him who "baptiseth, not with water, but with fire." *Jesus* now appears, yet is only perceived by *John*, who, kneeling, salutes him as "the Lamb of God who taketh away the sin of the world." Then follows the baptism of *Jesus* by *John*, and the descent of the dove. The music of this section, at first bold, but gradually becoming more subdued, is most appropriate.

The third scene is somewhat longer than the two which precede. At the opening, *Jesus* is preaching to the multitudes. By the miracle of the loaves and fishes He satisfies their immediate temporal wants; by His words of consolation to the woman whom the Jews would have stoned, He excites their sympathy; and by the raising of the widow's son, their astonishment; so that they sing in joyful tones and proclaim Him King. This scene, with its various moods, naturally lends itself well to musical treatment. The fourth scene takes place at Jerusalem and in the outer Court of the Temple. *Jesus*, followed by the exulting crowd, arrives and casts out the money changers and the dove sellers. Then comes a very different picture: *Caiphias* and the high priests appear, and the great Teacher is accused of blasphemy. Here again, in the secular and the sacred elements, the enthusiasm of the followers of the Teacher and the cruel conspiracy of the priests, the author offers effective contrasts of which the composer makes striking use.

Scene the fifth is the quiet, solemn representation of the Last Supper. Then follows, immediately, the hour of mental conflict in the Garden of Gethsemane, and the entry of *Judas*, who by false kiss betrays his Master.

In scene six *Jesus* is dragged before *Pilate*. The angry, surging crowd clamour for His death, the crowd who but lately saluted Him with hosannas. *Pilate's Wife* intercedes in vain, and the Just One is hurried away to execution. The picture, one of painful excitement, has been intensified by the composer by means of music, at times, strong, and by vivid colouring.

Scene the seventh is that of the Crucifixion. It was not found possible to give it properly on the Bremen stage; hence it was omitted. The scene, with taunting crowd, with angels whispering words of comfort to the dying Saviour, and demons tempting Him to renounce His high mission, is finely conceived by the author of the text; and it seems, so far as one can judge from reading the score, to have called forth the composer's best powers. A motive at the opening—



is curiously like the *Kundry* motive in "Parsifal." The scene closes with *Christ's* words, "It is finished."

The words are repeated by angels and demons; and then, amid the raging of the elements, the latter, with *Satan* at their head, sink down, while the former vanish from sight. This would seem to be a fit ending to the work. Dr. Bulthaupt, however, has added an epilogue in which *Paul* is preaching the gospel. The music of "Christus" scarcely admits of detailed description. In oratorio Rubinstein objected to the stiffness of the forms which always appeared to him in flat contradiction with the drama unfolded in the text. This objection is similar to the one brought by Gluck and Wagner against Italian opera. Rubinstein, however, does not follow the lines indicated by the latter, but merely supports the action by appropriate music, and accentuates the thoughts and feelings to which the words give rise.

The all-important part of *Jesus* was taken alternately by Dr. Otto Briesemeister and Herr Raimund von Zurmühlen. Only of the latter can we speak; he was dignified throughout, and displayed artistic qualities of a high order. The difficulties and dangers of his task were great, and he passed successfully through the trying ordeal. The four ladies—Frau Iduna Walter-Choinnans (*Mary, the Mother of Jesus*), Fräulein Louise Mulder (*Mary Magdalene*), Fräulein

Sophie Sedlmair (*the Widow of Nain*), Fräulein Else Breuer (*Pilate's Wife*)—all deserve honourable mention. We mention the ladies, but must abstain from further details. Space prevents us giving all the names, and yet all worked well together to produce an artistic and solemn impression. The chorus of over three hundred, composed of ladies and gentlemen who offered their services, was excellent. Dr. Karl Muck, from Berlin, proved an efficient conductor. Dr. Theodor Loewe and Dr. Heinrich Bulthaupt—the one director, the other stage manager—deserve all praise for the manner in which these performances were planned, prepared, and carried out. Dr. Bulthaupt, too, deserves special mention for the text, which, if not in all respects satisfactory, has poetical feeling and imagination. We cannot end this notice without referring to the energy of Dr. Loewe. He was one of Rubinstein's best friends, and two years ago had seriously discussed with the master the question of producing "Christus." The death of Rubinstein, an almost fatal blow to the scheme, since he had promised to conduct the work, did not discourage the worthy director of the Breslau Theatre; on the contrary, it urged him on all the more to carry out his friend's almost last wish. He had, as we have already said, many obstacles to overcome, and may be proud of his success. It is pleasant to learn, as I did from his lips, that the clergy of Bremen not only have made no opposition, but have openly expressed their approval of the "Christus" performances at the Stadt-Theater. Indeed, under the very shadow of the venerable Cathedral did I see an announcement of the performances.

LOWER RHENISH FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

THIS, the greatest of German Festivals, traces its origin to the one held at Erfurt in 1811, under the direction of Dr. Bischoff, one of the earliest and fiercest opponents of Wagner; to his energy and perseverance, however, the present state of prosperity of the musical gatherings held alternately at Cologne, Aix-la-Chapelle, and Düsseldorf is, in a measure, due. From the 2nd to the 4th ult., inclusive, the seventy-second of these Festivals was held in the Gürzenich Hall, Cologne, under the direction of Professor Dr. Franz Wüllner. The programme of the first day commenced with an Overture in D by Handel, consisting of an Introduction and Fugue, a spirited performance which at once displayed the excellence of the orchestra. This was followed by a Te Deum for choir and orchestra, composed by Dr. Wüllner. This work, which has already been heard at Cologne and elsewhere, shows clearly that the composer is master of form, and of the technics of his art; and, moreover, it is effectively written for the voices, and well scored. Yet, in spite of its many sterling qualities, the Te Deum is not a masterpiece of the first rank; in it, inspiration does not always go hand in hand with intelligence. It seems, therefore, somewhat strange that such a prominent place should have been assigned to it. The work was vigorously sung by the choir, which contains voices of fine, sympathetic quality, although the high notes of the sopranos and also of the tenors were not altogether pleasing. The worthy Professor was much applauded at the close. This was followed by Haydn's "Seasons," an oratorio introduced at this Festival many, many years ago. The work is very old, and, in places, very old-fashioned, and to hear the whole of it is somewhat of a trial of patience. It has four sections, each complete in itself, and two of these would surely have sufficed to represent the worthy old master. Or why not have left Haydn to a more convenient season, and have offered a work more in accordance with the modern spirit? For instance, one number from Max Bruch's oratorio "Moses" was given on the last day of the Festival. It is almost as difficult to judge of an oratorio from one number, as of a house from one of its bricks. Here, then, at the end of this first programme seemed a suitable place for a part, if not the whole, of Max Bruch's work. The solo singers in the "Seasons" were Madame Semblich, who sang with grace and delicacy, and whose beautiful voice gave much

pleasure; and Herren Birrenkoven and R. Kaufmann—the latter of whom is known to London audiences—who, at any rate, in the matter of voice, were far less successful. The orchestral accompaniments, throughout, were played with the utmost refinement.

On Monday evening the Concert commenced with Bach's cantata "Wir danken Dir, Gott," for soli, chorus, and orchestra, in which the beautiful soprano aria, "Gedenk' an uns mit Deiner Liebe" was well sung by Fräulein Johanna Nathan. The performance, generally, was good, with exception of the high trumpet notes, which were not pleasant to listen to. Next came Mozart's Symphony in E flat, a triumph for both band and conductor. It was a beautifully pure, unaffected reading. Where all was so good, it is dangerous to select one movement for special mention; and yet we would award the palm to the *Andante*. The third part of Schumann's "Faust" proved another victory for the choir. Of the principal solo vocalists we would particularly name Fräulein C. Huhn. The concluding scene from "Parsifal" followed. Herr Perron gave an intelligent rendering of the part of *Amfortas*, but neither his voice nor that of Herr Birrenkoven (*Parsifal*) was in sufficiently good order to enable one to appreciate to the full the greatness of the music. Welcome was the half-hour's pause, for there was still the "Eroica" to complete the programme. And a magnificent performance it was! There is nothing new to say about the work, and the praises of the conductor have already been sung in these columns. Dr. Wüllner can render justice to all the Symphonies of Beethoven, but his conceptions of the "Eroica" and C minor seem to us his finest.

On the third and last day of the Festival there were plenty of good things, but two special attractions. The one was the performance of Heine's "Pilgerfahrt nach Kevelaar" by Humperdinck. This short work, written for tenor and contralto soli, chorus, and orchestra, is delightfully fresh. The music shows the influence of Schumann rather than that of Wagner. The instrumental writing is clever and the orchestral colouring admirable; the fluttering of flags, the effect of the miraculous cure on the lame and other sick folk, the peaceful sleep of the sick boy—these and other details of the poem are depicted in realistic, yet by no means extravagant, fashion. The soloists were Fräulein Huhn and Herr W. Birrenkoven. The composer, who was present, was called to the platform at the close of the performance. The second special attraction was the pianist, Eugen d'Albert, who played Weber's "Concertstück" and Liszt's Concerto in E flat. He has a sympathetic touch, is perfect master of the keyboard, and plays with feeling and marked intelligence. In Germany he is justly regarded as one of the greatest of living pianists. He was received with tremendous enthusiasm; the audience tried hard for an encore, but D'Albert positively declined to gratify its wish. The encore nuisance would soon disappear if all artists holding high position were to act in a similar manner.

The Lobgesang, for soli, chorus, and orchestra, from Max Bruch's "Moses"; the Vorspiel and "Narration of Peace" from Richard Strauss's "Guntram," and an aria from Schubert's Easter cantata "Lazarus" were included in the programme. The former is full of vigour; the second, though extremely clever, is steeped in Wagner. The Schubert, too, failed of its effect. Excerpts, even from familiar works, are unsatisfactory; still more so from unfamiliar ones. It is, indeed, almost impossible for a critic to render justice to music thus presented. Fräulein C. Huhn sang some *Lieder* of Robert Franz with very great refinement. The rendering of Brahms's Third Symphony in F and Mendelssohn's "Midsummer Night's Dream" Overture was extremely fine. The Concert concluded with *Hans Sachs's* Address and the closing chorus from "Die Meistersinger." The Festival orchestra, consisting of 144 members, included, besides the Gürzenich orchestra, which already enjoys considerable fame, picked players from all parts of Germany. The body of tone of the strings (101) was superb. Dr. Wüllner is an able conductor, but it is only right to mention the artists who enabled him to produce such excellent results. This brief *résumé* of the Festival will show that the three days at Cologne were profitably spent; it is well sometimes to see how they manage such things abroad.

A "CHRISTUS" SYMPHONY AT GHENT.

(BY OUR SPECIAL CORRESPONDENT.)

A SYMPHONIE Mystique, entitled "Christus," by Mons. Adolphe Samuel, the eminent director of the Royal Conservatoire of Ghent, was performed at the Casino of that city, on Sunday afternoon, the 9th ult. In our present issue will be found an account of Rubinstein's "Christus." The idea of impersonating the Saviour on the stage offends many—I may, indeed, mention that to Mons. Samuel himself it is repugnant—but to take advantage of an art which makes such strong and direct appeal to the emotions to illustrate and intensify the story of Christ's sufferings and of His tragic death is certainly legitimate. The subject has been frequently treated in oratorio form: Handel, Bach, Graun, Beethoven, Gounod, Kiel, Liszt are names which at once present themselves to the memory; Mendelssohn, indeed, commenced a "Christus," but did not live to complete it. Mons. Samuel, like Beethoven in his Ninth Symphony, has summoned voices to his aid; they are employed in the last three divisions of the work. "Christus" opens with a movement bearing the superscription "Nazareth," which contains many characteristic themes and clever developments. The Annunciation forms the subject-matter of the first section; in the second, the Shepherds and Magi occupy our attention. The whole movement is attractive; the melodies or themes are full of charm, which is enhanced by the masterly orchestration. The second movement, "Au désert de Juda: Le mont de la tentation," is impressive. It contains two themes of special moment, in that they refer to Christ Himself; the one stands as symbol of His authority, the other, of His suffering. The movement, indeed, opens with the former, which is powerfully proclaimed by brass instruments; the latter, as will readily be understood, is employed with fullest effect in the Passion. The "Authority" motive, of stern, almost menacing character, despite the various modifications which it undergoes in the course of the work, is always easy of recognition. The next movement, "Scènes de l'Apostolat," opens with a lively theme descriptive of the common folk crowding to Jesus to hear the blessed words which fell from His lips. The Pharisees are represented by a theme which, with its halting rhythm and lurid harmonies, well depicts the evil, jealous spirit by which they were possessed; its downward progression, too, stands in curious contrast to the upward tendency of the Christ and other motives. The voices enter towards the close of this movement; and here, again, we have another striking contrast. The music hitherto has been very modern in character; the vocal music is, however, based on old ecclesiastical themes: a "Pueri hebraorum," a Benedictus, and an Alleluia; the subject is the triumphal entry of the Master into Jerusalem. This *Coda* is of imposing effect. The fourth movement, "La Passion," is a tone-picture of dark colour; the fierce "Crucifige" of the angry crowd, sung by the choir, though almost painful in its realism, is full of movement, and, from a purely musical point of view, is welcome after the slow, serious strains which have preceded. The "Tristis est anima sua," another ecclesiastical theme, whether intoned by the voices or played in the orchestra, forms one of the most marked features of the movement; it is unutterably sad, and, even without words, speaks its own meaning. The last number is choral: it bears the title "Advenit Regnum Dei." Here again ecclesiastical themes are employed; and together with them two mystic themes. The music is full of dignity and power; the quiet Amen brings the work to an effective close.

Such is the brief outline of the Symphony, which occupies about two hours in performance. It is evidently the outcome of religious feeling. The music, with a knowledge of the chief themes, may be easily followed; a study of the score would, however, show what skillful and elaborate use was made of them. It is difficult to pronounce judgment on the symphony in the matter of individuality. The general scheme is original, but there is a strong Wagner vein running through the work; and, again, there is much letter to master before one can enter fully into the spirit of the music. Of the composer's noble aim and high achievement there is, however, no question.

The work was ably performed under the direction of

the veteran composer, and it was received by the large audience with enthusiasm. The orchestral playing and choral singing were excellent. The symphony, we understand, is to be given at Cologne during the coming winter.

A GRAND OLD MUSICIAN.

(FROM A CORRESPONDENT.)

COPENHAGEN was *en fête* for the best part of a week, from May 14 to 19, to celebrate the ninetieth birthday of Johan Peter Emil Hartmann—"old Hartmann" as he is called here with affectionate familiarity, and no wonder. For more than half-a-century he has played the organ at the Church of Our Lady, with the hand of a master, to the edification of generations of its congregations. Years since he won the heart of his countrymen by his truly popular operas, and gained the national ear by songs redolent of the soil. Numberless pupils have been formed under his guidance at the Royal Conservatorium, of which he is the Principal, and he is the idol of academic youth, over whose choral society he presided for many years, and who regard this vigorous old man, who still actively joins in daily exercises at the Gymnasium, as the very type of a grand old Norseman of the Sagas. Thus, the festivities—of a more or less homely and intimate description at all times in this little country—assumed, in a special degree, the character of a family celebration of which the nonagenarian musician, surrounded by his children and their progeny—constituting in themselves an appreciable portion of the populace—formed the centre. The King of Denmark, accompanied by the Crown Prince, personally called upon the veteran composer to offer his congratulations and to confer upon him the Grand Cross of the Danebrog Order, set in brilliants; while His Majesty's daughter, the Princess of Wales, conveyed by telegram her best wishes to her old music master. The town, including the royal castle, was gay with flags and festoons; there was a procession of some hundreds of musicians from all parts of the country to the composer's residence, and many other demonstrations. In the evening a gala performance took place, at the opera house, of "Little Kirsten," one of Hartmann's most popular early operas; the entire audience, from the King and royal family downwards, rising to their feet upon the appearance in his box of the composer, who was deeply moved, and at the conclusion of the performance addressed a few words of thanks to those present. On the succeeding days, performances of Hartmann's works were given by the Musikforeningen, the Cæcilforeningen, and other musical societies, and a marble bust of the composer was unveiled in the hall of the Students' Society, at the conclusion of which latter ceremony the young undergraduates, availing themselves of their ancient privilege of extravagant enthusiasm, took the horses out of his carriage, and thus conveyed him in triumph to his home.

Hartmann's compositions are but little known outside his native country, which he himself has scarcely ever left. Once, in his younger days, he visited Germany for purposes of study, on which occasion he made the acquaintance of Spohr, in Cassel, who received the young Danish musician with much cordiality, and, in 1838, had one of his symphonies performed in that town; but there is no evidence of his having come in contact with any other of the great masters of his time. Appointed, as long ago as 1840, to the post of Principal of the Royal Conservatorium, and acknowledged a representative musician at home, he pursued the even course of his life. With his old instructor, Christoph Weise, and Peter Heise, the co-founders of a Scandinavian school of music, whence the younger masters, Gade, Lindblad, his own son Emil, Svendsen, Grieg, and many others have emanated. The late Niels Gade, so much better known in England, with whom he at one time shared the honours bestowed by his country, was Hartmann's son-in-law, and allied to him, moreover, by ties of the closest friendship. As vigorous still in mind as he is in body, it is only the other day, we are told, that he put his signature to an important new work. May it be permitted to us to express the wish that he may long continue in the enjoyment of these priceless gifts, and to join our tribute of regard with that so freely rendered by his countrymen to the Nestor of European composers.

The eyes of all wait on Thee.

HARVEST ANTHEM.

Ps. cxlv. 15; lxx. 9, 14; *Benedicite, omnia Opera*; and a * Hymn by Dr. BONAR.

Music by ALFRED R. GAUL.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

VOICE. *Andante moderato.* SOPRANO OR TENOR SOLO.

The eyes . . of

ORGAN. *Andante moderato.* 92.

all wait on Thee, O Lord, and Thou giv - est, Thou giv - est them their meat in due

VERSE. SOPRANO.

sea - son. The eyes . . of all wait on Thee, O Lord, and Thou giv - est, Thou

ALTO.

The eyes of all wait on Thee, O Lord, and Thou giv - est, Thou

TENOR.

The eyes of all wait on Thee, O Lord, and Thou giv - est, Thou

BASS.

The eyes . . of all wait on Thee, O Lord, and Thou giv - est, Thou

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FULL. *A little faster.*

giv - est them their meat in due sea - son. O ye chil - dren of men,

giv - est them their meat in due sea - son. O ye chil - dren of men, . .

giv - est them their meat in due sea - son. O ye chil - dren of men,

giv - est them their meat in due sea - son. O ye chil - dren of men,

A little faster.

bless ye the Lord, bless ye the Lord, praise Him, and mag - ni - fy

bless ye the Lord, bless ye the Lord, praise Him, and mag - ni - fy

bless ye the Lord, bless ye the Lord, praise Him, and mag - ni - fy

bless ye the Lord, bless ye the Lord, praise Him, and mag - ni - fy

SOLO. *Tempo lmo.**p**mf*

Him for ev - er. Thou vis - it - est the earth, and bless - est it, Thou

Him for ev - er.

Him for ev - er.

Him for ev - er.

Tempo lmo.

p *mf*

vis - it - est the earth, and bless - est it, Thou mak - est it ve - ry

VERSE.

plen - teous, Thou vis - it - est the earth, and bless - est it, Thou vis - it - est the

VERSE.

Thou vis - it - est the earth, and bless - est it, Thou vis - it - est the

VERSE.

Thou vis - it - est the earth, and bless - est it, Thou vis - it - est the

VERSE.

Thou vis - it - est the earth, and bless - est it, Thou vis - it - est the

earth, and bless - est it, Thou mak - est it ve - ry plen - teous.

earth, and bless - est it, Thou mak - est it ve - ry plen - teous.

earth, and bless - est it, Thou mak - est it ve - ry plen - teous.

earth, and bless - est it, Thou mak - est it ve - ry plen - teous.

Tempo 2da.
FULL.
 O let the earth bless the Lord, bless the Lord, yea, let it praise Him, and
 O let the earth bless the Lord, bless the Lord, yea, let it praise Him, and
 O let the earth bless the Lord, bless the Lord, yea, let it praise Him, and
 O let the earth bless the Lord, bless the Lord, yea, let it praise Him, and

Tempo 2da.
f

Andante pastorale.
 mag - ni - fy Him for ev - er. The
 mag - ni - fy Him for ev - er. The
 mag - ni - fy Him for ev - er. The
 mag - ni - fy Him for ev - er.

Andante pastorale. ♩ = 72.
Three beats in a bar, a little slower than first movement. *dim.*

mf
 val - leys stand . . so thick with corn, that they laugh, they laugh . . and
 The
 val - leys stand . . so thick with corn, that they laugh, they laugh . . and
 The

p *mf* *dim.*

Sustain Bass E♭ on soft 16ft. Ped. stop.

sing,
 val - leys stand . . so thick with corn, *mf* that they laugh, they laugh . . and
 sing,
 val - leys stand . . so thick with corn, *mf* that they laugh, they laugh . . and
 Ped.
 they laugh and sing, *dim.*
 sing, they laugh and sing, *dim.*
 they laugh and sing, *dim.*
 sing, they laugh and sing, *dim.*
 sing, they laugh and sing, they laugh and sing.
f *dim.* *rit.*
 Ped.
 Tempo 2da.
 O all ye works, ye works of the Lord, bless ye the Lord,
 O all ye works, ye works of the Lord, bless ye the Lord,
 O all ye works, ye works of the Lord, bless ye the Lord,
 O all ye works, ye works of the Lord, bless ye the Lord, . .
 Tempo 2da.
f

praise Him, and mag - ni - fy Him for ev - er, *f* bless ye the

praise Him, and mag - ni - fy Him for ev - er, *f* bless ye the

praise Him, and mag - ni - fy Him for ev - er, *f* bless ye the

praise Him, and mag - ni - fy Him for ev - er, *f* bless ye the

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, and Bass) and a grand piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are 'praise Him, and magnify Him for ever, bless ye the'. The piano part provides a harmonic foundation with chords and moving lines in both hands.

Lord, bless ye the Lord, bless Him, and praise Him for

Lord, bless ye the Lord, bless Him, and praise Him for

Lord, bless ye the Lord, bless Him, and praise Him for

Lord, bless ye the Lord, bless Him, and praise Him for

The second system continues the vocal and piano parts. The lyrics are 'Lord, bless ye the Lord, bless Him, and praise Him for'. The piano accompaniment continues with a steady harmonic support.

ev - er, bless ye the Lord, bless ye the

ev - er, bless ye the Lord, bless ye the

ev - er, bless ye the Lord, bless ye the

ev - er, bless ye the Lord, bless ye the

The third system concludes the musical piece. The lyrics are 'ev - er, bless ye the Lord, bless ye the'. The piano part ends with a final chord and a few lingering notes.

Lord, bless Him, and praise Him for ev - er.

Lord, bless Him, and praise Him for ev - er.

Lord, bless Him, and praise Him for ev - er.

Lord, bless Him, and praise Him for ev - er.

Sw.

senza Ped.

Andante religioso.

mf

* Sow - er di - vine! Sow the good seed in me,

mf

Sow - er di - vine! Sow the good seed in me,

mf

Sow - er di - vine! Sow the good seed in me,

mf

Sow - er di - vine! Sow the good seed in me,

Andante religioso. ♩ = 56.

dim.

rit.

mf

Ped.

Seed for e - ter - ni - ty, Sow - er di - vine.

Seed for e - ter - ni - ty, Sow - er di - vine. Sow - er di - vine! Stay not Thy hand, but sow;

Seed for e - ter - ni - ty, Sow - er di - vine. Sow - er di - vine! Stay not Thy hand, but sow;

Seed for e - ter - ni - ty, Sow - er di - vine. Sow - er di - vine! Stay not Thy hand, but sow;

Ped.

* If preferred, the first syllable of "Sower" may be sung quickly as spoken.

Sow-er di - vine ! Let not this field be dry ;

Then shall the har-vest grow, Sow-er di - vine. Sow-er di - vine, Let not this field be dry ;

Then shall the har-vest grow, Sow-er di - vine. Sow-er di - vine, Let not this field be dry ;

Then shall the har-vest grow, Sow-er di - vine. Sow-er di - vine ! Let not this field be dry ;

A little slower. *dim. rall.*

Refresh it from on high, Sow-er di - vine. Wa-ter this heart of mine, Sow-er di-vine.

p *dim. rall.*

Refresh it from on high, Sow-er di - vine. Wa-ter this heart of mine, Sow-er di-vine.

p *dim. rall.*

Refresh it from on high, Sow-er di - vine. Wa-ter this heart of mine, Sow-er di-vine.

p *dim. rall.*

Refresh it from on high, Sow-er di - vine. Wa-ter this heart of mine, Sow-er di-vine.

A little slower. *dim. rall.*

ROYAL ACADEMY OF MUSIC.

At the Concert given by the students of the Royal Academy of Music, in St. James's Hall, on the 17th ult., the most important of the new compositions was a String Quartet by Mr. J. B. McEwen, the chief feature in which was a pleasing and original *Intermezzo*. The Quartet was played by Miss E. E. Byford, Messrs. W. H. Reed, Vernon Addison, and C. H. Allen Gill. Mr. A. Walenn sang a cleverly written and agreeable setting of "Ca' the yowes to the knowes," by Mr. Harold Macpherson; and Mr. B. H. Wallis sang two songs by Mr. Christopher Wilson, set to words of Whyte Melville and Lord Lytton, which displayed considerable originality and feeling. Miss Lily West played Chopin's Sonata in B flat minor and Miss Marian Jay two movements of Mendelssohn's Violin Concerto, both students exhibiting much ability. Two movements of Brahms's B flat Sextet and a Suite by Fuchs were played by members of the *ensemble* class.

The competition for the Maas Memorial Prize took place on the 22nd ult., and the prize was awarded to Gwilym Richards.

Mr. W. G. Wood has been elected a Fellow of the Royal Academy of Music.

Mr. Reginald Steggall has been appointed Professor of the Organ at the Royal Academy of Music.

ROYAL ACADEMY OF MUSIC.—LECTURES.

MR. F. CORDER, at his fourth Lecture on Composition, returned to the subject of melody. After remarking that although at present it was difficult for us to dissociate melody from relation to a key-note and attendant harmony, the lecturer said it was not so very long ago since it existed apart from both. The definition of melody being a succession of notes was not sufficient, since, if it were so, the arrangement of the keyboard could be called a melody. The growth of the Prize song in the "Meistersinger" was shown by comparing *Hans Sachs's* instructions to *Walther*, with the expanded form in which it was finally sung by the hero. Almost the only possible means of extension from primitive form was by repetition of portions of the melody. The trained musician thoroughly knew all the methods available. Where then did inspiration come in? Again, no melodic phrase had any character of its own. It was said certain phrases were martial, because they employed the only intervals obtainable from a trumpet, and the trumpet was associated with war. But the same phrase was equally suggestive of a post horn and the peaceful occupants of a coach. Every possible musical phrase had been used for every possible association, and every phrase had been used to suggest opposite sentiments. The opening melodic phrase of Mendelssohn's "Wedding March" was found symbolising the most opposed associations in the "Walküre," a song by Lassen, and in "Pagliacci." Therefore, it was not the melody itself, but its surroundings; in other words, the way in which it was dressed up. It followed, therefore, that the effect was produced not by the idea, but in the art displayed in its use. Transformation of themes (the method pursued by Liszt and Berlioz) was the most artificial of all means. Wagner's system was based upon the transmutation of themes. Counterpoint was the art of combining one melody with another. But unless the melodies were conceived simultaneously the result would never be good. The avoidance of cadences was largely effected by deft use of counterpoint, one theme being commenced just as the other was ending. The best illustration of this was found in canon. The executants of the examples at this Lecture were Mr. G. Walenn (violinist), Miss Amy Sargent, and Mr. J. W. Foster, the last two singing the duet "You and I," a remarkably ingenious specimen of a canon in the seventh from Mr. Corder's opera "Nordisa."

At the concluding Lecture, delivered on the 5th ult., the subject was Harmony, which Mr. Corder said might be called the colouring or complexion of music. The study of harmony was to music what grammar was to language. Harmony was regarded by students as a dry subject, but only by its mastery could intimate acquaintance with music and the power to write it correctly be gained. Music could be enjoyed by all, but its comprehension

could only be acquired by great and cumbrous pains. Harmony probably arose from the accidental jangling of two parts intended to be sung in unison, but it would not have become an art until definite duration of sounds had been arrived at. In early written music the harmony might still be termed accidental, being caused by the progression at independent parts. Afterwards it became diatonic, and subsequently chromatic. Monteverde might be termed the founder of the homophonic style—i.e., in which all the parts merely acted as accompaniment to the melody. The Abbé Vogler was the pioneer in harmonic colouring. Spohr helped it forward by his frequent use of the diminished seventh, Chopin by his constant changes of harmony, and Wagner by his masterly employment of dissonances. One of the earliest harmonic resources was the use of pedal notes, exemplified in the bagpipes. The repetition of a certain series of notes, known as a ground bass, was also at one time a favourite device, and one much used by Purcell. The well-known lament of *Dido* in "Dido and Æneas" was built upon a ground bass extending over five bars. To show the effect that harmony had on the expression of melody, the lecturer harmonised our National Anthem in the minor mode and played examples from Grieg. In conclusion, Mr. Corder expressed the hope that his remarks had shown his listeners that to attribute failure in their musical studies to want of special gifts was the refuge of the idle; that the greatest composers had only succeeded in producing their masterpieces after much study and sustained effort—in many instances, as in the case of Beethoven, extending over a long period; and that to attribute their success to inspiration was to insult them. It was only by hard work that capabilities could be brought to maturity, and how great these might be no one could tell. The ugly little orchid root might, by the exercise of patience and nourishment, bring forth a flower that should be the wonder of the world.

ROYAL COLLEGE OF MUSIC.

THREE Chamber Concerts have been given at the above flourishing Institution since the beginning of the new term, but we can only notice some of the performances. At the first Concert, on May 29, the *ensemble* pieces were Dvorák's String Quartet in E flat (Op. 51) and Schumann's Trio in D minor (Op. 63). Both were carefully and intelligently played, the former by Miss Otie Chew, Mr. Thomas Jeavans, Mr. Ernest Tomlinson, and Miss Ethel Uhlhorn-Zillhardt; while in the Trio, the last-named was joined by Miss Gertrude King and Miss Ruth Howell, as pianist and violinist respectively. Miss Howell was heard in the slow movement from Spohr's Sixth Violin Concerto, which she played tunefully and with chaste expression. Mr. George H. Crampton essayed the Prologue from "Pagliacci," and Miss Clementine Pierpoint sang an impressive setting, by Ries, of a lyric from Von Redwitz's "Amaranth," including the lines beginning "Es muss was Wunderbares sein," which Liszt has set to matchless music. The Concert of the 12th ult. opened with Brahms's Violin and Pianoforte Sonata in D minor (Op. 108), ably interpreted by Misses Howell and Ada Walter; and Misses Rosina and Beatrice Cerasoli played Schumann's lovely Variations for two pianofortes (Op. 46) in a highly creditable manner, the *ensemble*, execution, and expression being remarkable in such young pupils. The four students mentioned above in connection with Dvorák's work were the performers of one of Mozart's Quartets (in D minor) at the Concert of the 19th ult., and Miss Katharine Sims, Miss Marie Motto, Mr. Ernest Tomlinson, and Miss Uhlhorn-Zillhardt gave a very fair rendering of Brahms's Pianoforte Quartet in C minor (Op. 60), with the famous and wonderfully beautiful Andante in E. Miss Ena Bedford and Mr. Albert Archdeacon sang songs by Gounod and Brahms respectively.

NONCONFORMIST CHOIR UNION.

THE seventh annual Festival, at the Crystal Palace, of this Association, held on the 15th ult., was in every way as successful as its predecessors. In the choir contest Emanuel Congregational Church, East Dulwich, under Mr. J. W. Lewis, won in class A (from twenty-six to forty

voices) for the third time in succession, and therefore the challenge banner presented by Mrs. Minshall became absolutely the property of this choir; whilst in Class B (from sixteen to twenty-five voices) the Hatherlow Congregational proved the victors. Dr. E. J. Hopkins was the judge. An excellent selection of anthems, part-songs, &c., interspersed by solos, formed the programme of the Concert on the Handel Orchestra, by over 4,000 adult singers, conducted by Mr. E. Minshall. The singers, representing nearly 150 London and provincial choirs, afforded proof of careful training in all that constitutes creditable choral work. Commendable watchfulness, no less than spirit and confidence, marked their rendering of Spohr's melodious cantata "God, Thou art great," of Bates's effective unaccompanied anthem "I will lay me down in peace," of Mendelssohn's "O come, let us worship," of Bruce Steane's ably written thanksgiving anthem "Great is the Lord," of the two compositions that gained the prizes offered by the Union last year (G. H. Ely's "All Thy works shall praise Thee" and Emlen Evans's "How sweet the moonlight sleeps"), and of Ciro Pinsuti's elegant "A Spring Song." Some orchestral pieces were steadily rendered under the baton of Mr. T. R. Croger. Mr. Arthur Briscoe was at the organ; and vocal solos were contributed by Miss Emily Davies, Miss Edith Hands, and Mr. Maldwyn Humphreys.

LONDON SUNDAY SCHOOL CHOIR.

ADHERING to the commendable rule adopted of late years, the Council of this Association decided upon giving two Concerts on the Handel Orchestra at the annual Festival, held at the Crystal Palace on the 10th ult., these being, of course, in addition to miscellaneous musical performances. This plan enables a host of juveniles to join in the proceedings, whilst the selected vocalists who subsequently appear are no longer condemned to sing the catchy little pieces chiefly composed for children. More than 5,000 members of the junior choir assembled, under the conductorship of Mr. J. Rowley (Mr. Horace G. Holmes being at the organ), and sang with much brightness of tone and style simple sacred effusions. But it was not until they reached the secular songs with taking burthens and interpolated effects, such as the ringing of tiny bells, that the listeners waxed enthusiastic. There can be no doubt of the great popularity of the junior choir at these meetings. The pieces chosen for the 4,000 selected voices were of a better class than we can recall at any preceding Festival, although the silly prejudice against the introduction of an "Ave Maria" necessitated the omission of Henry Smart's melodious four-part song. Choruses from the "Creation" and "Solomon" furnished evidence that the elder branch of the choir is moving in the right direction, and it is quite possible that the performance of Dr. Warwick Jordan's Festival "Te Deum" was intended to test the wisdom of a demand for more elaborate compositions than it has been the custom to offer. If so, the Council must have received encouragement to proceed farther next year. Woodward's impressive anthem "The sun shall be no more thy light by day," Hiles's "Blessed are the merciful," and the trio "At eventide it shall be light," from Gaul's "The Holy City," were also among the compositions in which the chorists specially distinguished themselves. Mr. Luther Hinton conducted with unflinching judgment and decision, and Miss Annie Laundry was at the organ. The Crystal Palace and London Sunday School orchestras combined in the performance of the Overture to "Prometheus" and of other pieces, with Mr. David M. Davis as Conductor.

MUSIC TRADES EXHIBITION.

THERE was much to be learnt by a visit to the Music Trades Exhibition, which was opened on the 13th ult., at the Agricultural Hall, Islington. A comprehensive collection has been made of modern instruments, in which pianofortes occupy an important place, and the elements of construction are displayed to the uninitiated in bewildering multiplicity. Of the novelties may be mentioned Messrs. Erard's resonator, a simple and ingenious device whereby increased richness of tone is imparted to their pianofortes.

Messrs. Schrieber exhibit another form of resonator for the household instrument, and Messrs. Ascherberg show an electrical pianoforte, which entirely obviates all necessity for practice by playing itself. Students of a lethargic temperament may be recommended to try Messrs. Lipp's instrument, which gives the excruciating a stimulating series of galvanic shocks. It is calculated to impart an energetic staccato touch. A musical scale clock, designed and invented by Signor Dreschi, and described as "a logical connection of musical with horological systems," requires study for its due appreciation. Organists may derive useful information concerning their instruments and the means of providing them with the breath of life. To many visitors, however, the most interesting feature of the exhibition has been the series of musical competitions, in which prizes of considerable value have been offered to and won by candidates in all branches of the art. The prizes were distributed on the 21st ult. by Madame Adelina Patti.

MUSICAL ASSOCIATION.

AN instructive and suggestive paper, entitled "The trumpet as an orchestral instrument," was read on the 11th ult., before a well attended meeting of the Musical Association, by Mr. Walter Morrow, the reputation which this gentleman enjoys as an executant on this important orchestral instrument giving much weight to his remarks. After briefly referring to the origin of the trumpet and its early forms, some of which were exhibited, the lecturer passed to the sixteenth century, when he said the length of the trumpet had been increased to eight feet. These instruments had a mouthpiece and a cylindrical tube about three-eighths of an inch in diameter, with two bends, forming three lengths placed triangularly, the last, fifteen inches long, gradually widening to a diameter of four inches in the shape of a bell. Trumpets were first used in orchestras about 1607, and from that time trumpet playing gradually improved until a high standard of excellence was attained, especially in Germany, where a guild of trumpet players was established. Judging from the trumpet parts written by Purcell, Bach, and Handel, early trumpets would appear to have been made in the key of D. To modern musicians accustomed to correct intonation it might seem incredible that the parts were ever played in those days, but there was abundant evidence to show that they were performed, and on the plain D trumpet, but probably with all the attendant imperfections of intonation. During the latter half of the eighteenth century many developments in trumpet-making took place, the length of the tubes being in some instances shortened and additional tubing, called "crooks," applied, the aim being to enable composers to use the trumpet in various keys. Finally, an Englishman named John Hyde conceived the idea of adding a slide to the trumpet, after the manner of the trombone. About the year 1814 the piston as applied to brass instruments was invented by a Silesian named Blümel, and a contemporary Saxon, named Stöbzel, invented the cylinder, the result in each case being the same. The many unavoidable acute angles in the valve trumpet caused deterioration in the tone, and for this reason the slide trumpet was held in greater favour in England. The cornet-à-piston appeared about 1832. It was a small trumpet, about fifty-four inches in length, furnished with three pistons, and giving the natural harmonics of B flat. It quickly became popular, and, owing to its greater facility of manipulation, had caused the trumpet proper to become almost obsolete. The characteristic trumpet tone could, however, not be obtained from it owing to the shortness of its tube. Students would find great benefit from practising on the trumpet. A good trumpet player could always be a good cornet player, but a good cornet player could not play the trumpet without much practice. A trumpet should not be played with a cornet mouthpiece, which destroyed the tone of the instrument and flattened the upper notes. The so-called "Bach trumpet" was a straight trumpet, nearly five feet in length, furnished with two pistons. It therefore corresponded to the cornet in A. It was not intended to supplant the real trumpet, but was constructed to play the high notes written by Bach, which other trumpets had failed to do for upwards of 150 years. The

lecturer gave a graphic account of his endeavours to ascertain the secret of Herr Kosleck's trumpet playing on the occasion of the Festival performance of Bach's Mass in B minor, given by the Bach Choir at the Albert Hall, and concluded by giving some practical hints to young composers. The interest of the lecture was materially increased by the series of examples played by Mr. Morrow on various instruments illustrative of his remarks. These included excerpts from classical works played on an old D trumpet and on a species of trumpet written for by Bach under the names of "Tromba da tirarsi" and "Clarino"; and by Gluck in his opera "Orfeo." In the latter example Mr. Morrow received the able assistance of three members of the "Trombone Concert Quartet."

The paper was followed by a lengthy discussion, Professor Prout, who occupied the chair, contributing many interesting remarks. Mr. Blandford also spoke with evident knowledge of the subject, maintaining that the old masters well knew the capabilities of the instruments for which they wrote, adding that it was only modern composers who displayed ignorance in this respect.

DR. PARRY'S "JOB" AT SALISBURY.

THE Test Valley Musical Society, which is fortunate enough to have the Rev. E. H. Moberly at its head, increased the debt of gratitude already due to it from the amateurs of this district by producing Dr. Hubert Parry's Oratorio "Job," for the first time within the radius of Wiltshire and Hampshire, at the Concert given at the County Hall, Salisbury, on the 19th ult. Since the production of this great work at the Gloucester Festival in 1892, it has gradually won its way into public favour; not, as some would have it, in spite of, but by reason of, its unconventional picturesqueness and startling originality. Dr. Parry has written nothing finer than this Oratorio, and as a remarkable exhibition of sustained power it has been surpassed by few composers of any period. The performance by the Test Valley Society naturally excited the interest of music-lovers to an exceptional degree, and, as was to be expected, attracted a very large audience. "Job," with its numberless changes of time, rhythm, and mood, is a work which demands patient and arduous study even from the most experienced executants, and we are awarding Mr. Moberly and his forces very great praise in saying that their rendering of the Oratorio was a highly meritorious one. The singing of the choir was worthy of special commendation. The most difficult passages were attacked with confidence and never-failing correctness, which can only result from careful training; and there was no flagging—no hesitation from first to last. The long chorus in the final scene, with its splendid climax, "Then shall God also confess that thine own right hand hath saved thee," was a supreme effort, and created a profound impression. Of the solo vocalists, Mr. Daniel Price, who took the place of Mr. W. H. Brereton, absent through indisposition, carried off the honours by his fine declamatory singing in that wonderful "Lamentation," one of the most remarkable features of the Oratorio. Miss Hilda Parry took the part of the *Shepherd Boy*, and Mr. Herbert Grover and Mr. John Morley sang the music of *Satan* and the *Narrator* respectively. The orchestra (led by Mr. Foley), unfortunately an incomplete one, was excellent as far as it went, and the Rev. E. H. Moberly conducted with his usual clearness and sound judgment. The Oratorio was followed by a violin solo, well played by Miss Agnes Baker; and the Concert concluded with a Serenade by Robert Fuchs (Op. 51) for the somewhat unusual combination of string orchestra and two horns. We must not omit mention of the name of Miss Ethel Awdry, who did good service as pianoforte accompanist. The Concert was repeated on the following day at the Guildhall, Winchester.

DR. SWINNERTON HEAP has been appointed Conductor of the Birmingham Festival Choral Society in place of Mr. Stockley. Dr. Heap, who succeeded Sir Arthur Sullivan as Mendelssohn Scholar, has for a long time past resided at Birmingham, and was for many years Conductor of the Wolverhampton and North Stafford Musical Festivals and of the Stoke-on-Trent and Walsall Philharmonic Societies.

REVIEWS.

The Church of England Hymnal. Edited by the Rev. C. Bell, D.D., Rector of Cheltenham and Hon. Canon of Carlisle, and the Rev. H. E. Fox, M.A., Vicar of St. Nicholas', Durham. The music edited by A. H. Mann, Mus. Doc., Oxon., Organist of King's College, Cambridge.

[Hodder and Stoughton.]

WE confess to have given way to a gasp on seeing upon our table yet another hymn book, a collection of what the compilers call "Distinctive Evangelical Hymns," such as appears to them to be still needed. No doubt the collection is meant to be strictly, uncompromisingly, eclectic, encouraging by what it includes, warning by what it refuses to admit. Professedly we are presented with the pure, unadulterated, unsophisticated, residuum of Evangelical Hymns, after all the dross is burnt away; and the book, which we are relieved to find of some bulk, considering the principles of its compilation, calls itself "The Church of England Hymnal." But does it faithfully and adequately represent the mind and teaching of the Church of England? It is impossible to allow that it does. It is sectional in tone and thought, not comprehensive, and while it deserves commendation, so far as it embodies the simple manly spirit which characterises Protestantism, and avoids "the unauthorised," and, we will take leave to add, often well-nigh nauseating, "use of epithets of endearment," there are too many of the signs that in the fear of leaving some tares, the risk of rooting up the wheat has not been sufficiently attended to. Rigid indeed must be the Puritan temper which keeps out such priceless gifts to the Christian Church as "Lead, kindly Light," or "Praise to the Holiest in the height." We notice one of Caswall's hymns, "Days and moments quickly flying," but as "altered by several compilers." Not that in this ill-advised particularism the Evangelicals stand alone. There is something almost pathetic in the unflinching appearance, in their compositions of whatever kind, of the cut and dried phraseology, like the common form in a law deed, which has the look of a "caveat," but from which all real operative vitality and meaning have long since departed. But one comes across precisely the same cant, for cant it is, elsewhere. Phrases, phrases, posturing on paper according to current fashion, playing at mediaevalism, sensuous imagery, dry-as-dust statements of doctrine which limits to itself the grand name of Catholic, and the spirit of man, unfed, unedified, because there is no life in the assemblage of icily regular words. There is great need, and perhaps the time has come, for a true "Church of England Hymnal," such as is already in contemplation; but the foundations of such a book should be laid deep and wide if it is to have enduring spiritual value. Christian in tone it should be, in the highest, amplest sense of the word, reflecting also all that is strongest and most nervous in the English character, which tolerates indeed, but has scant respect for, the passing fancy, the youthful arrogance, which flutters limply on the surface of society, but does not touch or sway the nation. Catholic in teaching it should be, and that in the fullest sense, not in that which, with wearisome iteration, is so often foisted upon the Church. While the mind of man exists, there will be deep-seated divergence of opinion, and attraction to this or that side of Christian truth; but we shall never get the right kind of Hymnal until we learn respect for the just prepossessions of others, and refrain from insisting on having our own way in the matter, under the convenient name of "conscience." What would be thought of a man who refused to read, or admit into his house, the 23rd Psalm, because it was bound up in the same book with the 109th? The fact is, the compilation of a really comprehensive hymn book, which shall take hold of the heart of the English Church, is an important and far-reaching subject, insignificant as it may seem to the flippant and the indifferent. The compilers must be saturated with the true (not the official) evangelical spirit, and must have something of poetic fire and insight. Why have Charles Wesley and John Keble kept the affection of English Churchmen? Because they were "Low" or "High"? No. Because they

were spiritual poets, and as such teach and reach men, and will reach them while the language lives in which they wrote. It will be seen that while we have but little objection to the hymn book before us, granting the narrow sectional attitude it professedly takes up, we have absolutely no sympathy with its aim. Comprehension, not exclusion, is among the healthiest notes of the age; and to give comprehension a wholesome character is worthy of all effort. With respect to the tunes, the name of Dr. Mann, of King's College, Cambridge, is a sufficient guarantee that what has been preserved, and what has been newly composed, is of merit. We are confident that new tunes contributed by such writers as Sir G. Elvey, Sir R. Stewart, Sir John Stainer, Dr. Bridge, Dr. Hopkins, Dr. Martin, and Dr. Garrett will ere long pass into general use, although probably not always in connection with the very hymns for which they were originally composed. What a blessing to the Church it is that hymn tunes are independent of theological niceties—that is to say, if one is sufficiently educated to follow the growth of Art, and shake oneself free from the swaddling clothes of its infancy!

The Parish Choir Book. Nos. 174-185.

[Novello, Ewer and Co.]

THE Athanasian Creed is so lengthy that Church musicians generally adopt a chant form, and Mr. W. T. Best's setting is no exception to the general rule. On the contrary, it is of the simplest character, and being in D minor finishes with a cadence in D major in the olden style. All the rest of the present issue of a very serviceable publication are settings of the Magnificat and Nunc dimittis, showing how greatly musical versions of the Evening Canticles are now in demand. The first, in G, by A. H. Stevens, if not elaborate, is essentially modern in its harmonies, and yet easy. The next, in E flat, by Sir Joseph Barnby, is more ambitious and quite suitable for festival use. Coming from such a source, it is of course full of musicianly touches and extremely expressive. No. 177, by Henry Gadsby, is a quiet setting in ordinary four-part harmony, evidently intended for general use. No. 178, by the Rev. E. V. Hall, is another version suggestive of festival occasions, and solo voices are required. This and the next (by Percy E. Hughes) are both in the key of D. Mr. Hughes's Service presents no distinctive features, but is smoothly written in the ordinary style of English Church music. We fail to perceive why the word "remembering" should be pronounced "rememb'ring," but any intelligent choirmaster can easily divide the word into its proper syllables. No. 180, in E flat, by Battison Haynes, is full throughout, and is written in a solid, dignified Church style. The next, in C, by J. Varley Roberts, is perhaps rather more vigorous, but in general respects of similar calibre. No. 182, in F, by Bruce Steane, includes a Vesper Hymn, "Lord, keep us safe this night," to be sung, kneeling, after the Blessing. The music is simple and devotional. Considerably more pretentious is No. 183 (E flat), by King Hall, a fine setting with striking harmonic progressions, but without any need for solo voices. No. 184, in A, by G. C. Martin, was composed for the Festival of Sion College Choral Union in 1877, and is therefore appropriately jubilant in character. Solo voices may be employed, but are not indispensable. No. 185, in C, by Thomas Adams, is simpler than many of the foregoing, the voice parts being in unison with the exception of one brief passage. But it is noteworthy for vigour of manner, and the accompaniment looks very effective.

Four Irish Ballads: (1) Maureen; (2) The Maid of Garryowen; (3) The Irish Reel; (4) Lonesome. The words written by Francis A. Fahy. The music composed by Alicia Adelaide Needham. [Novello, Ewer and Co.]

THESE are four capital songs, and in several respects a distinct improvement on those by the same composer noticed in a recent issue. The melodies of the voice parts are more spontaneous, the accompaniments easier and more "pianistic," and the rhythms more strongly marked. Mr. Fahy's lyrics are exceptionally good, and Mrs. Needham has not only caught their spirit admirably, but has also reproduced the characteristics of Irish melodies in a

very happy manner. The rollicking, swinging tune of "Maureen," with its jovial chorus, should secure for it immediate popularity, especially as the words are genuinely humorous and the accompaniment offers no difficulty. Of a similar type is "The Irish Reel," which is also provided with an appropriately spirited refrain. Numbers 2 and 4 strike a different chord, but the composer deals as effectively with sentiment as with humour, and fresh, tuneful, expressive, and artistic songs are the result. This set of Ballads should secure for Mrs. Needham an enviable position amongst native song writers.

Six Bagatelles. For Violin and Pianoforte. By Siegfried Jacoby.

Morceaux de Salon. For Violin and Pianoforte. By Oliver King (Op. 91).

[Novello, Ewer and Co.]

BOTH these books may be warmly recommended to violin players for music in the home. The "Six Bagatelles" are by no means trifles in worth, but are instinct with vitality and pleasing sentiment. They consist of an effective "Gavotte," an expressive "Intermezzo," a graceful "Canzona," a sprightly "Tarantelle," a "Mazurka," in which the peculiar rhythm of this dance is well caught, and a "Study," which would make an effective piece. Not the least merit of these compositions in the opinion of many will doubtless be the facility with which they can be played by executants of moderate abilities.

If Mr. King's pieces make more demands on the player, the increased difficulty is recompensed by greater effect. It may be added, however, that the chief difficulties occur in the pianoforte parts, but these could be read by an average performer at sight—a task rendered much easier by the beautifully clear manner in which the music is printed. The volume contains twelve pieces of varied character, and all possessing more or less musical interest. A Nocturne in G minor has a wistful expression that makes it peculiarly attractive. A "Sérénade Orientale" is an effective piece, the same may be said of a "Danse Hongroise," and pleasing fancy, well expressed, characterise a "Romance," "Albumbblatt," and "Chant d'Espoir."

Ten Songs. Words by H. Heine and Emanuel Geibel, and English translations by D. H. Composed by Dorothea Hollins. [Stanley Lucas.]

THESE songs bear the stamp of having been written by a refined and accomplished musician. Much loving care has apparently been bestowed upon them, and the accompaniments display ingenuity and tasteful fancy. Cultured vocalists will find much pleasure derivable from this collection. It should be added that the vocal part is chiefly designed for voices of medium compass.

FOREIGN NOTES.

AMSTERDAM.—A Musical Festival of a distinctly national type is to be held here in September next, when non-choral works by Belgian composers only will be performed exclusively by native artists. A musical festival without choral forces would seem to be somewhat of an anomaly!

M. Daniel de Lange has been appointed to the Directorship of the Conservatorium and that of the Society "Tot Bevordering der Toonkunst," upon the retirement, on account of old age, of M. Franz Coenen.

BERLIN.—A monument in memory of the late Dr. Philipp Spitta was unveiled in the cemetery of the Apostles' Church, on May 22. The Hochschule für Musik, in which the distinguished writer took so deep an interest, was largely represented, Dr. Joachim taking a prominent part in the proceedings, and delivering a pathetic and appropriate address. In its course he alluded to the labours of Spitta in connection with Bach's music, as well as with that of the older German masters, and referred to the recent Bach Festival given in London as being in exact accordance with Spitta's views. An anthem, composed for the occasion by Herr von Herzogenberg, and a motet of Heinrich Schütz were sung under Dr. Joachim's conductorship. The monument contains a portrait in the form of a bronze medallion, the work of the sculptor Hildebrand.—Just previous to the adjournment, on the 1st ult., for the usual summer vacation, the directors of the

Royal Opera brought out a new three-act opera, "Frauenlob," the hero of which is the semi-legendary Minnesinger and reputed founder of a school of Meistersingers at Mayence known by that name. The composer, Herr Reinhold Becker, has reason to be satisfied with the reception accorded by the audience to his certainly picturesque work, a satisfaction which, however, has been somewhat marred by the pen of the critic who, speaking collectively, looks upon the new work as possessing but an ephemeral value. *Qui vivra, verra*. Upon the resumption of performances, next month, there will be a revival of "Hans Heiling" and "Der Vampyr," to signalise the occurrence, on August 16, of the birth centenary of Heinrich Marschner, while, later on, the first production here of Berlioz's "Benvenuto Cellini" is promised, as well as that of a new four-act opera, by Herr Philipp Rüfer, entitled "Ingo."

BOLOGNA.—Schumann's "Faust" music was produced recently, for the first time in Italy, at the Teatro Comunale, under the able direction of the Maestro Martucci. The performance, which is described as an excellent one, was heard by a highly appreciative audience, the scenes of the third part more especially creating a profound impression.

—A "dramatic legend," entitled "Las Monjas de Sant Ayman," by the young composer Angel Guinara, has been brought out with much success at the Novedades Theatre.

CARLSRUHE.—The sixth annual Musical Festival of the Grand Duchy of Baden, held here on the 2nd and 3rd ult., was a great success, members of different choral societies, to the number of 6,000, taking part in the performances.

DARMSTADT.—We are requested to state that Mr. Carl Fuchs, whom we referred to under this heading in our April number as a "late pupil" of the Royal Manchester College, has been, as a matter of fact, a Professor of that Institution since its foundation.

DESSAU.—At the instigation of the hereditary Prince of Anhalt-Dessau, a Wagner enthusiast *par excellence*, the small Court Theatre in Ballenstedt is about to undergo important structural alterations, after the Bayreuth model, with a view to the special performance here of Wagnerian music-dramas by eminent artists and before specially invited audiences.

DÜSSELDORF.—An excellent precedent has been established in the first People's Musical Festival held here on May 20, by the Düsseldorf Gesang-Verein, under the direction of its able Conductor, Herr C. Steinhauer, and with noted vocalists for the solo parts, when a model performance of Haydn's "Creation" was offered to an audience which filled every part of the spacious Tonhalle. Admission was at the uniform price of sixpence, which included the neatly printed booklet of the Oratorio—a truly popular and meritorious undertaking.

FLORENCE.—A posthumous opera in four acts, entitled "Eros," by Nicolo Massa, the successful composer of the operas "Il Conte di Châtillon" and "Salammbô," was recently brought out at the Pagliano Theatre. The libretto, sketched by the eminent singer, Madame Gemma Bellincioni, has been elaborated by Signor Enrico Giosicani, the well-known librettist. The work, the score of which is described as presenting many interesting features, especially in its orchestration, was well received.

GMUNDEN.—There is to be a season of opera at this favourite watering-place during the summer, under the direction of Herr Cavar, who has engaged a very efficient company, and with the co-operation of Madame Pauline Lucca, the famous *prima donna* (who will act as stage manager, and has placed some of her most promising pupils at the disposal of the undertaking). The *répertoire* will include "Hänsel und Gretel," "The Barber of Seville," and "The Daughter of the Regiment."

GOtha.—A number of interesting letters written by Spohr and Andreas Romberg, during their respective tenures of the Capellmeistership in this town, have just been discovered in official archives here by Dr. Hodermann, the meritorious author of a history of the Gotha Theatre.

LEIPZIG.—Professor Reinecke, who last month entered upon his seventy-second year, will, it is understood, shortly retire from the conductorship of the famous Gewandhaus Concerts, which he has held for thirty-five years, his predecessor in the office having been Julius Rietz, who himself succeeded Mendelssohn.

LISBON.—There has been—*cosa rarissima* in this little capital—a series of three Concerts of chamber-music given lately in the Salon of the San Carlos Theatre by excellent native artists, Senhores Rey Colaça, V. Hussla, Selfredo Gazul, and Cunha Silva. The programmes included numbers by Beethoven, Mozart, Brahms, Mendelssohn, Grieg, and Saint-Saëns. There is some probability of these Concerts being permanently established.—Augusto Machado, the successful composer of an opera, "Laurina," has written a "Hymno-Marcha" for the forthcoming Festival of St. Antonio.

MADRID.—A new zarzuela, "El Señor Baron," the words by Frederico Jaques, the music by Zabala, has been brought out recently with marked success at the Eslava Theatre. Both the libretto and its musical setting are characterised as being charming.

MALINES.—Edgar Tinel, the composer of the oratorio "Franciscus," which has been received with so much favour in Germany, has just completed a new work of the same order, entitled "Sainte Godelive," which is to be first produced at Brussels in the autumn.

MILAN.—A new one-act opera, of the "Cavalleria Rusticana" type, entitled "La Sagra di Valpereta," has been brought out here with considerable success. The music, while not distinguished by any particular originality of ideas, is said to exhibit the true dramatic instinct and a certain elemental grandeur of expression. The composer is Signor F. Brunetto.—A new opera, "Fortunio," by the Neapolitan Maestro, Nicolo van Westerhout, was recently brought out at the Teatro Lirico Internazionale. The work is described as being of musicianlike workmanship, but wanting in inspiration, and the composer having been recalled about ten times only, its success, gauged by the standard of the country, must be described as distinctly moderate.

MUNICH.—Preparations are going forward for a three-days' Musical Festival, to take place in October next, in connection with the inauguration of a new concert-hall to be called the "Kaim-Saal," capable of accommodating some four thousand persons. Some of the leading South German choral societies and distinguished artists are to take part in the proceedings, the programme of which has not yet been determined upon.—The directors of the Hof-Theater have accepted for performance, next season, what is called by the composer, Professor Heinrich Zoellner, a "Wardology," comprising the twin operatic works, entitled respectively "Der Ueberfall" ("The Surprise") and "Bei Sedan," and superscribed "Aus dem Jahre, 1870." The Munich Hof-Theater is a Royal Institution, and can afford to ignore the susceptibilities of the numerous French visitors to the Bavarian capital.—Herr Richard Strauss has just completed a new symphonic poem entitled "Till Eulenspiegel." The work was originally conceived as a comic opera, but eventually took its present form. It will be interesting to hear how the humorous legendary personage has been musically delineated by Herr Strauss.

PARIS.—Fairly-operas being just now in vogue, M. Massenet is engaged upon a new work on the story of "Cinderella," for which M. Henri Cain has furnished the libretto. Madame Augusta Holmès is likewise occupied with a work of this kind, on the subject of the "Sleeping Beauty."

St. PETERSBURG.—With the special sanction of the Czar, subscriptions are being raised throughout the empire, by the Russian Philharmonic Society, towards the foundation of a "Rubinstein Fund," to be administered for the benefit of talented students at the different national music schools. In addition to this worthy practical memorial, a monument is to be erected to the Slavonic master in the courtyard of the newly built Royal Conservatoire in this capital.

STOCKHOLM.—Humperdinck's "Hänsel und Gretel" was performed at the Royal Theatre for the first time on May 24, in the Swedish language, with enormous success.

STRASSBURG.—A monument to Victor Nessler, the popular Alsatian composer, was unveiled here, on May 26, with appropriate ceremonies, the occasion being marked, moreover, by performances at the Municipal Theatre of "Der Rattenfänger von Hameln," "Der Trompeter von Säckingen," and two of Nessler's less known early operas. The realisation of the monument is due chiefly to the exertions of the Leipzig "Sängerkreis," whose Conductor Nessler was for a number of years.

VIENNA.—The appointment is announced of Herr Richard von Perger to the conductorship of the Philharmonic Society's (Gesellschaft der Musikfreunde) Concerts during the coming season. Herr von Perger, a native Austrian, has given proof of his qualifications for the important office in his capacity of Conductor and Principal of the Conservatorium at Rotterdam.—The fiftieth birthday of the composer, Thomas Koschat, is to be celebrated next month at Klagenfurt, where a number of choral societies, with the Vienna Maennergesang-Verein at their head, will be assembled on musical ovations intent.—The directors of the Philharmonic Society, at their recent periodical meeting, have decided to celebrate, by a series of musical performances on a large scale, the birth centenary of Franz Schubert, which occurs in 1897.—The late Franz von Suppé has left the nearly completed score of an operetta which is to be finished by a competent hand, and will be mounted by Director Janner for the opening performance at the new Carl-Theater.—Carl Mayerhöfer, the famous basso of the Imperial Opera, has just retired into private life, after forty-one years' connection with that establishment. His splendid voice and rare dramatic powers will be remembered by many London opera-goers.

WEIMAR.—The announcement has been made of the appointment of Herr Bernhard Stavenhagen as Conductor at the Court Theatre, in conjunction with Herr Eugen d'Albert. The celebrated pianist made his *début* in his new position last month with an ably conducted performance of "Tannhäuser."—A musical Festival will be held here from September 29 to October 1, when works by Bach, Beethoven, and Brahms will form the principal features.

ZURICH.—The famous old Tonhalle, familiar to periodical visitors to this town, has just closed its doors for ever, after a solemn performance of Handel's "The Messiah." But *le roi est mort, vive le roi!*—the new Tonhalle, erected on the Alpine Quay, is to be inaugurated in October next, with musical festivities extending over three days.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

OUR musical season is virtually over, and was brought to a close by some operatic performances given at the Theatre Royal by the Royal Carl Rosa Opera Company. Although several works that have not been heard here before were submitted to local judgment, the attendance was far from what the artistic excellence of the performances would have led one to expect. The works alluded to included Humperdinck's "Hänsel and Gretel" and Sir Arthur Sullivan's "Ivanhoe." Wagner's "Tannhäuser," which two years ago drew the largest and most enthusiastic assembly ever known to the Theatre Royal, is still the favourite opera with local audiences, and was given twice, once with Mdlle. Marie Duma and once with Mdlle. Pauline L'Allemand in the part of *Elizabeth*. Bizet's "Carmen" was produced with Miss Agnes Janson in the title rôle, who made her first appearance on this occasion with the Royal Carl Rosa Opera Company. Her portrayal lacks the grace and charm of Marie Roze and Zélie de Lussan, but, on the other hand, she is essentially womanly, passionate and wilful—in fact, a true Carmen of the people.

The Musical *Matinées* in connection with the Royal Society of Artists, under the direction of Mr. Oscar Pollack, were brought to a close on the 8th ult., and proved the most successful series since the organisation has been started.

An event of considerable importance, which has given rise to a great deal of speculation in musical circles, has been the election of a new Conductor to the Birmingham Festival Choral Society, in succession to Mr. W. C. Stockley, who, after forty years' assiduous service as chorus-master and conductor, has severed his connection with the Society. His resignation has given rise to a correspondence in our daily papers between Mr. Stockley and the committee which was not altogether of a pleasant character, and which ought never to have been made public. Eleven candidates presented themselves for the vacant post, but only three were nominated—namely, Dr. C. Swinnerton Heap (Birmingham), Mr. A. J. Cotton (Birmingham), and Dr. R. Rogers (Bangor). The election by ballot was effected

a week later, and resulted in Dr. Heap being elected by 279 votes. Mr. A. J. Cotton withdrew his name in favour of Dr. Heap. At the subsequent meeting of the Society, Dr. Heap, the new Conductor, was formally introduced to the members. The Chairman, Mr. J. Dale, in his speech, congratulated the Festival Choral Society on the choice they had made, and said that on such an occasion, though their thoughts were naturally directed to the future, they could not altogether forget the past. They remembered how that Society, from very small beginnings, had become one of the most important choral societies in the United Kingdom. Much of its success was due, undoubtedly, to the enthusiasm of the members; but very much also was due, as they ungrudgingly admitted, to the great talents, energy, perseverance, kindness, courtesy, and ability of their late esteemed Conductor. Their gratitude, unfortunately, they were prevented, by causes for which they were not to blame, from showing in a more practical form; but they could not be prevented from feeling it. They hoped that the time would yet come when the little temporary cloud which had covered their parting with their old Conductor—a parting which should have been a golden sunset—would have passed away. Dr. Heap, who was received with loud applause and cheering, said that it was like coming home again, for he commenced his musical career in that Society when he was about eight years of age. He also paid a high tribute to his predecessor, who had made the Society a body of chorallists second to none.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THERE has been little music in Bristol during the past month, only two events having taken place worthy of record. The Choral Society of St. John's, Clifton, brought forward Niels Gade's cantata "The Erl-King's Daughter" and Mendelssohn's "Lorelei" at its twelfth annual Concert, on May 28, and, assisted by an orchestral band, composed almost entirely of amateurs, the body of vocalists unfolded the beauties of the works with a degree of excellence above their customary standard. Miss Marion Harris, Miss Ellen Gath, and Mr. W. Thomas were the principal vocalists. Hatton's glee "Beware," in which Messrs. W. D. Merrell, S. Bennett, J. H. Bown, and E. C. King were associated; songs, contributed by Mrs. Kenway and Mr. E. T. Gough; a violin solo, played by Miss Maud Riseley; and Mendelssohn's "Athalie" Overture, the ballet music from Gounod's "Faust," and Gung'l's "Amoretten Tanze" Valse for the orchestra were agreeable features of the programme. Mr. A. E. Hill was the Conductor.

On the 6th ult. St. Stephen's choir, considerably augmented, and joined by an orchestral band, gave a representation of Gaul's "The Holy City" in the ancient and beautiful City Church. Miss Maude Rennie Powell, Miss Alice Brooks, Miss Barton, and Mr. W. H. Wickes, the chief soloists, sang their parts with expression and effect, and the choral numbers were given with unity and precision. Mr. Paul Barclay conducted.

The weekly performances by Mr. Webb's band, at the Zoological Gardens, are good, and thoroughly appreciated by those who attend them.

MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

THE term now at an end has not presented any features of extraordinary musical interest, but many excellent Concerts have been given, which have been but ill supported by the public.

On May 2 we had a visit from the Ladies' Orchestra, who made a highly favourable impression. Perhaps their best effort was in an *entr'acte* from Reinecke's "King Manfred." In this piece their gradations of tone were excellently managed, and the whole performance reflected the utmost credit on their Conductor, Mr. J. S. Liddle. The Cambridge University Musical Society gave a Chamber Concert, on May 16, when Mrs. Liddle, Miss Florence Hemmings, and Miss Marie Wurm gave trios by

Brahms and Dvorák in an admirable manner. At the Orchestral and Choral Concert of the same Society, the "Spectre's Bride" was the main attraction. Dvorák's masterpiece was given in excellent style. Mrs. Hutchinson, Mr. Branscombe, and Mr. Andrew Black were admirable soloists. The programme also included the "Unfinished" Symphony and the Overture to "Oberon." Mr. Burnett was leader and Dr. Gray conducted.

The Cambridge University Musical Club gave a most successful "open" Concert in the Hall of Caius College, at which Schubert's Octet was the principal piece.

Dr. Mann's Choir has given two Concerts. At the first, "Blest Pair of Sirens" and various madrigals were excellently sung. At the second, in King's Chapel, on the 12th ult., the programme consisted of the "Hymn of Praise" and the "Rock of Ages" (Bridge).

College Concerts have been too numerous to describe. The programme at St. John's included Hofmann's "Fair Melusine"; that at Christ's, a new ballad by Dr. Gray, consisting of a setting of Kingsley's "Lorraine Lorraine," and at Caius, Gernsheim's "Salamis." Organ Recitals have been given at Trinity by Mr. E. H. Lemare, Mr. T. Noble, Mr. H. P. Allen, and Dr. Gray.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE musical season in Norwich may be said to have closed on May 30, when the Ladies' Orchestral Society gave its seventh annual Concert, with every sign of healthy life and vigour. Under Mr. Noverre's careful training this Society has made considerable progress towards thorough efficiency, and whatever works are selected, the greatest pains and trouble are given to their preparation. No other Society in the district can boast of such a fine body of amateur strings as this Society, but the wind department at present has to be imported from the metropolis. The Concert opened with Mendelssohn's "Italian" Symphony, a choice showing evidence of an ambition which was amply justified, for the work (the third movement was wisely omitted) went remarkably well. Other pieces were the Overtures to "Zampa" and "Coriolanus," Massenet's "Crépuscule," and Sullivan's "Graceful Dance." Instrumental solos were brilliantly played by Miss Amy Flood-Porter (violinello) and Miss Beatrice Pettit (cornet). The vocalists were Mdle. Sylvia Rita, Miss Amy Young, and Mrs. Boyle Smith.

Following a custom inaugurated several years since by the Dean and Chapter of Norwich Cathedral, of having special services now and again for the performance of oratorios within that building, Haydn's "Creation," Parts I. and II., was given on the evening of the 18th ult., the usual Cathedral choir being supplemented by that from the Church of St. Michael, at Coslany, under Mr. Newnam. Dr. Bates, the Cathedral organist, conducted what proved to be a very efficient rendering of a work always grateful to the ear. The solos were entrusted to Master White, Mr. Hemmings, Mr. W. N. Smith, Mr. Brockbank (lay clerks), and the Rev. Precator Thomas, the accompaniments being played by a small but efficient band led by Mr. F. W. B. Noverre. Mr. C. H. Duffield did good service at the organ.

In St. Michael-at-Thorn Schoolroom, on the 11th ult., Mr. C. H. Duffield gave an interesting series of biographical, historical, and musical sketches of English and German composers of the eighteenth and nineteenth centuries. Illustrations were contributed by Miss Stannard, Miss Gazeley, Mr. S. Hemmings, Mr. Munns, and Mr. D. Underhill.

The season at Lowestoft was inaugurated, on the 1st ult., by the first of the series of Concerts to be given in the Pier Concert-room during the summer months, under the direction of Dr. Bunnett. In addition to the last-named gentleman, Miss Lilian Redfern, Mr. W. Acfield, Mr. J. H. Brockbank, and Mr. W. Tuddenham (violin) took part. The occasion was signalised by the first performance of an opera, "The Holly Branch," composed by Harriet Young, with libretto by Charles Thomas. Only two characters being required, the plot is necessarily of the

slightest; however, the music is particularly bright and fresh. Miss Redfern and Mr. Acfield acted and sang the parts admirably.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Music School in connection with the Glasgow Athenæum continues to flourish amazingly well. The school is, indeed, the largest organisation of its kind in the provinces, and ample evidence on this point was forthcoming on the afternoon of the 7th ult., when the fifth annual report was read by Mr. Allan Macbeth, the popular principal, in the presence of a large audience. From this interesting document we gather that at the close of last session the number of students reached a total of 1,595. Not only in numbers had the success of previous sessions been maintained, but the artistic standard of the work done was remarkably high. Both Mr. Carl Reinecke, of Liverpool, and Dr. Crow, of Ripon Cathedral, were retained as examiners, and these gentlemen testify, in turn, to the "general excellence of the work," to the "remarkably small failures," and to expectations being "abundantly realised." The report further referred to the extraordinary run upon the monthly Concerts, to the success which attended the performances of Gounod's "Mirella" and Boieldieu's "La Dame Blanche" by the members of the opera class, and to the valuable labours of Mr. Kosman in connection with the Chamber-music classes. During the afternoon there was some excellent music by the students, one of whom, by the way, Mr. Walter Harvey, has been engaged by Mr. Hedmont for five years as one of the leading baritones of his Opera Company—the "National Opera Company," as it is to be called.

On the 12th ult. an agreeable function took place in the Grand Hotel, when Mr. V. H. Zavertal was presented with an address from the Glasgow Society of Musicians on the occasion of his departure for Bohemia, his native land. Mr. Julius Seligmann, who presided over a large and representative company of musicians and associates, spoke with his usual felicity, alluding in happy style to the esteem in which the aged guest of the afternoon had been held for a long period of years in Glasgow and neighbourhood. Mr. Zavertal, it may be mentioned, is the father of the accomplished Conductor of the Royal Artillery Band.

Of late the attendances at the band performances in the various public parks in and around Glasgow have been enormous. Where all is so good it might be deemed invidious to single out any particular band for distinction. Suffice it, then, to say that not only are the programmes invariably popular, but that the audiences follow with keen interest the artistic merits of each of the bands.

The accounts in connection with last season's Choral and Orchestral Concerts show a deficit to the extent of £5,743 14s., a sufficiently large amount, it must be admitted. Still, many folks had looked for even a larger loss. Of the sum just mentioned the guarantors lose £1,325, and a call of 13s. 6d. per pound has, therefore, been made. It has been officially intimated that the Festival Executive Committee have withdrawn from further co-operation with the Scottish Orchestra Company in the meantime, and that no further appeal to guarantors will be made to carry on the joint-scheme.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE past month has been bare—even almost of promise—in regard to musical matters in this district. Choral and orchestral societies which closed their latest season three months ago have been lying absolutely dormant, and not even a whisper has been heard of what may be expected at their hands the same period hence. The Philharmonic Society will give the usual twelve Concerts, but no details are yet made public, and it is expected that the Harrison series, Schiever Quartet Afternoons, and so forth, will all progress as usual.

The chief departure in regard to the future is that proposed by the Sunday Society, under the auspices of which, if fitting arrangements can be made with the City

Council, there will be double the number of musical performances in 1895-96 as compared with previous seasons. The bulk of these will take place in St. George's Hall and will be mainly orchestral, extending from October to March. In this connection it may be noted that the musical director of this Society, Mr. W. I. Argent, was, a month or so ago, called before a Committee of the House of Lords to give his views on the question of Sunday music, and his remarks when published may possibly prove interesting reading to those who desire to draw a hard and fast line between the sacred and secular in art, though the matter has been pretty well thrashed out already from time to time in these columns.

The success of the new Wednesday evening entertainment scheme is, it would seem, now secured, more than enough subscribers having entered to guarantee the financial safety of the venture. A sketch of the programme only has been given, but it is evident that good music is not to be lost sight of in the promised series of performances. The chief place in this respect is held by Mr. Rodewald and his Liverpool Orchestral Society.

Another place of resort for the people has been found in the re-opening of the new "Grand" Opera House—formerly the ill-fated Colosseum—where light opera seems to have met with a large amount of acceptance by audiences not hitherto supposed to be educated up to an appreciation of anything above the level of a Concert-hall song. Sullivan's "Chieftain" has been given at the Court Theatre with success. The Alexandra Opera House remains closed, the Prince of Wales's Theatre has also suspended performances for the summer months, and the Carl Rosa house will shortly do the same.

Among the Organ Recitals given at St. George's Hall during the month we may mention those given by Mr. Westlake Morgan, on the 15th ult., and notably those by Miss Edroff, on the 8th ult. The young lady has studied solely with Mr. Henry Clark, the Principal of the London Organ School, and was the first lady to play on the fine organ in St. George's Hall. Her success at both afternoon and evening Recitals was most distinct, and her reception very gratifying.

Mr. H. S. Welsing gave an excellent paper and Recital devoted to Chopin and his works, on the 20th ult., at the Music School. The latter Institution is being crowded out of its present premises and on the look-out for another building.

MUSIC IN THE SOUTHERN COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

AFTERNOON and evening Concerts were given by the Bitterne Choral Society, Southampton, on May 29, Gaul's cantata "Israel in the Wilderness" furnishing the chief part of the programme on each occasion. The Bitterne Society was assisted by a contingent of the St. Matthew's Choral Society, and a capable orchestra, drawn from the Philharmonic, the Test Valley, and the Southampton Orchestral Societies, accompanied the work. The solo vocalists were Miss N. C. Newton-Spicer, Mr. M. G. Conlan, and Mr. Sidney Kendall, and Mr. T. H. Bowen conducted. The cantata, which was heard for the first time in the county, was well performed throughout. An Organ Recital was given at St. Mary's Church on Thursday, the 13th ult., by Dr. S. Corbett, Organist of Holy Trinity, Bournemouth. Mr. M. G. Conlan was the vocalist.

The twentieth annual Festival of the Andover Church Choral Union took place at St. Mary's Church, Andover, on Thursday, May 30, when a combined chorus of over 200 voices was formed from the various choirs in the neighbourhood. The Service was Garrett in F, with processional and recessional hymns, and the anthem was "O gladsome Light," from Sullivan's "Golden Legend." Mr. J. W. Chuter conducted the Festival, and Mr. G. H. Westbury was at the organ.

Van Bree's cantata "St. Cecilia's Day" was successfully given by the St. John's Choral Society, Bournemouth, on May 28, under the conductorship of Mr. William Lee. The solos were sung by Miss Wood, and Miss E. Briggs was the accompanist. The second part of the programme

was of a miscellaneous character, and included some well rendered part-songs by the members of the Society.

Upwards of 500 singers took part in the Festival of the Bournemouth Church Choral Union, which was held at the Priory Church, Christchurch, on Thursday, the 13th ult. The music used was that arranged by the Committee of the Diocesan Choral Association, and the singing of the large body of voices was remarkable for unanimity and clearness. The conductor was Mr. A. W. Russe, and Mr. E. Precey, Organist of the Priory Church, presided at the organ.

Mr. Dan Godfrey's Military and String Band still continues to exercise its attractions at the Winter Gardens, and among the special engagements during last month we may note that of Mr. Bantock Pierpoint and that of Mr. Charles Fry with Miss Olive Kennett, who introduced several of the new musical recitations by Mr. Stanley Hawley; these, together with the spirited duologues given by the two reciters, were received with much favour.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE serious doings of the musical season of 1894-95 are now fairly over, and the most of what may be chronicled for the next four months will concern those artistic efforts which have for their main object the whiling away of idle summer evenings. The only thing in the shape of opera which holds a New York stage at present is "The Trizane," at Abbey's Theatre—a work which passes for, but is not, opera bouffe. The subject is one of Russian gipsy life, and the music is from the pen of Mr. Reginald de Koven. It is more in the nature of a spectacular drama with incidental music than anything else, and since the composer has been obliged to work with the capabilities and due exploiting of Miss Lillian Russell, the leading lady, constantly in view, it can scarcely be said that the result has been especially noteworthy. Mr. de Koven puts rather more technical skill into his music than the average composer of light opera, and one of the *Finales*, in which he employs the Russian national anthem, has made something of a sensation, though as a matter of fact the stately hymn is absurdly out of place amid its surroundings.

There has been in the past some very good music to be heard at certain of the biggest of the American seaside resorts, notably at Manhattan and Brighton Beaches. At the former the daily Concerts of Gilmore's military band were a feature for many years, and since the death of that enterprising leader his mantle has fallen upon Mr. John Philip Sousa, who, with a larger and better band, gives his audiences programmes of a rather higher order. This year Mr. Sousa has been again engaged for the season at Manhattan, but will have to divide the honours with a burlesque company which will perform in the auditorium on the beach, which has been fitted up and enlarged for the purpose. Sousa's band is probably the most popular organisation of the kind this country has ever seen. It is in such constant demand that it travels from Maine to California, giving, it is said, between 500 and 600 Concerts annually—a phenomenal record, when one considers the great distances to be traversed and the amount of time consequently lost between "stands."

Sufficient announcements have been made to show that next winter's season of grand opera in New York will be well up to the standard which Messrs. Abbey and Grau have set for themselves.

There is a movement on foot towards instituting a season of grand opera in Philadelphia next winter, at the Academy of Music, under the direction of Mr. Gustav Hinrichs. Heretofore the Quaker city has contented itself with the operatic crumbs that have fallen from the New York table, and these have not, always been the most plentiful or the best. The management will require a guarantee fund of 50,000 dollars before undertaking the enterprise, of which, at last accounts, about 30,000 dollars had been subscribed. A choir change of some importance which has just been effected in Philadelphia is the appointment of Mr. Lacy Batler as choirmaster at St. James's Church, which is one of the three wealthiest and most influential parishes in the city. Mr. James M. Dickinson

will remain at the organ of St. James's, where he has served for many years. Mr. Batler was, we believe, for a time organist at one of the English chapels in Italy.

The financial collapse of the New York Casino is a severe blow to light opera, of which it has been the home ever since it was built. Mr. Arousau managed it with ability and good judgment, and, speaking generally, the entertainment given there has been of the best of its kind. The pretty little Moorish building on Broadway was the first one built here with a "roof garden"—a feature which has since been much copied elsewhere. This roof garden was so arranged that one could sit on what was practically a wide balcony in the open air, and witness the performance going on below, while enjoying full liberty to lounge about, smoke, or consume the iced food and drink which is so indispensable here on the hot midsummer nights. After the close of the regular performance the orchestra came up to the roof and extended the programme for another hour. This feature gave the Casino a great popularity, and enabled it to run straight along through the summer to good houses when every other theatre in the city was closed. Mr. Arousau's enterprise and discernment were the means of introducing to the New York public a number of singers and comedians whose success was phenomenal, and who took advantage of their launching at the Casino to sail away from Mr. Arousau on private ventures of their own, which, strange to say, in almost every case made fortunes for those concerned in them. But the hard times overtook the Casino, and it has now passed into the hands of a firm who will give a sort of Vaudeville in it. Mr. Arousau has fairly broken down, and has been very ill, but is recovering, and is to receive a great benefit, at which many performers who owe much of what they are to him will assist. The details of this are not yet made public.

One of the most important movements towards bringing good orchestral music really within the reach of "the people" has been inaugurated by a number of prominent Society women of New York, and is to have its beginning at the Madison Square Garden, about the 15th inst. It is stated that these ladies have felt impelled to their present course by the rapid increase in the number of more or less objectionable summer entertainments, and the entire absence of cheap and harmless recreation for the multitudes who must remain in the city during the heated term. Accordingly, the Madison Square Garden has been leased for six weeks, and a large orchestra, under the direction of Mr. Frank Van der Stucken, will play on six nights of each week, the programmes covering a very wide range to suit all possible tastes. The real novelty of the enterprise will be the prices of admission, which will range from 15 to 50 cents, according to location—the last figure entitling one to one of the best seats in the building. In a part of the great auditorium smoking and the service of light refreshment will be allowed. This is the first genuine attempt at providing New York with "People's" concerts of really meritorious order at low prices, and it is greatly to be hoped that it will be sufficiently successful to warrant repetition.

A Musical Festival has recently been given at Albany with considerable success; and at Ann Arbor, Michigan, a series of Festival performances has just been given, of which Berlioz's "Faust" was the most important.

Concerning Church music there is, of course, little to be said. Engagements for the coming year are now all made, and choirs have settled down to work. Mr. Gerrit Smith, of the South Reformed Church, who is one of the hardest working and most conscientious Concert organisers in New York, recently gave his two hundredth Recital. These Concerts have covered a period of ten years, during which time some 650 compositions have been performed.

It is reported that an event is about to take place which will have a considerable influence upon New York Church music. This is the purchase of the Church of the Holy Trinity by the New York Central Railway for a million dollars. The congregation of Holy Trinity will join forces with that of St. James's Church, and a new and imposing building is to be erected for their occupancy. This amalgamation will produce, probably, the largest and wealthiest "up town" church in the city, and it is rumoured that the sum appropriated for music will be more liberal than any yet devoted to that purpose in New York, which is saying a good deal.

The music of the new church will be under the control of Mr. Alfred S. Batler, a talented young American, some time a pupil of Sir John Stainer, and, more recently, of Dr. Dvůřák.

Mr. William C. Carl, who is one of the more ambitious of concert organists in New York, and who is a former pupil of Mr. Samuel P. Warren, has recently produced a new and important Organ Sonata from the pen of M. Guilmant, under whom Mr. Carl studied for a time. The work is dedicated to Mr. Clarence Eddy, the well known Chicago organist, and in dimensions and construction is without doubt the most imposing composition for the organ which M. Guilmant has yet brought forth. In form it resembles one of Widor's Organ Symphonies rather than the sonata of the stereotyped pattern, as it has five movements: an *Allegro*, *Adagio*, *Scherzo*, *Recitative*, and a *Choral and Fugue*. Though exhibiting marked freshness and originality of treatment at all points, its principal interest to musicians probably lies in the *Scherzo*, which displays a boldness and fire which M. Guilmant has never surpassed. The technical demands of the composition are severe, but Mr. Carl was equal to them and succeeded in giving the new sonata an able and convincing interpretation.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

"TANNHAUSER" still continues its successful career at the Opéra. M. Van Dyck having been indisposed on several occasions, his place was filled by M. Saléza, who had thus the opportunity of making his *début* in the part of *Tannhäuser*, which he did with success. Madame Calvé has cancelled her engagement here for next winter, and will go to America instead.

The first performance of "Guernica," a lyrical drama in three acts, by MM. Gailhard and Ghensi, the music written by M. Paul Vidal, took place at the Opéra Comique on the 8th ult. *Guernica* is a village of the Basque country, and the book of the opera is founded on an episode of the Carlist war there in 1873. M. Vidal is an accomplished musician, and has done all that is necessary in order to give life to this event, the situations of which are not very original. He has borrowed largely from the music of the Basques, which is very rich in the variety of its themes. The music displays good workmanship, but the inventive powers of M. Vidal appear rather to have been employed in the arrangement of his picturesque material than in the creation of a purely musical work. A one-act piece, called "Pris au piège," by M. Michel Caré, the music composed by M. Gédalge, has also been produced. For this burlesque of Italian influence, M. Gédalge has written very excellent and thoughtful music, perhaps too important for so trivial a subject.

On May 25 the 100th performance of "Cavalleria Rusticana" was given. The work was severely censured by the critics on its first production!

On the 8th ult., at the Théâtre d'Application, an interesting performance of the "Songs of Miarka," by M. Alexandre Georges, was given; these were admirably sung by Madame Collier. "Myrrha," an Idyll in one act, by the same composer, the libretto by M. Armand Sylvestre, was also heard. This is a charming little work, which will become very popular in the drawing-room. M. Paul Viardot, the well-known violinist, together with M. Pierret the pianist, have founded a new Society, entitled "La Société des auditions de musique nouvelle." During the course of the interesting Concerts given by this Society, a string quartet by M. Guy Ropartz attracted some attention. It is an interesting work, the music being of a very florid description, but it is too long; a Pianoforte Quartet by Mr. Foote (the American composer), and a Sonata for pianoforte and violin by Leken were also favourably received. The Académie des Beaux Arts has awarded the "Chartier" prize (for chamber-music) to M. G. Alary.

M. Saint-Saëns has returned to Paris after a long voyage in the East; he has completed the score of "Bruneilde," a work left unfinished by Guiraud. The annual competitions of the Conservatoire took place, in private, on the 24th ult., and continue to the 9th inst.; and, in public, from

the 18th to the 30th inst. Among the future Knights of the Légion d'Honneur, to be elected on the 14th inst., we notice the names of MM. Paul Vidal and Charles Lérébure. The libretto given to the competitors for the Prix de Rome to be set to music is entitled "Clarisse Harlowe," the librettist being M. Noel. M. Leon Keist, the musical critic of the *Petit Journal*, has been re-elected President of the Musical and Dramatic Critics' Club. There has been a question for some time past of giving dramatic and lyrical performances at the old Théâtre d'Orange, and the Minister of Public Instruction has at last appointed a commission for that purpose. Paris will shortly have a Rue Alboni, Rue Padeloup, and Rue Lalo. The artists whose names are thus perpetuated have, in their different spheres, well deserved the gratitude of the Parisians. "The cry is still they come" is a remark that may be applied to the never-ceasing publications on Wagner. "Tannhäuser, at the Opéra in 1861," by M. G. Servières, has just made its appearance. M. Constant Pierre is issuing a curious publication entitled "Musique exécutée aux fêtes nationales de la Révolution Française." Another book by the same writer, called "B. Sarette, ou les origines du Conservatoire de musique et de déclamation," will shortly appear.

It is not our rule to notice Concerts at private houses, but that given on the 21st ult., at 74, Eaton Square, by Miss Isabella Donkersley and Miss Annie Fry, calls for mention on account of its special excellence, and from the fact that the young ladies were pupils of the Royal College of Music, and two of the best performers on their respective instruments—violin and pianoforte—trained at that Institution. The programme included an interesting, fresh, and melodious Suite for violin and pianoforte (Op. 4) by Ed. Schütt, and Brahms's splendid Trio in C minor (Op. 101), in which latter the Concert-givers were joined by Mr. W. H. Squire, another old College pupil and a most able performer on the violoncello. Both works received sympathetic and carefully finished renderings. The violinist's solo was Kiel's "Solostück," a work of considerable distinction, which enabled Miss Donkersley to display her fine tone and expressive style to the best advantage; while Miss Fry was equally successful in Chopin's Scherzo in C sharp minor, which she played with all requisite spirit and feeling. Miss Katherine Timberman, an American mezzo-soprano, sang a number of songs in the orthodox three languages. Her voice is somewhat "reedy" and unsympathetic in quality, but she sings with intelligence and care, if with but little warmth. Mr. Squire stooped to conquer the difficulties of an effusion by the everlasting Herr Popper, a hotch-potch of hackneyed Hungarian tunes entitled a "Rhapsody." He succeeded completely.

THE Musical Artists' Society gave its final subscription Concert for this season at St. Martin's Town Hall, on the 17th ult. The chief features of the programme were Mozart's Quintet in E flat for pianoforte and wind instruments and a Suite in three movements for flute, oboe, clarinet, horn, and bassoon, by Mr. W. S. Hinchliff—the latter, a clever, fluently written work, lacking, however, repose and being somewhat monotonously scored. The effect of both quintets would have been enhanced had more light and shade marked performances otherwise fairly praiseworthy. Miss E. A. Chamberlayne, assisted by Miss E. A. Dauncey, brought forward three little pieces for pianoforte and violin from her own pen, entitled "Berceuse," "Legend," and "Cradle Song," notable for tenderness and simplicity. In striking contrast to these expressive trifles were three numbers for the pianoforte, written and played by Miss Marie Wurm, who set forth their vigorous character in most inspiring fashion. Miss M. Ford and Mr. B. Albert joined forces with excellent result in Walter Macfarren's bright, musicianly Sonata for pianoforte and violoncello in E minor, and the other instrumentalists were Miss A. Boden, Messrs. F. Hopkins, W. S. Hinchliff, T. Stabbins, W. Wallis, and S. H. Jones. Miss J. Hunter, Miss B. Sladdin, and Messrs. D. Lewis and Karlyle sang.

THREE Concerts of early, mediæval, and modern music respectively were given in the Queen's (Small) Hall by Madame Marie Mély, Miss Adeline de Lara, and Mr.

Sydney Brooks. The first programme (on May 30) in date ranged from 1250 to about 1740, and included finished performances by Miss de Lara, the pianist, of a couple of Scarlatti's Sonatas and Bach's Fantasia in C minor. Mr. Brooks played with considerable skill violoncello Sonatas by Marcello and Padre Martini. The songs given by Mdlle. Mély were drawn from the stores of Purcell, Handel, Arne, and others. At the second Concert (5th ult.) the scheme extended from 1740 to 1825, Gluck, Haydn, Mozart, Beethoven, Weber, and Schubert being represented. Miss Isabel Hirschfeld was the pianist, and proved thoroughly efficient. On the 13th ult. the list of composers was virtually brought down to our own time. Miss de Lara resumed her place at the pianoforte for the solo pieces, and by her neat rendering of a Study by Chopin, the "Waldesrauschen" of Liszt, and contrasted sketches by Paderevski and Stojowski, afforded the utmost satisfaction.

THE 300th anniversary of the death of St. Philip Neri, the founder of the Oratorians, was celebrated at the Brompton Oratory on May 26. The programme of the day was well selected and admirably executed by the choir. Beethoven's Mass in C was given with the accompaniment of a full band, and at the offertory Schulthes's "Amavit" was sung, in which Master Hogan took the solo. In the afternoon Mozart's Vesper service was performed with full band, Master Turnbull Sinclair singing the solos in the "Laudate Dominum" and the Magnificat. In Austin's "Tantum Ergo" the same boy was very effectively heard. The great feature of the evening service was the Te Deum composed by the late Mr. Thomas Wingham, which was sung with trumpet accompaniment, the rendering of the choruses being a fine specimen of spirited singing. At all the services Mr. Arthur Barclay Jones conducted and Mr. D'Evry presided at the organ.

FRENCH music formed the material of two Concerts at the Salle Erard (11th ult.) and Princes' Hall (12th ult.) respectively, at both of which appeared MM. Alfred and Jules Cottin, vocalists and mandolinists from Paris. In each branch they exhibited considerable taste and refinement, and on the second occasion were deservedly commended for a well-balanced rendering of their own duet, with accompaniment for two guitars, "Il est Minuit," and of Mario Costa's "Sérénade Andalouse." Some artists from the Parisian Concerts-Colonne took part, among them M. Mariotti, the violoncellist, whose excellent tone and execution were advantageously manifested in a "Meditation" from Massenet's "Thais." Mdlle. Louise Douste de Fortis was the solo pianist. The programme comprised striking specimens of the grace and delicacy of Jonicères, Augusta Holmès, Délibes, Guy d'Hardelot, Bemberg, Godard, and other modern composers.

At the Concert at Bridgewater House, on May 28, for the benefit of the St. Helena Home and House of Rest, an interesting feature of a miscellaneous programme was a brief description, by Professor Bridge, of the production of "Comus," with Henry Lawes's incidental music, at Ludlow Castle, before the Earl of Bridgewater, Lord President of the Marches, in September, 1634, the composer being at that time music-master in the Bridgewater family. Professor Bridge brought with him Mr. W. Fell and some of the Westminster Abbey choristers to sing five short and melodious solos—two for treble and three (including the air "Back, shepherds, back") for tenor voice—as examples of the style of the musician who sturdily maintained that the art was as advanced in his own country as in any other.

THE annual Festival of the London Gregorian Choral Association, which was celebrated in St. Paul's Cathedral on the 13th ult., was more than usually impressive. Upwards of 1,500 executants took part in the procession, this being the largest assemblage the Association has ever brought together. The Rev. Jesse Brett and the Rev. S. Childs-Clarke had respectively written two special processional hymns, both being set to music by Mr. Arthur H. Brown, who also had adapted the antiphons to the Psalms and Canticles. Dr. Warwick Jordan provided the music to the Canticles themselves, and presided at the organ. The anthem was "O Lord, our Governour," by Henry Gadsby.

THE South Hampstead Orchestra, ably conducted by Mrs. Julian Marshall, offered an ambitious programme for its tenth annual Concert, held at the Hampstead Conservatoire, on May 29. Among the works undertaken were Beethoven's "Eroica" Symphony, Bizet's first "L'Arlesienne" Suite, Brahms's "Variations on a Theme by Haydn," Dr. Hubert Parry's Overture to "The Frogs" of Aristophanes, and the Overture to "Euryanthe." The rendering of the Symphony was characterised by exceptional intelligence and conscientiousness. Mr. David Bispham sang, with his accustomed well-controlled energy, *Lyriart's* scena from "Euryanthe" and Stanford's "Cavalier Songs," in the latter of which he was supported by a male choir.

At the Military Concert at Queen's Hall, on the 12th ult., in aid of the Royal Cambridge Asylum for Soldiers' Widows, all that was needed was a larger attendance. The bands of the Grenadiers, Coldstreams, Scots Guards, Royal Engineers, and Royal Artillery played, under their respective conductors, a selection that embraced movements from symphonies and suites, overtures and marches. The Guards' bands in combination did justice to Massenet's "Scènes Pittoresques," but the special successes of the occasion were gained by the string band of the Royal Artillery (conducted by Cavaliere Zvertal) in the first portion of Schubert's "Unfinished" Symphony and in the majestic "In Memoriam" Overture of Sullivan—the latter a superb performance.

At Queen's Hall, on the 10th ult., Miss Carlotta Elliot gave a very delightful Concert, with the aid of Miss Marie Wurm and Herr von Dulong. Miss Elliot sang with perfect taste and appropriateness of style a selection of vocal pieces ranging from Scarlatti to Blumenthal, and including examples of the art of Schubert, Schumann, Brahms, Massenet, Beethoven, and others. Miss Wurm, besides playing the accompaniments to all the vocal pieces, contributed several solos, and also figured in the scheme as the composer of two charming duets for soprano and tenor, both of which had to be repeated. They had not previously been heard in public. Herr von Dulong's solos were Mozart's "Un aura amorosa" and Grieg's "Im Kahne."

THE performances by the Liedertafel and Damen-Gesangverein, of Mayence (already alluded to in these columns), of Handel's "Hercules" and "Deborah" are announced to take place at that town on the 21st and 22nd inst., under the protectorate of the Empress Frederick and of the Grand Duke and Duchess of Hesse. The performances are rendered special by the fact of the critically revised scores of these oratorios by Dr. Chrysander, the editor of the German Handel Society, being made use of, and thus brought to a practical test for the first time on this occasion.

IN connection with the Croydon Conservatoire of Music a Violin Recital was given in the Small Public Hall, Croydon, on the evening of the 4th ult., by Mr. Frederik Frederiksen, professor of the violin in the Conservatoire. The programme included Sonata in D minor (Gade), in which Mr. Frederiksen was joined by Miss Grace Henshaw; two movements from Mendelssohn's Violin Concerto, Introduction and Rondo (Saint-Saëns), and Elegie and Rondo, Op. 48 (Sauret). Miss Waite contributed songs by Chaminade and Sullivan and two charming compositions by Mr. Harvey Löhr, the latter being accompanied by the composer.

MR. FRANK HOWGRAVE, at Princes' Hall, on May 28, further manifested his ability as a pianist. He successfully joined in Mendelssohn's Quartet in B minor (Op. 3), and was associated with Mr. Louis H. Hillier (violin) in a meritorious performance of Beethoven's Sonata in G (Op. 30, No. 3). Mr. Howgrave's solo essays included Paderewski's Nocturne in B flat and Caprice in G, each played with correct feeling. Miss Martyn-Hart was deservedly applauded for her rendering of Godard's "Angels guard thee," and valuable service was given by Madame Elise Inverni and Mr. Sydney Brooks (violinello).

MR. HENRY R. A. ROBINSON gave a Concert at Blackheath Rink Concert Hall, on May 29. The artists were Miss Margaret Hcare, Miss Helena Dalton, the Meister

Glee Singers, Miss Ethel M. Rorke (violin), Mr. Charles Lesimple (violinello), and Mr. Henry R. A. Robinson (pianoforte). The Concert-giver was heard to advantage in Chopin's Scherzo in B flat minor and Bendel's "Bosquet de Julie" and "Cascade du Chaudron," being twice recalled after each performance. Grieg's Sonata in F for pianoforte and violin was also very favourably received.

A NEW cantata, by Mr. George Shinn, entitled a "Harvest Thanksgiving Cantata," was introduced to a Crystal Palace audience by the London Cantata Choir on the 19th ult. Several suitable Harvest hymns are introduced in different parts of the work, to be sung by congregation and choir. The solo parts were sustained by Miss Florence Armriding, Miss Annie Northcroft, Mr. Edwin Smith, and Mr. Robert Poole. Mr. Horace Holmes accompanied at the pianoforte and Mr. George Shinn at the organ, while Mr. William Binns made an efficient Conductor.

MRS. CLARINDA A. WEBSTER gave a Concert on the 13th ult., in the Queen's (Small) Hall, the programme of which was vocal, with the exception of a couple of violin compositions, by Wieniawski and Sarasate respectively, neatly played by Miss Fanny Wolff. Miss M. M. Fraser gave Grieg's "Solvejg's Song" in a refined manner, Miss Berry Jones distinguished herself by a bright rendering of Bemberg's "Love, the thief," and Miss Kate Florence James and Mr. Joseph Claus also sang. Recitations varying in spirit were effectively delivered by Miss Pauline Barrett.

PREPARATIONS are going forward for next year's performances at Bayreuth, when the twentieth anniversary of the foundation of the Festspiele is to be marked by the resumption of the "Nibelungen Tetralogy." Dr. Hans Richter, who conducted the original performances under Wagner's personal direction, is to be again the Conductor. So far as is yet known, Miss Macintyre will assume the part of *Sieglinde*, Mr. Ernest van Dyck will be the *Siegfried*, while for the part of *Siegmund* Frau Cosima Wagner is understood to be in treaty with M. Edouard de Reszké.

A CONCERT was given, on May 31, at the Queen's (Small) Hall, by Signor Vinci, a violinist of considerable ability. The programme included Rubinstein's Trio (Op. 52) and a Violin Sonata by Veracini. In both these Signor Vinci was assisted by Signora Vitelleschi, whose playing was of material service to the violinist, the lady having a special gift in the difficult art of accompanying. Signor Rotondo played the violoncello part in the trio. Miss Rosa Leo's songs were a distinct feature in the Concert, and Miss Maude Gardner played a solo on the harp.

MISS BEATRICE HALLET gave an interesting Historical Lecture-Recital at the Somerville Club, on the 4th ult., illustrating the development of musical form from the Suite or Partita to the Sonata and thence to modern programme music. The examples chosen were Suite, No. 5, in G major (Bach), Sonata, Eis (Haydn), Sonata Pathétique (Beethoven), Kinderscenen (Schumann), Hungarian Dance and Volkslied (Brahms), and some smaller pieces by Chopin, Schubert, and Mendelssohn. The whole were admirably played by Miss Hallet.

MASTER REDGRAVE CRIPPS gave a Pianoforte Recital at Steinway Hall, on the 11th ult. This young gentleman, who is a pupil of Mr. Carnell, gave every indication of high endowment. The programme included selections from a Suite of Bach, Beethoven's Sonata in D minor (Op. 31), selections from Mendelssohn, and a group of pieces by Chopin. In all these Master Cripps showed technical acquirements far in advance of his years, and undeniable signs of intelligence and feeling. Mr. Arthur Oswald assisted.

MDLLE. DE LIDO gave a Concert, at Steinway Hall, on the 13th ult. Her singing of Goring Thomas's "Le Baiser," the scena "Il est doux," from "Hérodiade," and a number of other songs and duets, was effective, although she was evidently suffering from hoarseness. Madame de Swiatlovsky, Mr. Hirwen Jones, and Mr. Herbert Thorndike also sang, and violin and pianoforte solos were played by Messrs. Johannes Wolff and Wilhelm Ganz.

A CONCERT consisting entirely of English music will be given at the Sing-Akademie, Berlin, in December next. The programme is to comprise Mackenzie's "Britannia" Overture, Sullivan's Overture to "Macbeth," Stanford's Pianoforte Concerto and "L'Allegro" Symphony, besides works by Parry, Bennett, Purcell, and others. The solo artists will be Mr. Leonard Borwick and Mr. Plunket Greene; and the Philharmonic Orchestra, conducted by Professor Stanford, will assist. Here is news indeed!

THE Marlborough Place Amateur Orchestral Society gave its first Concert on May 28, the Conductor being Herr Paul Oppenheimer. The programme included movements from two of Haydn's Symphonies, German's Dances from "Henry VIII.," and other pieces. The Society has only been formed about six months, and the progress made during that time reflects much credit on the Conductor. Miss Da Costa and Mr. C. Karlyle contributed songs, and Mrs. Matheison accompanied.

THE Misses Ada and Mabel Calkin gave their first Concert at the Steinway Hall, on the 11th ult. Miss Mabel Calkin's vocal solos and the pianoforte playing of Miss Ada Calkin were distinguished by refinement and skill, and both sisters achieved a distinct success. Mr. John L. Child's recitations, the singing of Mr. Arthur Oswald, and the violin playing of Mr. Gerald Walenn added to the attractions of the programme. Mr. Henry Bird was the accompanist.

MISS WINIFRED ROBINSON'S Chamber Concert, on the 1st ult., in the Queen's (Small) Hall, attracted a numerous audience which gave frequent manifestations of appreciation of the meritorious manner in which an excellent programme was executed. Miss Robinson received able assistance from the Misses Amy Hare, Maud Turner, Edith Werge, and Kate Ould, whose performance with the Concert-giver of Dvorák's Quintet in A (Op. 81) was the chief feature of the evening.

THE many advantages possessed by the Hope-Jones system of organ building are strikingly shown by its recent application to the organ in St. George's, Hanover Square. Not only has the tone of the instrument been distinctly enriched, but, it now being played from the chancel, the organist is able to secure a balance of tone and unanimity of attack with the choir before unattainable.

MR. OTTO PEINIGER gave a Violin Recital on the 15th ult., at Princes' Hall. Mr. Peiniger played Mendelssohn's Violin Concerto, and a number of young ladies, amongst whom may be mentioned Miss Katharine Kendall, gave effective evidence of the excellent results of Mr. Peiniger's teaching. Songs were given by Miss Louise Burns and Mr. Walter Ford.

MR. CLARENCE EDDY, the eminent American organist, appeared at the Queen's Hall Sunday Popular Concert of the 23rd ult., and, among other works, played, for the first time in London, a new Sonata by M. Guilman, details of which are given in our American letter. Mr. Eddy's performances at this and the three following Sunday Concerts will receive notice next month.

MR. JEAN GÉRARDY has recently purchased from Messrs. Hart and Son a fine violoncello by Antonio Stradivari. We understand the instrument is an excellent specimen and possesses an extraordinary tone, which musical amateurs will have an opportunity of hearing when this gifted young artist returns to London.

THE Newington Choral Society gave a Concert at the Parochial Hall, Kennington Park Road, on May 30, the principal feature in the programme being Gaul's cantata "Joan of Arc." The principal vocalists were Miss Ada Loaring, Mr. Miles Mole, and Mr. Frank Swinford. Dr. Jacob Bradford conducted.

MR. G. L. STUTFIELD, the Conductor of the Cremorne Orchestral Society, Chelsea (a Society established for the practice of symphonies and high-class music), has been presented by the members of the Society with a handsome testimonial in the form of a massive marble clock, suitably inscribed.

AT All Saints', South Lambeth, on the 20th ult., Mendelssohn's "Hymn of Praise" was sung, accompanied by organ and orchestra. The soloists were Miss Florence Monk and Mr. Fred Elliott. Mr. Henry Dart presided at the organ, and Mr. Walter Attersoll, Organist of the Church, conducted.

MR. NEWMAN has arranged to give a series of Promenade Concerts in the Queen's Hall in the autumn, beginning on August 10. Mr. Henry J. Wood will be Conductor of the orchestra, Mr. Carodus will act as leader, and it is stated that the French pitch will be adopted.

BRAHMS'S two new Sonatas for clarinet and pianoforte (Op. 120) were played, for the first time, on the 24th ult., at Miss Fanny Davies's Concert at St. James's Hall. The performance took place too late for notice in our present issue.

THE directors of the Royal Carl Rosa Opera Company have re-engaged Mr. Barton McGuckin. Miss Ella Russell and probably Mr. Ludwig will also be in the company. Mr. Vianesi will be one of the conductors next season.

HERR SEIDL'S name will be included in the list of Wagnerian Concert conductors next season.

OBITUARY.

WE have to record the death, on the 12th ult., of ALFRED BROUGHTON, the gifted and highly esteemed Conductor of the Leeds Philharmonic (choral) Society. He was the younger brother of the late Mr. James Broughton, who rendered such eminent service in the training of the great Yorkshire choir upon the revival, in 1874, of the Leeds Musical Festival, and with whom he was then associated in the capacity of pianist to the Festival chorus. In 1883, his brother's health failing, Alfred Broughton assumed the latter's duties in the periodical re-organisation and training of the choir, an arduous task of which he acquitted himself with conspicuous zeal and ability. The Leeds Philharmonic Society has, on two occasions, given performances in London under his conductorship. Mr. Alfred Broughton, who, like his brother James, died of consumption, was only forty-three years of age, and leaves a widow, a contralto singer much valued in Yorkshire circles.

WE record, with regret, the death of Mrs. SIMS REEVES, the wife of the distinguished English tenor, which occurred at Upper Norwood on the 10th ult. As Miss Emma Lucombe the deceased lady attained considerable popularity as a soprano singer, she having been a pupil of Mrs. Blane Hunt, and as long ago as June 19, 1839, appeared at a concert of the Sacred Harmonic Society. Upon her return, in 1848, from a three years' study of opera in Italy, Miss Lucombe came to be much in request, both on the lyrical stage and in concert rooms in this country, and in the succeeding year she made her *début*, in association with Mr. Sims Reeves, at one of the Philharmonic Concerts. Their marriage dates from the year following this event. Although long since retired from public life, Mrs. Sims Reeves has been, until quite recently, most actively and successfully engaged in the tuition of her art. She was in her seventy-fifth year.

RICHARD GENÉE, the popular composer of operettas and able librettist, died at Pressbaum, near Vienna, on the 15th ult. Born on February 7, 1823, at Danzig, where his father was manager of the Municipal Theatre, Genée was associated with theatrical life almost from infancy, and his facile musical gifts enabled him, at a comparatively early age, to occupy the post of conductor at different German theatres. He was director of the Landes-Theater, in Prague, from 1863 to 1868, in which latter year he accepted the important orchestral conductorship at the Theater an der Wien, in Vienna. From this position he retired ten years later, and has since been exclusively occupied with the composition of light opera of the specifically Viennese type, and, in association with his friend Zell, the furnishing of librettos of the same order to Johann Strauss, Suppé, Millöcker, and others, the fertility of the joint authors in this direction being truly remarkable. Among Genée's most popular operettas may be instanced, "Die Generalprobe," "Rosita," and "Der Seccadet," the latter produced in this country under the title of "The

Naval Cadet." The close proximity of the death of Gené to that of his colleagues, Zell and Suppé, adds a peculiar emphasis to the event.

In Senhor GERVASIO LOBATO, professor of elocution at the Lisbon Conservatorio, whose death towards the end of May last is announced in the Lisbon papers, Portugal has lost one of her ablest and most versatile dramatic authors and librettists. When only fifteen years of age he started a journal, *A Voz Academica*, to which he contributed some original stories, and in 1873 brought out his first dramatic work, the comedy "Debaixo da Mascara," at the Gymnasio. A number of other stage works followed in rapid succession, many of which have been translated into Spanish and Italian. Amongst his operettas, written in conjunction with the composer Cyriaco Cardozo, may be instanced "O Burro do Senhor Alcaide," "O Solar dos Barrigas," "Coco Reineta," and "Facado e Testamento," the two former especially meeting with extraordinary success. Lobato, who was also an able adapter of French librettos and a novelist of note, wielding one of the most fertile and, it is said, best remunerated pens in Portugal, was only forty-five years of age.

JEAN JOSEPH BOTT, best remembered probably in his capacity of violin virtuoso of considerable attainments, died recently at New York, in his seventieth year. Bott was born on March 9, 1826, at Cassel, and was a pupil of Spohr. After a period of touring in various parts of Europe, in the course of which his fame as a violin player was everywhere established, he settled down as a Capellmeister, first at Cassel, in 1852, then at Weimar in 1857, and finally at Hanover, from 1865 to 1878. For the last ten years he has resided in New York, occupied in teaching. The deceased artist was the composer of two operas, "Der Unbekannte" and "Aktæa," as well as of a symphony, several violin concertos, and other compositions for that instrument.

SAMUEL CUTTER, a well-known musical amateur, died at Liverpool, on the 11th ult., at the age of forty-seven. Deceased had for many years occupied the position of musical critic on the local *Daily Post* and was much esteemed by a large circle of both professional and non-professional friends and acquaintances.

We have also to record the following deaths:—

On April 24, at Monte Video, ALESSANDRO UGUCCIONI (native of Barcelona, of Italian parentage), excellent first violinist of the Teatro Solís and of the Cathedral, professor at the Lira Academy, aged fifty.

On May 19, at Namur, JEAN PHILIPPE JACQUET, violoncellist of note, director of the Municipal Academy of Music, aged seventy-eight.

On May 20, at Königstein, near Frankfort-on-Main, SIGISMUND KOHN-SPEYER, formerly director of the Frankfort Stadt-Theater, husband of the late Antonie Labitzky, the distinguished vocalist, aged sixty-five.

On May 23, at Dresden, EMIL SCHUBERT, celebrated low comedian at the Hof-Theater, formerly popular lyrical tenor at the Kroll and Friedrich-Wilhelmstadt Theatres, Berlin, in his fifty-sixth year.

On May 24, at Barcelona, JUAN OBRADORS, gifted pianist, pupil of Gottschalk.

In May last, at Marseilles, CHARLES EDOUARD MICHEL, the distinguished musical critic of the *Sémaphore*, and contributor to the *Guide Musical*, formerly secretary to the Marseilles Conservatoire.

On May 27, at Varese, PIETRO BERNASCONI, one of the foremost organ-builders of Italy—amongst others, of the magnificent organ in the Church of San Lorenzo, Milan.

Recently, at Vienna, COUNTESS WENZEL KAUNITZ, formerly, as Joséphine Czernak, a highly popular operetta singer.

On the 3rd ult., at Reichenberg, Fräulein MARIE TEIMER VON GANAHL, gifted pianist, aged twenty-four.

Recently, at Pesaro, ANNIBALE MENGOLI, excellent contra-basso, professor at the Liceo Rossini, aged forty-four.

On the 10th ult., at Bordeaux, MADAME EUGÉNIE SOURGET, highly esteemed pianist and vocalist (pupil of Zimmermann and Bertini), composer of an opera, "L'Image," of chamber music, and numerous songs, aged sixty-eight.

On the 17th ult., JAMES PECK, aged eighty-six, who for a number of years served the late Sacred Harmonic

Society as assistant-secretary, and was also known in the early days of that Society as a trumpet player.

Last month, at Boston, U.S., MARTIN ROEDER, excellent violinist (pupil of Dr. Joachim), formerly teacher at the Royal Irish Academy of Music, Dublin; since 1892 professor at the New England Conservatory, composer of several operas, aged forty-four.

On the 12th ult., at Wildungen, FRAU JULIE KOCH-BOSENBERGER, distinguished operatic vocalist, lately of the Royal Theatre, Hanover.

Last month, at Bologna, ULISSA DONZELLI, daughter of the once famous tenor, successful pianist and teacher, aged thirty-eight.

On the 20th ult., at Frittenden House, Kent, Lady OAKELEY, wife of Sir Charles Oakeley, Bart., elder brother of Sir Herbert Oakeley. Lady Oakeley was a talented musician, and strove to advance the cause of her favourite art by all means in her power.

CORRESPONDENCE.

FROM KEYBOARD TO STRING.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Some months ago I received a letter from a well-known professor of music at Cambridge, in which he writes: "It has long been a matter of wonder to me how the great differences of tone which are produced by different players on the pianoforte can be accounted for mechanically, and I hope your researches may have thrown light on this point. I remember once rashly pronouncing a Broadwood Concert-grand which I had heard played on by only one performer to be a detestable wiry instrument, and, after hearing Frau Schumann play on it, having to box the compass and confess that it had a beautiful, round tone!"

In discussing the action of the human mechanism used in producing sounds on the pianoforte, I have had this same question raised so frequently, and my attempt at explanation has so often been thought satisfactory, that it strikes me it might perhaps be of interest to make it more generally known—not that I wish to claim originality of idea in the matter, for I believe the explanation cannot be new, only that if it has been in print before very few knew of it.

Among those who have devoted time and attention to the subject, no one has, perhaps, gone more heartily into the matter than the late Mr. Orlando Steed, who, in 1881, read before the Musical Association a paper on "Beauty of Touch and Tone," containing much that is very well thought out and interesting; but the conclusions he arrives at are hardly convincing. After affirming that we have the authority of Helmholtz for saying that every source of difference *save one* lies entirely within the domain of the pianoforte manufacturer and just as completely without that of the performer, and giving an interesting account of Helmholtz's theory, he draws the conclusion that the difference between a player with a good touch, as it is called, and one with an indifferent touch, does not depend upon the manner in which the key is struck, but upon the performer's control, as he says, over "the subtleties of rhythm—of rhythm in its twofold aspect of duration and intensity." Mr. Steed was evidently not sufficiently informed on mechanical points to discover a mechanical explanation, so that by assuming, wrongly, such explanation to be impossible, he argues, wrongly also, that the fault *must* therefore be with the rhythm.

In my opinion we must certainly admit, with Helmholtz, that the rapidity with which the hammer strikes and quits the strings (we must bear in mind that the performer has no separate command whatever over this rapidity of *quitting*) alone influences the tone—but, I would add, *as long as the hammer is made to hit the string fairly on the square*. This is just what it does not do when a loud dead tone is produced; it *rakes* the string, ever so slightly, perhaps, but still badly enough to interfere with the development of those harmonics whose presence or absence are requisite if the tone is to be full and round. Instead of thinking, with Steed, that the explanation sought has nothing to do with either the pianoforte mechanism of wood, leather, felt and

steel, or the human mechanism of muscle, tendon, and bone, I am persuaded that it is dependent upon both; the variable factors being (1) in the instrument, the inertia (proportionate to the weight) of the hammer and the flexibility of the hammer shank; and (2) in the arm, the natural elasticity of the flexor muscle and tendon used to strike the key. Firstly, then, as to the hammer. If it had no weight, and, therefore, no inertia, and if the shank were perfectly rigid, the best way to produce a fine tone would certainly be to depress the key from beginning to end with very great rapidity; but as the hammer's unavoidable inertia must exert a certain initial resistance before it gets "under way," one can quite understand that for good loud tone an ideally sensitive finger, by depressing the key during, say, one-fourth of its course more slowly than the remaining three-fourths, might impart a greater velocity combined with a more steady movement to the hammer-head at the instant it strikes the string than a finger moving at a great but uniform rate would be able to do. (It confirms my opinion to observe that if a note be struck very softly one can detect no difference between the tone elicited by a blow of the knuckle sideways, for instance, and that produced by the most careful pressure of the finger, and that it is almost entirely in the louder passages that the great disparity between pianists' power of tone-production is noticed.)

I only mention the sensitiveness of a finger capable of acting with a variable velocity during the descent of a key in order to assist in explaining my meaning, for I can hardly believe that any fingers are capable of such a nice distinction; and indeed the necessity for imagining such an ideal movement disappears if we take into consideration differences in the natural elasticity of the muscles and seek explanation from this standpoint. So we come to the second variable factor, in the pianist's arm, and as mechanical questions are often best explained by illustration, I will follow that method. Take an ordinary door, of a fair weight, and try various means of shutting it with great rapidity. Give it a violent slap with the hand; it hardly moves, because the time during which the force acted was too small to allow of the inertia being overcome. Take a piece of board, like a cricket bat, and give a violent blow with that; the movement of the door is still out of proportion to the violence employed. But cover the board with an elastic cushion, an inch or so thick, and then a blow of less intensity will produce a more rapid and steady movement of the door, the inertia of which is overcome during the compression of the elastic cushion—in other words, the cushion provides means of converting the great force, acting during say the $\frac{1}{10}$ th of a second into a smaller one acting during $\frac{1}{4}$ th of a second or so. Time is an all-important factor, because this same door which will not yield to an instantaneous slap may yet be easily moved by the pressure of a little finger acting during a measurable interval.

So it is in tone-production. If our muscles are strong but unyielding—i.e., if their contraction produces a dead blow like that of the bare board, all attempts to produce loud good tone will end in "banging" caused by the raking movement of the hammer; but if they are of the best quality and possess a certain natural elasticity (independent, this is, of their strength or contractile power), that elasticity will act upon the key and upon the hammer in the same way as the cushion upon the door, and a player so gifted will be as incapable of producing a "banging" tone in playing as another may be of producing a beautiful one. Each hammer movement, in the hands of the best players, is a "clean" one, the hammer-head being started on its way without violence and hitting the string with a quick impact entirely free from shakiness or "raking" movement.

The fleshy pad at the tips of the fingers is also of use in this respect and will partially assist, when well developed, in producing good tone.

W. MACDONALD SMITH.

THE "CON SORDINO" IN BEETHOVEN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read your interesting article on the *fascimile* of Beethoven's Sonata in A flat (Op. 26), but on

comparing your quotations with the printed copy fail to see in what manner that from the first bar of the Trio of the Funeral March differs with regard to the employment of the pedal from what is generally printed. *Sensa sordino* means, of course, "without dampers"—i.e., with loud pedal—and *con sordino*, the reverse. This is what is printed in my edition and others that I have seen. Is it not an error in the article?—Faithfully yours,

FRED. G. SHINN.

[We cannot accept our correspondent's statement with regard to the meaning of *sensa sordino* and *con sordino*, and therefore see a marked difference between the autograph and most of the editions now in circulation, including the critical one published by Messrs. Breitkopf and Härtel. Had Beethoven written *sensa* and *con* "sordini," Mr. Shinn would be right in his contention. But in an article next month we shall discuss at length the special meaning of the word *sordino* as used in this and other of Beethoven's Sonatas; also the errors into which editors and even learned doctors have fallen through not distinguishing between the words *sordino* and *sordini*. These two terms are not merely singular and plural forms of the same word, as some appear to think.—Ed., M.T.]

THE CANTICLES OF THE CHURCH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The question of your correspondent, "An Enquirer," under the above heading in this month's *MUSICAL TIMES* is easily answered.

In the first English Prayer Book (published in 1549) the "Jubilate Deo," "Cantate Domino," and "Deus Misereatur" found no place except in their rightful position among the daily Psalms. They were only inserted in Matins and Evensong in the Second Prayer Book of 1552, in deference to the opinion of those extreme reformers who, influenced unduly by foreigners, preferred the use of Jewish Psalms to Christian Hymns, and had a special antipathy to the Magnificat as being the "Song of the blessed Virgin Mary."

Some of the greatest of the old Church composers—e.g., Tallis, Gibbons, and Purcell—set the Benedictus to music; but it is to be feared that the chief reason why (until within recent years) the Jubilate was the popular Cantic at Matins, lies in the fact that it contains about half-a-dozen verses less than the Gospel Cantic! This opinion is strengthened by comparing the number of settings of the Cantate and Deus with those of the Jubilate. Those are comparatively few, while within the first half of the present century (and indeed almost ever since the Restoration) nearly every Morning Service contained a Jubilate.

The theological prejudice against the Gospel Canticles has long since died out, and it is earnestly to be hoped that composers of Cathedral music will assist the clergy in their endeavours to restore the Benedictus especially to its place of honour in the Office of Morning Prayer, by only writing music for *that* as a second Cantic.

I am, Sir, Yours faithfully,

WALTER SLATER, B.D.,

Chaplain of Christ Church Cathedral, Oxford.

June 6, 1895.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reply to "An Enquirer," may I be allowed to point out that the Canticles "Jubilate," "Cantate Domino," and "Deus Misereatur" belong to the Psalter, and, as Psalms of the Old Covenant, are sung once a month by the Church in regular course.

It is therefore fitting that the hymns of the New Covenant—Benedictus, Magnificat, and Nunc dimittis—should not be excluded by a return to the Psalter after the reading of the Lessons. The Psalms of the Jewish Church pointed to the coming of Christ; the three Gospel Canticles are a thanksgiving for the Incarnation as an accomplished fact. Such being the case, we impoverish our Matins and Evensong by omitting the Canticles of the Gospel.

I quite agree with "An Enquirer" that it would be a great pity to lose some very effective settings of the Cantate

and Deus. But we solve the difficulty at Worcester by using these Psalms as *Anthems*.

With a view to promoting this use, I should like to add that the issue of an octavo edition of such settings of the Cantate and Deus as those by Dr. Hopkins in A and Attwood in D would be a great boon to choirs.

Yours faithfully,

H. H. WOODWARD,
Precentor of Worcester Cathedral.

June 7, 1895.

[We have received several other letters to a similar effect on this subject which we regret we are unable to print owing to pressure on our space.—Ed., M.T.]

WESLEY'S "BLESSED BE THE GOD."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is, perhaps, not surprising that Dr. Wesley should not have reckoned this Anthem among his greatest compositions, as it "was written for an occasion when only trebles and a single bass voice were available." Yet it is marked by some characteristic touches of his genius.

Why, may I ask, will organists so continually ignore the composer's obvious intentions by striking the rest at the beginning of the concluding chorus? In the separate vocal parts, this rest has the word "silent" printed over it. After the fine chord at the close of the previous movement, an electrical effect is produced by the voices starting the chorus, after that one bar's silence, without organ. It may be answered that this is difficult to accomplish with precision; but such is not the case with properly trained choirs, and it would be a relief if other choirs would not attempt the Anthem at all.—Yours truly,

A. L. LEWINGTON.

Ardingley College, Sussex.

TO CORRESPONDENTS.

* * Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents must oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, would do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANGOR (N. WALES).—At St. Mary's Church, on Trinity Sunday, the 9th ult., Mr. A. R. Gaul's cantata "Israel in the Wilderness" was sung by the church choir, numbering fifty voices. The soloists were Miss M. E. Williams; Masters C. H. Goodwin and A. Willcox; Messrs. W. Pryce Smith, Walter M. Williams, and William Roberts. Mr. T. Westlake Morgan, the Cathedral Organist, presided at the organ, and Mr. William Price assisted at the pianoforte. The performance was conducted by Mr. Owen Price, the Organist and Choirmaster of the Church.

BEDFORD.—A good performance was given, on the 21st ult., in the Corn Exchange, of Henry Smart's cantata "The Bride of Dunkerron," by the Musical Society. The principal soloists were Madame E. Morgan, Mr. C. Ellison, and Mr. W. H. Burgon. Mr. E. Halfpenny led an efficient orchestra and Mr. P. H. Diemer conducted.

BRIGHTON.—A performance of Gade's cantata "The Crusaders" was the main feature of a Concert given on the 14th ult., at the Brighton School of Music. The cantata was given with orchestral accompaniment, the wind

parts being played upon a harmonium. The "Crusaders' Song" and the spirited *Finale* were given with a fullness and vigour that were very creditable. The Conductor, Mr. Robert Taylor (whose pupils also sang the solo parts), secured a careful and well executed performance. In the first part of the Concert Mr. H. W. Gates, a pupil of Mr. W. Kuhe, gave a clever rendering of Chopin's Polonaise in A flat, Master W. G. Macdonald delighted the audience with Leclair's "Saraband and Tambourine," whilst other interesting excerpts, including Lortzing's Overture "Der Waffenschmied," by Dr. King's pianoforte class and the orchestra, made up a pleasant musical evening, in which about one hundred of the students of the school took part with much credit to themselves and their professors.

CHEL TENHAM.—A successful performance of Schumann's "Paradise and the Peri" was given, under the conductorship of Mr. C. J. Phillips, at the Ladies' College, on May 30. The band (led by Mr. Lewis Hann) and chorus worked well together, and the beauties of this charming work received an excellent interpretation. The part of the *Peri* was admirably sung by Miss Alice Crawley, the minor parts being adequately filled by well-known local singers.

ELV.—The Triennial Diocesan Festival of Parish Choirs was held in the Cathedral, on May 29, at 3 p.m. Thirty-five parish choirs, with the choirs of the Cathedral and Trinity College, Cambridge, took part, making a chorus of nearly 1,000 voices. A full orchestra of ninety performers, mainly drawn from the diocese, accompanied. The Rev. L. Borissow, Precentor of Trinity College, conducted, and Mr. T. T. Noble presided at the organ. In Psalm xxiv., one of those selected, an instrumental interlude was played at the points where the word "Selah" occurs. The employment of the notated edition of the "Cathedral Paragraph Psalter" secured excellent results. Stainer's orchestral setting in A of the Magnificat and Nunc dimittis was used, and the following selections were sung after the third Collect: Anthems, "O Lord, my God," Wesley (unaccompanied); "The Wilderness," Goss (with orchestra); "Come unto Him," Gounod (unaccompanied); the last two movements of the Symphony and the first chorus from the "Lobgesang" (Mendelssohn). The rendering of the music and the arrangements within the Cathedral—the latter under the superintendence of the Rev. J. H. Crosby, assisted by a large number of stewards—left little to be desired.

TRURO.—The seventh annual Festival of the Truro Diocesan Choral Union was held, on the 18th ult., in the Cathedral, and was largely attended. The special hymns and Psalms were impressively sung, and Sir John Stainer's anthem, "O clap your hands," excellently rendered. Thirty-nine Parish choirs were represented, the total number of voices being 725. Dr. M. J. Monk conducted, and received able assistance in the North and South transepts from the Rev. C. R. Sowell and Mr. Griffen. Mr. H. Thomas presided at the organ.

UDINGTON, N.B.—The two-manual organ, built by Messrs. Blackett and Howden, of Newcastle, in St. Andrew's Episcopal Chapel, was opened on Whit-Sunday by Mr. W. H. Hood, late Organist of St. Mary's, Hamilton. On Tuesday in Whit-week Mr. J. M. Preston, of St. George's, Jesmond, gave a Recital on the new instrument. His programme included Mendelssohn's First Organ Sonata, and compositions by Liszt, Guilmant, W. S. Bennett, Henry Smart, and Batiste.

WHITCHURCH, SALOP.—The 12th ult. being the anniversary of the dedication of the organ in the Parish Church, Gaul's "Holy City" was effectively rendered by about eighty members of the Musical Society and Orchestral Society, conducted by Mr. W. E. Rogers. The principals were Miss M. Holford, Miss C. Holford, the Rev. E. J. Evans, and Mr. Albert E. Ellis. Mr. Vernon Blount presided at the organ, and Mr. Harold Jarvis was engaged as harpist. The choruses were attacked with excellent precision, and the performance attracted a very large congregation.

ORGAN APPOINTMENTS.—Mr. J. E. Leah, to Providence Congregational Church, Rochdale.—Mr. F. G. Russell, Organist and Choirmaster to St. Edmund the King and

Martyr, Lombard Street.—Dr. W. E. Thomas, Organist and Choirmaster to St. Clement's, Boscombe, Bourne-mouth.—Mr. Arthur Poyser, Organist and Choirmaster to St. Mary's Episcopal Church, Dunblane, Perthshire.—Mr. Allan Paterson, Organist and Choirmaster to Govan Parish Church, Glasgow.—Mr. Archibald R. Bown, Organist and Choirmaster to the Church of St. Saviour's, Walthamstow.

CHOIR APPOINTMENTS.—Mr. Frederick King (Solo Bass), to St. Philip's, Earl's Court.—Mr. W. A. Pittman (Alto), to St. Katherine's Collegiate Church, Regent's Park.—Mr. T. Westlake-Morgan, Choirmaster to St. Mary's Church, Conway.—Mr. Herbert Dyer (Tenor), to St. Mary Magdalene, Paddington.

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Sold also by KENT and Co., Paternoster Row (E.C.).—Monday, July 1, 1895.

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AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 630.—Vol. 36.

Registered for transmission abroad.

AUGUST 1, 1895.

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Suggested Programme for Ballad and Opera (IN COSTUME) Concert

(which we found so great a novelty and success last season).

Part I. could consist of BALLADS, SCENAS, DUETS, STRING QUARTETS, TRIOS, VIOLIN SOLOS, &c., same as above, only lasting for about an hour and a quarter.

Part II. OPERA OR OPERETTA (in costume) ACCOMPANIED BY THE SIX INSTRUMENTAL ARTISTS, WHICH WOULD FORM AN ORCHESTRA.

Suggested Programme for Choral Society.

Part I. A small Oratorio Work with Chorus.

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HIGHER EXAMINATIONS.

At the FORTY-FOURTH HALF-YEARLY HIGHER EXAMINATIONS, held in July, 1895, the following Candidates passed:—

LICENTIATES IN MUSIC.—Alfred Brocklebank, Oliver O. Brooksbank, Mus. B., E. Hurren Harding, Mus. B., J. Crossland Hirst, Albert W. Ketelbey, Robert G. Rothwell, Flora L. Willoughby.

ASSOCIATES IN MUSIC.—Lucy Andrews, Rosie Bennett, Amy L. Bridge, Jessimina H. Brock, Clara L. Daniell, Sarah Dick, Edith Mary Glendinning, Beanie l'Anson, Douglas Ireland, Eleanor S. Johnston, Charles E. Love, Reginald R. G. Mussell, George D. Rawle, William Rigby, Nora Wainwright, John Younger, Jun.

MATRICULATION CERTIFICATES.—Honours: Elsie E. Chard, Oüifer Thompson, Florence G. Wintle. Pass: Preston E. L. Broad, Caroline L. Brown, S. Alice Fish, Edith M. Glendinning, Jane Harrison, Reginald R. G. Mussell, Walter Siddans.

ASSOCIATE PIANISTS.—Gertrude M. Abram, Gertrude E. Barlow, Jessie M. Hunter, Edith Marsh, Joseph Ormesher, Rose Price.

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CERTIFICATED ORGANIST.—Reginald H. Hellyar.

ASSOCIATE VIOLINIST.—Claude S. Fenigstein.

CERTIFICATED VIOLINIST.—Winifred M. Gibbon.

CERTIFICATED VOCALISTS.—Janie Bridges, Nina Newton-Spicer.

CERTIFICATED VIOLONCELLIST.—Margaret E. Spottiswoode.

HARMONY CERTIFICATE.—Charles Marshall.

COUNTERPOINT CERTIFICATES.—Honours: Nellie Harris, A.T.C.L. Pass: Reginald H. Hellyar, Charles Marshall.

FORM CERTIFICATE.—Nellie Harris, A.T.C.L.

CHOIR TRAINING CERTIFICATE.—Elizabeth H. Lee, A.T.C.L.

Number of Candidates examined, 219; total number of passes, 93.

EXAMINERS.—G. E. Bambridge, L.T.C.L.; Francesco Berger; Henry R. Bird, L.T.C.L.; Victor Buziau; William Creser, Mus.D.; Ernest de Munck; A. E. Drinkwater, M.A.; Charles Edwards; Myles B. Foster, L.T.C.L.; Alfred Gilbert; Arthur J. Greenish, Mus.D.; Prof. James Higgs, Mus.B.; Edward J. Hopkins, Mus.D.; Rev. H. G. Bonavia Hunt, Mus.D.; C. Warwick Jordan, Mus.D.; Haydn Keeton, Mus.B.; Michael Maybrick; C. W. Pearce, Mus.D.; Prof. Gordon Saunders, Mus.D.; Prof. Bradbury Turner, Mus.B.; Prof. E. H. Turpin, Mus.D.; and A. H. Walker, B.A., Mus.D.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1895.

THE EVOLUTION OF POLYPHONY.

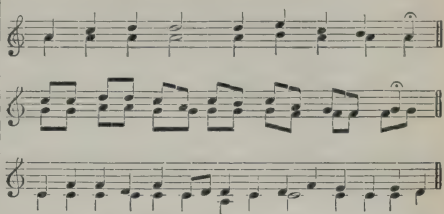
I.

OF late years the term "polyphonic" has been largely used to designate effects that used to be spoken of as "contrapuntal." In Grove's Dictionary "Polyphony" is defined (by the late Mr. Rockstro) as "a term applied, by modern musical historians, to a certain species of unaccompanied vocal music in which each voice is made to sing a melody of its own; the various parts being bound together in obedience to the laws of counterpoint into an harmonious whole, wherein it is impossible to decide which voice has the most important task allotted to it, since all are equally necessary to the general effect. It is in this well balanced equality of the several parts that Polyphonia differs from Monodia, in which the melody is given to one part only, while supplementary voices and instruments are simply used to fill up the harmony."

Except that the term these words so well describe is now used for instrumental as well as "unaccompanied vocal" music, Mr. Rockstro's definition may be accepted as quite "up-to-date," and therefore, according to latter-day standards, of quite ideal excellence.

We purpose now to sketch the progress of music properly designated as "polyphonic" from its beginnings to the end of the fourteenth century. The exact epoch of those "beginnings" it is, of course, not easy to fix. The changes now known scientifically as "evolution" take place very gradually, and in their first manifestations are often so slight that contemporary observers fail to notice them at all. Polyphony emerged, quite naturally, from the earliest form of Homophony called *Organum*. In the *Organum* the accompanying parts moved in similar motion with the melody in fourths below or fifths above, or both; and if we may believe Fétis, this kind of "harmony"—atrocious though it be to modern ears—came into vogue with the Romans at about the time when they conquered Greece, and prevailed throughout the Empire during the first thousand years of the Christian Era. Towards the end of this epoch, however—that is to say, in the tenth century—we hear of practices that show a distinct advance towards that independence of parts which constitutes polyphony properly so called. Instead of a continual sequence of

fourths or fifths, such passages as the following make their appearance—



These specimens are taken from the treatises attributed to Hucbald and Guido, which contain the earliest examples of the kind that have hitherto come to light. Hucbald died in 930 and Guido more than a hundred years later, but as recent researches tend to show that the work attributed to Hucbald was not written until the eleventh century, it will be safe to speak of these examples as indicating the practices recognised among the learned just before, and after, the year 1,000. As, however, such practices must have preceded their description, we may be sure that the "first beginnings" of polyphonic music were heard—though not written down—hundreds of years earlier. "The most rudimentary kind of Polyphony," says Dr. Hugo Riemann, "and certainly the first that arose, was the holding of a low note, above which a melody was played." Historical evidence of the early appearance of this kind of polyphony he finds, naturally enough, in the hurdy-gurdy, bagpipe, and other instruments of the Middle Ages having a *bourdon* or "drone" bass. It is easy to trace, in the above musical examples, the influence of the effect in question.

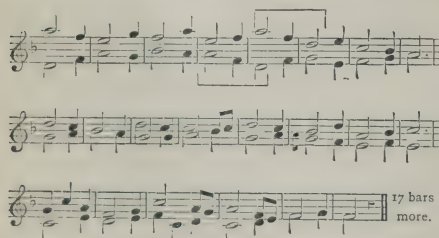
During the half-century immediately following the death of Guido, musicians realised the importance of making the voices proceed by contrary motion. An anonymous treatise of the eleventh century (fourth quarter)—found in the Ambrosian Library at Milan, in 1847, by Messrs. Danjou and Morelot—contains a piece in two parts which exhibits the improvement very clearly. It consists of one of the well-known "Kyrie" melodies still used by the Roman Church, with a counterpoint above, mostly in contrary motion, but containing also several consecutive fourths and fifths. We quote the first two phrases—



using modern notation for the purpose, in order to show the phrasing of the ancient melody

and better to exhibit the thematic structure of the upper voice-part. It will be noticed that the composer of this "discant" has aimed at unity of effect by deriving his melodic figures to a great extent from those of the fundamental theme—the *canto fermo*. Thus his second and third notes are imitations (in the fifth above) of the fourth and fifth notes of the under melody; his sixth, seventh, eighth, and ninth notes (here marked *a*) are an imitation of the group in the lower part which immediately follows, and so on. This little example is worthy of careful study. In spite of harmonic crudities, the added part shows already considerable melodic independence; played or sung alone—with expression and not too strictly "in time"—its grace is undeniable, whilst its thematic affinity with the under melody and the "imitative" effects attempted (and not without success) prove that modern scorn of these early workers in a then absolutely new field is entirely unjustified. They were the real "inventors" of the wonderful modern art of polyphony, perfect command over which was not attained till the middle of the sixteenth century. The little example we have just considered—this little example alone—exemplifies two of the most important artifices employed in polyphonic writing—viz., contrary motion and thematic imitation.

We will now consider part of another composition of about the same epoch—i.e., late eleventh (or perhaps early twelfth) century. The original MS. from which it is taken is in the Paris library, and its translation into modern notation is due to Coussemaker:—



Compared with the Kyrie, this piece shows of course a great advance in freedom, symmetry, and resource. In the course of the composition—which contains thirty-nine bars in all—the voices combine to sing sixths four times, and thirds no less than sixteen times; the tonality is so clearly defined that the eighth bar suggests a modulation into the relative major, and the sixteenth one to the dominant of that; and "passing notes" appear in three places. Coussemaker and Fétis both quote this MS. as of the date we have already given; but Ambros, without giving a reason, refers to it as of the fourteenth century! As in the former case, we recommend that the two melodies should be sung, or played, separately,

before being joined. The principal melody is of course allotted to the under-voice.

We now come to a piece that has only been brought to the notice of musicians within the last few years,* but is of such importance to the history of music in England that it deserves far more attention than has yet been given to it. In a MS. in the Bodleian Library at Oxford there is a Hymn to St. Augustine, the last two lines of which are set to music for two voices. To indicate the notes the alphabetic notation of fifteen letters is used, the letters being arranged in two parallel lines, thus:—

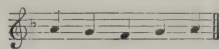
h g f g . h k l n . &c.
h h h g . h g g f .

dots being employed in twelve places to show the divisions between the phrases. The MS. in question (Bodley, 572) is made up of four separate MSS., all believed by experts (among them the librarian of the Bodleian) to have been originally written in Cornwall, most probably in a Benedictine monastery, during the tenth century, but containing, on some of the pages, additions made by Anglo-Saxon hands in the eleventh century. The hymn we are considering is one of these, and the most eminent judges of the age of handwriting consider it to have been inscribed during the last quarter of the century in question—speaking roughly, perhaps twenty years or so after the Norman conquest; that is to say, over 800 years ago. Here is a translation of it. (See next page.)

Musicians are accustomed to adduce "Sumer is icumen in," which dates from about the third decade of the thirteenth century, as a proof of the early proficiency of English musicians in the art of polyphonic writing; but here is a composition which antedates that celebrated piece by about a hundred and fifty years, and which tells the same tale, *but in a far more striking way*. For if both pieces are measured by the standards of their own time, it will be seen that the art shown in the eleventh century composition is far more extraordinary than that exhibited in the famous "Round." But even if this were not so, the existence of the earlier piece would at least serve to show how utterly untrustworthy are the contentions of those who speak of "Sumer is icumen in" as though it were a kind of miracle, exhibiting effects never known before and in no way to be accounted for by the operation of evolutionary forces. It is clear that a nation capable of producing the eleventh century piece would have little difficulty in reaching, in the space of a century and a half, the stage exemplified by "Sumer is icumen in." This fact becomes still more obvious when the social and artistic influences which made themselves felt during that particular epoch are

* See the Rev. Dr. Mee's paper read to the Musical Association, May, 1885.

The version we here present of this piece is, as regards the barring and the value and accentuation of the notes, our own, as, in these respects, of course the alphabetic notation gives no clue, and the MS. contains over twice as many notes as syllables. The actual sounds and the phrases, which we have indicated by commas, are, of course, given exactly as they occur in the MS. Those of our readers to whom our version does not commend itself can easily make others of their own by re-arranging the time values of the notes. We may, however, say that before deciding on the version here given, we had made no less than twenty-two others; and whatever system of time arrangement be adopted, it will be found that the thematic unity of the piece cannot be got rid of. Even if the notes be played quite evenly throughout (stopping, of course, at the places indicated by the commas), the little subject—



will remain prominent all through, either in its complete form, or mutilated, or in inversions of its complete or mutilated forms. We are ourselves of opinion that the melody is that of a popular song to which—just as in the case of “Sumer is icumen in”—Latin words have been adapted. If our version be accepted as the “natural” one, it will be seen that the form of the piece is quite symmetrical. There are two “periods” of eighteen bars each and a *Coda* of four; and each “period” contains two groups of four bars, two of two, and one of six. These, in the first period, are divided as ten and eight; in the second, as eight and ten. The exceedingly “modern” tonality of the melody will not escape attention:—

Ut tu - o . . . pro - pi - ti - a - - - tus,

in - ter ven - tu . . . do - mi - - nus, . . .

nos . . . pur - ga - - tos . . . a . . pec - ca - - - tis,

jun - gat cœ - - - - li

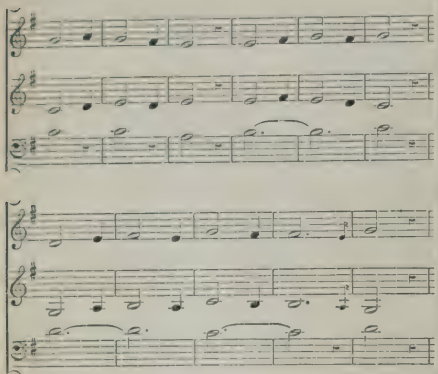
ci - vi - bus, ci - - vi - - bus.

taken into consideration. This was the era of the Crusades; of the troubadours and minstrels; the period during which organs in our churches, hitherto scarce, became quite common, and the stave and mensural notation gradually came into use; and during which arose the first “school” of composers properly so called—that of Paris.

The musical remains of the twelfth century do not, unfortunately, include a single example of English skill. The foreign compositions show, as regards those for two voices, very

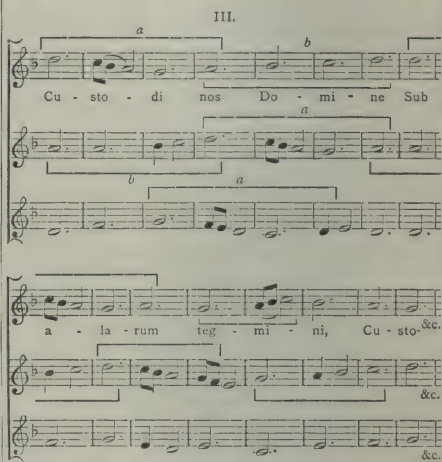
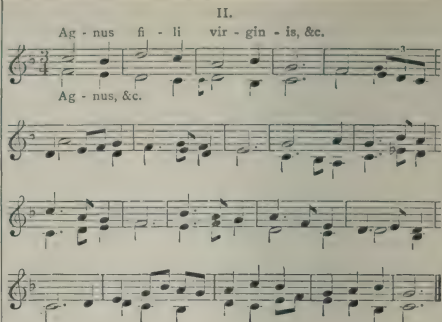
little advance, and are in no case comparable to our last illustration. They, however, include examples of music for three voices, and show therefore that at about this time attempts were being made to produce effects of greater richness and complexity. Among the very earliest preserved are some by Perotin, organist of Nôtre Dame. His three parts, however, are seldom real—the third voice generally doubles one of the others, or remains silent, in one case for over fifty bars out of eighty—so that practically the pieces are examples of two-part

writing. The following bars, which occur in an "Alleluiah," are the only ones out of over eighty in which three different sounds are heard together:—



Three ways were adopted for the composition of polyphonic music—whether in two, three, or more parts—by the mediæval writers. One (the simplest) was to take two, three, or four already existing melodies—secular or sacred—and force them to go together by such alterations in the time of their notes as were found necessary. These alterations notwithstanding, the resulting harmonic combinations were often such as would revolt the modern ear, and were not always to be justified even by the rules recognised among mediæval musicians. A second method was to take an existing melody and accompany it throughout with another, *composed for the purpose*, and which, while it was often based on figures derived from the first, was made as independent of it as the talent of the composer would allow; and the third way was to select a theme, generally from the music of the Church, and by imitations, direct or inverted, of either the whole theme or parts of it, to construct three or four voice parts that would combine according to the harmonic laws then regarded as governing pleasurable effects. This method, it need hardly be said, is precisely the same as that employed by Palestrina or Bach in the composition of a fugue.

We subjoin specimens of the results achieved by the practice of each method, all three composed during the twelfth century, and all given in Coussemaker's "Histoire de l'Harmonie au Moyen-Age":—



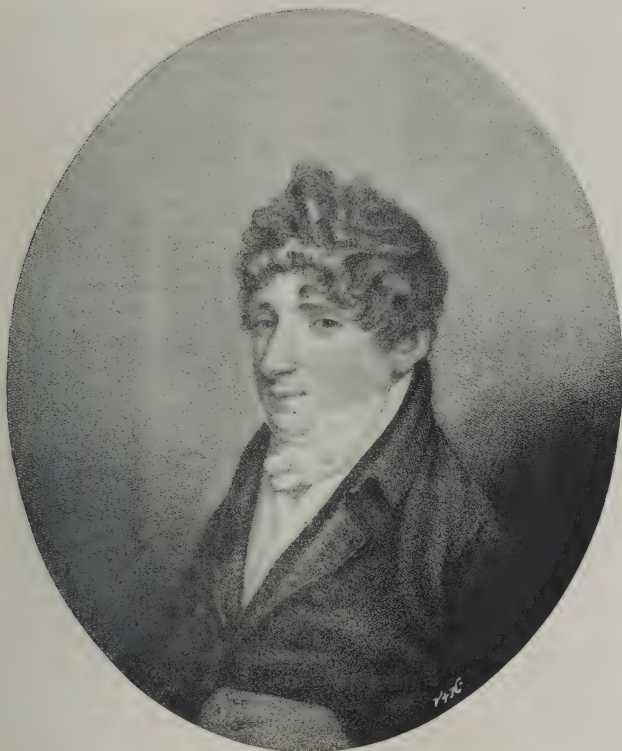
These extracts bring our subject to the close of the twelfth century. Its further progress during the thirteenth and fourteenth centuries must be reserved for a second article.

FROM MY STUDY.

JOHN BRAHAM (Abraham), whose portrait is now added to THE MUSICAL TIMES gallery, belonged to the Eastern race which has given to Western music so many brilliant professors. He was born in London in, or, according to some authorities, about 1774, and, while yet a child, lost both his parents—an event which, it is said, compelled him to pick up a living in the streets by selling pencils. How he became acquainted, in this position, with the singing master, Leoni, does not appear; we know only that the Italian (who was, probably, an Italian Jew) discovered young Abraham, took him under his protection, and taught him singing. The child's aptitude must have been great, for, in 1787, Leoni put him on the Covent Garden stage, where he sang, for his master's "benefit," "The soldier tired" and "Ma chère amie." "Yesterday evening," wrote a journalist of the

period, "we were surprised by a Master Abraham, a young pupil of Mr. Leoni. He promises fair to attain perfection, possessing every necessary requisite to form a capital singer." It is even said that, at this early age, he was able to execute with correctness most of the *bravuras* that had been sung by Madame Mara. After his capital start, all went well with "Master Abraham" till his treble voice left him. A season of trouble followed, while, to make matters worse, Leoni fled the country, owing to what a biographer gently styles "the

at Bath, in 1794. The Conductor of the Bath Concerts at that time was Rauzzini, a generous as well as discerning man, who took the young Jew as a free inmate of his home for three years, gave him lessons gratuitously, and procured for him remunerative engagements. Braham was in this happy position when (1796) Storace offered him a *début* at Drury Lane. The venture proved a success (poor Storace did not live to see it), and, a year later, Braham was engaged for Italian opera at Covent Garden. Still the rising tenor refused to be content, and nothing



JOHN BRAHAM.

disarrangement of his domestic concerns." Braham, however, was not long without a protector. Another Jew, Abraham Goldsmith (Goldschmidt) took him in hand, and sheltered the lad till increasing attainments justified him in setting up as a professor of the pianoforte. But, with a true instinct, Braham was not satisfied in that position. He had sung as a boy; he would sing as a man, and he took every opportunity, with the characteristic perseverance of his race, to develop his voice and improve its use. This led him to make acquaintance with Ashe, the flautist, under whose auspices he made his first appearance as a tenor

would satisfy him save residence and study in Italy. There also he was successful, but solicitations from London prevailing, he returned in 1801, to enter upon a most brilliant and extended career. Re-appearing in a poor opera, "The Chains of the Heart," which soon failed, Braham conceived the plan of writing the music of his own part in future works, and for some years insisted upon this curious procedure. It is almost enough to state, as regards his success, that, in 1809, the manager of the Theatre Royal, Dublin, paid him two thousand guineas for fifteen performances, and then made a fresh contract for thirty-six nights on the same terms.

Braham's good fortune lasted till 1837, when, as man "never is, but always to be blest," the great tenor joined with the actor, Yates, in buying the Colosseum, Regent's Park, for £40,000. That proved a disastrous speculation, as did the building of St. James's Theatre at a cost of £26,000. His fortune vanished in these foolish ventures, and, not long before his death in 1856, the poor old man, a shadow of his former self, appeared in Exeter Hall, nominally as a singer, really as an object of charity.

"In energy and pathos of style," writes one

various theatres, on the strength of a reputation which seemed immortal, and his proficiency in singing Handel was universally acknowledged when his career as a popular vocalist had reached its termination.

Braham was composer as well as singer, and, as already stated, wrote much of the music he afterwards sang in opera. But his chief distinction as a creative musician lies in the fact that he composed "The Death of Nelson," and performed the rare and difficult feat of giving his country a national song.



MADAME CARADORI-ALLAN.

biographer, "Braham was unrivalled, and his powers in this respect were especially conspicuous in accompanied recitative, which generally expresses strong passion: thus, "Deeper and deeper still," of Handel, was the *chef d'œuvre* of Braham's declamatory and pathetic manner." "His compass," says another writer, "extended to about nineteen notes, and his falsetto, from D to A, was so entirely within his control that it was hardly possible to distinguish where his natural voice began and ended. After his voice had lost its natural power he was successively engaged at

The *prima donna* known as Madame Caradori-Allan was born at Milan in 1800, her father, Baron de Munck, being an ex-officer of the French army. It is said that all the musical instruction Maria Caterina Rosalbina de Munck ever received was given by her mother, simply by way of "accomplishment" and with no thought of professional life. But, with the death of the Baron, the resources of his family failed, and the musical training of the daughter at once came to the rescue. Taking the name of Caradori, which was in her mother's family, the young girl came to London, then, as now, the place in which, if anywhere, money could be made. Her *début* took place in January, 1822, when she played *Cherubino* at three days' notice, that being her first appearance on any stage. The novice seems to have thrown some new life into the character, and, singing well, made an uncommon success. The position of the young artist was at once secure, and she sang in London year by year till 1827, her salary rising meanwhile from £300 to £1,200. She was even more triumphant in the concert-room, being engaged throughout the country at festivals and other special occasions. This was the case above all in 1834, when she returned to England after a somewhat long absence, and took a conspicuous part in the Handel celebration at Westminster Abbey. From 1835 she remained in England as one of the heads of her profession, and, in 1846, took the soprano part at the first performance of "Elijah," not, however, entirely to the fastidious Mendelssohn's satisfaction.

Madame Caradori, who, in 1823, married Mr. Allan, secretary of the King's Theatre, died on October 15, 1865. "Her voice," says Mr. Julian Marshall, in Grove's Dictionary, "though not very powerful was exceedingly sweet and flexible, and her style almost faultless. She had much knowledge of music, and sang with great delicacy and expression. In a room she was perfect. Her appearance was interesting, her countenance very agreeable, and her manner modest and unassuming; she always pleased, though she never astonished, her audience." A writer, contemporary with herself, observes:

"The principal advantages possessed by Madame Caradori are a voice of great sweetness, flexibility, and justness of intonation; and extensive knowledge of the different branches of her art, and a facility of reading music by which she is enabled at once to sing and accompany, *a prima vista*, any vocal piece which is presented to her. To these may be added an intimate knowledge of four languages, an agreeable person, a graceful deportment, and high moral character."

It is possible to find both instruction and amusement in perusing volumes of old concert programmes—instruction, because they throw a flood of light upon the taste and procedure of the time to which they belong; amusement, because they stimulate the imagination to call up many a picture of quaint simplicity and of the readiness to be pleased with simple things which is to be found now only at ballad concerts, and such like.

I have before me a collection of programmes issued by the Devon and Exeter Harmonic Society between the years 1815 and 1824; these being preceded by what is, apparently, a catalogue of the Society's vocal pieces, over ninety in number. The glee was then in its glory down West, and a large proportion of the works favoured at Exeter belong to that class. Hence, as I turn the leaves, I am continually meeting with the names of Lord Mornington, Shield, Steevens, Webbe, Callcott, and other worthies of a fine old English school. People could then sing and hear the bombastic rant of Ossian Macpherson, as set to music by the composers of the day, and it seems to have been much favoured by the Devonians, although the only "windy heights" they knew were those of Dartmoor. Here I find Steevens's "Some of my heroes are low," Callcott's "Chief of the windy Morven," "Who comes, so dark, from ocean's roar," "In the lonely vale of streams," and so on. But this sympathy with the distant North did not result in neglect of flowers blooming at home. Exeter was undoubtedly proud of its Jackson, and sang from time to time, with fine impartiality, his vocal overture, "Wake at our call, melodious airs," "Go, feeble tyrant," "Love in thine eyes for ever plays," "Time has not thinn'd my flowing hair," "In a vale closed with woodlands," "Take, oh! take those lips away," and many more. This was all very right and proper, as well as natural, and from home sympathy with Jackson may have arisen, in some measure, the preference for English composers to which the catalogue bears witness on every page. But this preference was not exclusive. The Harmonic Society drew upon Handel for "Disdainful of danger," "The flocks shall leave the mountains," "The many rend the skies," &c.; and upon Mozart for the trio, "La mia Dorabella," and for the adapted music of a glee, "The signal I hear that awakens my fear." In the catalogue may also be found

certain pale and shadowy foreign ghosts lingering between the time-stained pages, but altogether invisible in the haunts of men. Who knows now of Pucitta and his "Viva Enrico," yet he was an entity in his day, director of opera in London, and composer of the music to twenty-three lyric dramas. Moreover, he died as recently as 1861, having been born in 1778. His opera, "Le Caccia d'Enrico IV.," was produced in 1809, so that the Devonians had an extract from it pretty early, as music travelled in those days. Again, who knows of Saffery? Not even the editor of Grove's Dictionary, by whom he is not mentioned, either in the body of the work or in the supplement. But they knew him at Exeter eighty years ago. Such is fame!

Turning to the programmes, I find that the Devon and Exeter Harmonic Society gave an annual series of eight concerts, beginning in October and ending in March. To account for this flourishing enterprise in a remote and comparatively small city at such a date, it must be remembered that Exeter, like Chester, York, and Norwich, was then, for its district, what London is now for the entire country—a social capital, to which the "classes" of that day repaired in the winter season, their intention of pleasure being not unmixed, perhaps, with considerations of business in matchmaking. Music there alternated with the ball and the card-party, and it may be that the city had its Master of Ceremonies, distantly emulous of the glory of Beau Nash, sometime King of Bath. The M.C., however, is immaterial. We are sure of the concerts, and reasonably certain of the balls and the card-parties.

It is clear that the Exeter public loved to take their music mixed. The first programme opens with an Overture by Rosetti (who was Rosetti?), then come vocal pieces by Jackson, Webbe, Callcott, and Paesiello, the first part ending with "Fixed in His everlasting seat." An overture by our old friend, Vanhall, opens the second part, which includes vocal selections from Smith, Greville, and Jackson, and closes with "Let the bright Seraphim," leading to "Let their celestial concerts." Strangely enough, the "bill" does not mention the name of a single executant, and even refuses that of the conductor. In the character and order of the programme just sketched we see the model afterwards followed. There are, as a rule, two overtures or other instrumental works, among which I find, in the list of 1816, Storace's "Lodoiska," Corelli's Eighth Concerto, a horn Concerto (anonymous), an unnamed Overture by Martini, another by Bishop, and Steibelt's "Storm" Concerto. In 1817 were played the Overture to "Samson," the Overture to "Don Giovanni," a Violin Concerto by Giarnovich, in connection with which appears the executant's name, Mr. Ashwick; a Flute Concerto by Hugo, Overtures by Kreutzer, Pleyel, &c.

These works were often repeated, from which it may be gathered that the public were not impatiently curious. Only in 1818 do I find additions to the repertory, such as a symphony by Pichtl, an overture by Jomelli, and, for the first time, a symphony by Beethoven, as to the identity of which the programme is silent. An overture by Beethoven and one by Mozart figure together in 1819; the first being repeated later in the year. Of the symphony I find nothing more, it being, perhaps, a little too strong for the public; but the master's Overture, "Men of Prometheus," becomes a distinct favourite, as do the Overtures to "Le Nozze di Figaro" and "Die Zauberflöte." Here, assuredly, were marks of progress. The Society began to draw upon Rossini's overtures in 1823, leading off with that to "Tancredi," when, also, the name of a soloist appeared in the programme—by way of exception—and we learn that Henry Field played a Fantasia of Hérold and one, "The Fall of Paris," by Moscheles. Next comes the name of Cherubini ("Anacreon"), and the vocal compositions of Bishop show, by their number and frequent repetition, how popular they had grown. The volume ends with the programme of a Concert given, in 1823, by Signora Rovedino. Presumably, this lady was a daughter of Carlo Rovedino, the operatic bass, who died in 1822. A daughter of this artist married Weichsel, brother of Mrs. Billington. Miss Rovedino engaged for her Concert, Miss Witham (who did not appear), her brother, T. Rovedino, Mr. Rolle, and, for the glees, &c., Messrs. Spark, Cole, and Risdon. Mr. Spark, by the way, is surely none other than the father of Dr. Spark, of Leeds, he being then, as probably were the other gentlemen, a member of the Exeter Cathedral Choir. The programme was of much the same character as those already noticed, and calls for no particular remark.

The glimpses we have just had of musical doings in a provincial town eighty years ago are worth a whole chapter of general statements as an indication of public taste, and it is pleasant to state that we gather from them little save what is creditable. We cannot censure the Devonians for liking the admirable glees of native composers, while, as regards instrumental music, it is easy to mark a steady advance to the border, and beyond, of the region illumined by the works of great masters.

X.

BEETHOVEN AND THE SORDINO.

LOUIS ADAM, Professor at the Paris Conservatoire at the beginning of this century, says in his "Méthode complète de Piano": "Jusqu'à présent on n'a pas encore fixé les signes pour l'emploi des pédales." In this "Méthode" there is a chapter on the use of the

pedals, in which mention is made of the loud pedal, and of the soft, shifting pedal; also of one in small pianofortes, "qui étouffe les sons encore plus qu'il ne le sont naturellement." This pedal, says the author, was commonly called "Jeu de luth" or "Jeu de harpe."

Hans Schmitt, in his famous work, "Das Pedal des Clavieres," speaks of the "Old Pianissimo" or "Flauto" pedal, by means of which a more delicate (*feineres*) *pp* could be obtained than with the shifting soft pedal ("Verschiebung").

And further, Mr. A. J. Hipkins, in his article "Sordini," in Sir G. Grove's Dictionary of Music and Musicians, states that the *pianissimo* pedal, patented by John Broadwood in 1783, was indicated by the Italian word *sordino*. And he gives an example from Thalberg's Op. 41.*

Now in Beethoven's Sonatas, Op. 26, 27, Nos. 1 and 2, and Op. 28, we meet with the expressions *senza sordino* and *con sordino*. Do they mean *with loud pedal* and *without loud pedal*, as is generally believed, or do they refer to the *pianissimo* pedal (the *sordino* mentioned above)?

In most editions of Beethoven's Sonatas we find the "loud pedal" marked where Beethoven had written *senza sordino*, and the removal of that pedal by means of the sign ★, where the composer had written *con sordino*. But is it not possible that the other explanation may hold good in some, if not all, of the *very few* cases in which those terms are employed?

The numerous editions of Beethoven's Sonatas scarcely help us; from them we are unable to find out exactly what the composer wrote. And without the very words of the master, it is, to say the least, difficult to discuss the matter with adequate precision. At a certain period Beethoven gave up writing the word *sordino*, and began to use the term *Ped.*, also *una corda*; from Breitkopf and Härtel, and other modern editions, however, it is impossible to know exactly when that change took place. And yet one would like to compare *his* use of the term *Ped.* with *his* use of the earlier term *senza sordino*, so as to judge whether they might be regarded as synonymous. It is stated, in Steingraber's edition of Beethoven's Sonatas, that the master first employed the term *Ped.* in his Op. 53.

Then again, Herr E. Mandyczewski, in the preface to his English edition of Beethoven's Sonatas, published by Jos. Eberle and Co., tells us that he has sought after "the pure, unadulterated text of Beethoven's works; after the truth, and nothing but the truth." Now, in the *Coda* of the Variations of Op. 26 he marks *senza sordini*, and underneath, *Ped.* But, from the autograph, we know that Beethoven did *not* write the

* *Sordino* also occurs in Thalberg's "Grande Fantaisie sur la Sérénade et le Menuet de Don Juan," Op. 42 (Schott Edition, p. 16, bar 1). The passage is *p.*, and has *Ped.* and ★ in the first and following bars; but under the *arpeggio* chord in the first bar is written *Sordino*.

latter term (there is no *Ped.* in the whole of the autograph), and, further, that he wrote *senza sordino* and not *senza sordini*; the plural form in Mandyczewski may, however, be a misprint, as in all other places *sordino* is written. Then in the *Trio* of the Funeral March, where Beethoven wrote *senza* or *con sordino*, we find merely *Ped.* for the first, and * where the second is indicated. So that, without a knowledge of the autograph, we should naturally come to the conclusion that Beethoven had *not* written any words, but that he had occasionally marked *Ped.* and the sign * for its release.

Let us now turn to another edition—viz., the old one of L. Holle, published at Wolfenbüttel. The editor seems most carefully to have marked Beethoven's *senza sordino* and *con sordino* in Op. 26.* But in the *Presto* of Op. 27, No. 2, even accepting his *Ped.* as a substitute for Beethoven's *senza sordino*, he is *not* always in accordance with the autograph. In bar 99, counting from the double bars, Beethoven wrote *con sordino*, and, two bars later, *senza sordino*; yet the Wolfenbüttel editor in neither place marks *Ped.*! Here is the beginning of the bar in question—



Now let us turn to Op. 28. In the first movement, just before the recapitulation section, we find the passage—



marked in the Holle edition, also in Addison and Hodson's edition (issued under Benedict's supervision), *senza sordino* in bar 1, and *con sordino* under the notes after the pause bar. But Holle, in other passages of that same movement, has *Ped.* He marks it, indeed, at the beginning of the long pedal passage of which the first four bars of the above quotation form the close. Did Beethoven actually write *senza sordino* and *Ped.* in the same movement? If so, surely the one is not an equivalent for the other. But our point for the moment is the confusion of the editions. Mandyczewski merely marks *Ped.* at first bar of above quotation, and the sign for its release at the pause.

At the end of the Variations we find *senza sordini*; but this, as in Mandyczewski's edition, may be a misprint.

Once more, the Breitkopf and Härtel edition says that the first movement (*Adagio*) of the Sonata in C sharp minor is to be played *senza sordini*. The first thirteen bars, and consequently the important heading, of the opening movement are, unfortunately, missing from the autograph; but from the repeated use of the term *sordino* in the *Presto*, it seems all but certain that Beethoven wrote *senza sordino* at the commencement. (Holle and Mandyczewski, by the way, write it thus.)

These examples will, it is hoped, show how difficult, nay hopeless, it is to discuss the *sordino* question with only the printed editions by way of guides. But, thanks to Dr. Erich Prieger, we have a *fac-simile* of the whole of Op. 26, and through his kindness we are able to refer also to the autograph of Op. 27, No. 2. And even if, with these helps, the *sordino* problem remain unsolved, this discussion may possibly lead to a more faithful reproduction, so far as is possible, of the text of Beethoven's Sonatas.

What proof, it may be asked, is there, that by *senza sordino*, as marked by Beethoven in the Sonatas, Op. 26, Op. 27, Nos. 1 and 2, and Op. 28, the composer meant loud pedal; and by *con sordino*, the reverse? The autographs of all the master's Sonatas up to Op. 26 are, unfortunately, missing, so that we cannot see what was his practice up to the first of those just named. In the Breitkopf and Härtel edition of the first two Pianoforte Concertos in C (Op. 15) and B flat (Op. 19) we find *Ped.* marked, also the star sign for its release; yet surely at the time when these were written Beethoven had not adopted the term *Ped.* In the Second Concerto (Op. 19, full score, p. 35) we find *Ped.* marked under a *p* passage, with *pp* strings, and the sign for its release eleven bars later. Meanwhile, however, the harmony has changed from tonic to dominant. There is here surely some error, or the composer wrote *senza sordino*, meaning literally, without the *pianissimo* pedal.

Now, on the other hand, is there anything in the pianoforte music of Beethoven's time in favour of reading his *sordino* as soft or *pianissimo* pedal? So far as we are aware, there are no pedal indications in Haydn's pianoforte works, or in those of Dussek. Something, however, may be learned from Schubert. In his song "Sei mir gegrüßt" (Op. 20, No. 1) the opening symphony is marked "*pp* mit erhobener Dämpfung" (with raised dampers), which, of course, means with loud pedal.

The opening symphony of his "Suleika" (Op. 14, No. 1) is marked "mit Verschiebung," a clear indication of the soft, or shifting pedal; and the same term is to be found in the Trio of the Scherzo of the Sonata in A minor (Op. 42).

In the song "Morgenlied" (Op. 4), however, Schubert writes in the opening bars "durchaus mit dem Pianissimo" (throughout with the *pianissimo*). This indication of the soft but *not* shifting pedal is of great interest; and it is

the only one, within our knowledge, in pianoforte music.

But there is something of even greater interest and, for the matter under discussion, greater importance in the *Andante* of Schubert's Sonata in A minor (Op. 143). It opens thus:—



and every time a bar similar to the last one in above quotation occurs, the word *sordini* is written over it. Surely this must refer to the soft, *sordino* pedal. Beethoven, it is true, always wrote the word in the singular; but in Beethoven and Schubert's time there was, as Adam informs us, in the sentence quoted from his "Méthode," nothing settled as to the signs for the use of the pedals.

But once more, is there any internal evidence in the Sonatas, Op. 26 and 27, Nos. 1 and 2, and Op. 28, which would lead us to explain *senza sordino* as meaning without the *pianissimo* pedal, and *con sordino* as the reverse? We think there is.

First of all, the rare employment of either term deserves note. In the first and last movements of Op. 26, *senza sordino* is marked just in the closing bars. If *loud pedal* were meant it is curious that the term is used only in these places; there are other passages, especially in the first movement, where it seems necessary. And it should be noticed that in every case, one excepted, *senza sordino* is marked to a soft passage. Yet, if that term mean loud pedal, it is strange that it is never marked against a *forte* passage; in many bars (in the Funeral March, for instance) that pedal seems indispensable. The one exception is in the *Finale* of the C sharp minor; it occurs in the *ff* bars 36-35 (counting from the end); and, curiously, it is preceded by a similar passage, marked *con sordino*. And then, in certain places, the explanation of the term *senza sordino* as meaning *without soft pedal*, and *con sordino* as the reverse, seems specially suitable. Would not the *ff* chords in the *Trio* of the Funeral March of Op. 26—



with soft pedal down (*con sordino*), give just the effect of muffled drums?

And is it irrational to suppose that the *con sordino* under the two quavers—



in the second and similar bars of the *Finale* of Op. 27, No. 2, was also a special effect intended by the composer? Beethoven evidently liked the effect of loud chords with soft pedal. Here is one instance: the *crescendo* just before the inversion section of the Fugue in Op. 110. The whole passage is marked *una corda*. Bülow, in his edition of that Sonata, has a footnote reminding the player that he must bring the tone up to *ff*, yet keep down the soft (shifting) pedal.

But the name of Bülow reminds us of his edition of the C sharp minor Sonata (Op. 27, No. 2). He marks the first movement to be played *con sordini*, discarding Beethoven's direction *SENZA sordini* (probably taking the Breitkopf and Härtel edition as guide, he thought the composer had written the word thus). What led him thus to reverse what he regarded as the master's order? Why, he seems instinctively to have felt that the loud pedal was, at any rate, quite out of place in many passages. So that if we are right in our contention that the master meant, *do not use the pianissimo pedal (senza sordino)*, Bülow, in marking some bars *una corda*, was, at any rate, nearer to the master's meaning than if he had followed the usual meaning attributed to *senza sordini*.

Dr. Louis Köhler, in his "Der Clavier-Pedalzug," gives *senza sordino* as meaning loud pedal, and tells us that, as the original title of Op. 27, No. 2, described the work as "per il Clavicembalo o Pianoforte," Beethoven used terms *senza sordino* and *con sordino*, which would apply to the clavicembalo without pedal, or to the pianoforte with pedal. But Op. 28 is marked merely for pianoforte, and yet the terms *senza sordino* and *con sordino* occur in the first movement; and, if Mandyczewski may be accepted as a guide, also *Ped*. This argues in favour of an interpretation of *sordino* as the special *pianissimo* or *sordino* pedal.

TRIBUTES, OLD AND NEW.

APART from the regular remuneration bestowed on public performers by their employers, the presentation of "tributes" from their admirers has always been one of the recognised privileges of the stage and, to a minor extent, of the concert-room. The institution is as old as the hills. Originally, no doubt, these tributes were drawn exclusively from the vegetable world. Wreaths and chaplets were at first the only prizes at the great games of ancient Greece—obvious imitations, as a patriotic Cambrian has declared, of the Welsh Eisteddfodau. A famous Greek orator

has left it on record that his rival, who began life as an actor, had enough vegetables thrown at him to set up a greengrocer's shop. And if the Greeks threw carrots and turnips to signify their disapprobation, it is at least open to us to surmise that they presented choice flowers in evidence of their enthusiasm. And in despite of protests, more or less sincere, the "floral tribute" system has lasted down to our own day, varied on occasion by more solid and tangible proofs of appreciation. Perhaps the *locus classicus* in this context is the amazing account given by the late M. Castil Blaze of the benefit of the famous Mdle. Sallé in London in 1734. "History tells us," writes this veracious chronicler, "that at the representation given for her benefit people fought at the doors of the theatre; that an infinity of amateurs were obliged to conquer at the point of the sword, or at least with their fists, the places which had been sold to them by auction, and at exorbitant prices. As Mdle. Sallé made her last curtsy and smiled upon the pit with the most charming grace, furious applause burst forth from all parts and seemed to shake the theatre to its foundation. While the whirlwind howled, while the thunder roared, a hailstorm of purses, full of gold, fell upon the stage, and a shower of bon-bons followed in the same direction. These bon-bons, manufactured at London, were of a singular kind; guineas—not like the doubloons, the *louis d'or* in paste, that are exhibited in the shop windows of our confectioners, but good genuine guineas in metal of Peru, well and solidly bound together—formed the sweetmeat; the *papillote* was a bank-note. . . . Mdle. Sallé put the proofs of gratitude offered by her host of admirers into her pockets, or rather, into bags. The light and playful troop of little Loves who hovered around the new dancer, picked up the precious sugar-plums as they fell, and light dancing satyrs carried away in cadence the improvised treasures. This performance brought Mdle. Sallé more than two hundred thousand francs." The only drawback about this circumstantial account is that there is no contemporary report in existence which corroborates it in regard to the tribute of bon-bons and bank-notes. Still, in view of what has happened in more enlightened times, there is nothing intrinsically improbable in this substitution of mineral for vegetable missiles. Earlier in the century, in the course of the historic rivalry between Margarita de l'Epine and Mrs. Tofts, a servant of the latter was taken into custody for throwing an orange at the foreign *prima donna*. This form of tribute has, we hope, almost entirely died out, but only a few months have elapsed since a dead rabbit was thrown at an opera singer in Paris by the occupant of one of the boxes.

In our own age Patti, amongst *prime donne*, and Liszt, among male performers, have been probably subjected to the most extravagant

manifestations of enthusiasm. But some of the younger artists have also had to pay the penalty of their popularity. Thus, the presentation to Madame Melba at a recent Nikisch Concert of an offering consisting of a floral lyre standing some six feet high, with a bird-cage containing a bird attached to it, not only "surprises by himself," as Count Smorltork would have said, but is full of interesting suggestions. Madame Melba had just sung Handel's "Sweet bird," so that it is quite permissible to entertain the opinion that the nature of the gift was determined by the title of the song. If this practice should come to be erected into a precedent, we may expect to see some curious scenes enacted on the concert platform or the operatic stage. Thus, after singing "Comin' thro' the rye," the artist should obviously be presented with at least a "pocketful" of that romantic cereal. If again she "shoots an arrow into the air," she should at least be presented with a bow—with two strings or otherwise. Or if she should dream of "marble halls," nothing less than the title-deeds of a desirable mansion standing in its own grounds could with decency be offered for her acceptance. Singers of the "Lost Chord," on the other hand, could hardly complain if the phonetic ambiguity of the title should lead to the presentation of a length of twisted hemp or cocoanut fibre. But perhaps, after all, we are on the wrong tack, and the "sweet bird" was intended to indicate the singer, not the song. In that case there would be adequate grounds for handing a lamb over the footlights to one of the tenors recently performing at Covent Garden, while nothing short of a bull would do justice to the stentorian vigour of Signor Tamagno. In this context we may be pardoned for recalling the fact that, of all public performers, Artemus Ward (according to his own account) still holds the record for eccentric tributes to his genius. For when he lectured for the first time at Salt Lake City, he tells us that the takings included a live pig, two hams, a wolf skin, and a second-hand German-silver coffin-plate.

WAGNER'S "KAISERMARSCH."

EXCEPTION has been taken in certain quarters, unjustifiably, as we think, to Herr Nikisch's reading of the "Kaisermarsch," on account of the freedom of *tempo* which he employed. This consisted in the main of a slowing down of the pace in the passage, marked *sehr gehalten*, leading to the second subject, and on each recurrence of Luther's chorale, "Ein feste Burg," and, as a natural consequence of this, included a contrasting quickening of the pace in the intervening passages. Recalling the fact that Herr Nikisch played among the violins on the memorable occasion of the "Kaisermarsch" being performed under Wagner's own direction

at the ceremonial which accompanied the laying of the first stone of the Wagner Theatre in Bayreuth, on May 22, 1872, we are inclined to think that what Herr Nikisch lately gave us was not a fanciful reading of his own, but as nearly as possible a reproduction of that indicated by Wagner on the occasion referred to.

Further, it should be taken into consideration that the "Kaisermarsch" partakes far more of the character of a Symphonic Poem than of a march properly so called, and that therefore it admits of a far freer rendering than a mere march would do.

That it is a Symphonic Poem appears from a "programme" of its poetical contents prepared by Dr. Richard Pohl for a festival of the Allgemeine Deutsche Musik-Verein, held at Baden Baden in 1880. *This may well be subjoined here, especially as it probably now appears for the first time in an English dress and is well worthy of consideration. Commencing with a quotation from Wagner's literary works, Dr. Pohl writes as follows:—

"By way of celebrating the return of our victorious army to Berlin, I privately proposed to furnish a music-piece, which might serve to accompany the entry of the troops, and in which, towards its close, the so well organised vocal choir of the Prussian army, while defiling before the victorious monarch, might take part in singing a national hymn. But as this plan of mine would have occasioned important alterations in the arrangements which had long been made in advance, I was persuaded to relinquish it. I accordingly destined my "Kaisermarsch" for the Concert-room, where it may be accepted for what it is worth."

We should be grateful for these few words of Wagner's, for they intimate to us, in the clearest possible manner, what was the line of thought which led the poet-composer to the creation of his "Kaisermarsch." He has furnished us with a grand national picture, contained within the artistic framework of a march in free form.

The "Kaisermarsch" musically depicts the Festival held in Berlin in commemoration of German victories, and the imposing procession of troops along the *Via triumphalis*. The national, as well as the martial side of this unique Festival has here attained its artistic expression.

We recognise the pressing and surging of the joyfully elated crowd. The distant chime of bells greets the approaching procession of warriors. Feelings of pride for the brave sons of the Fatherland are mixed up with reminiscences of bloody battles and the remembrance of terrible days of anxiety. Thankfulness to the highest ruler of fate and the praise of God, who as "A Stronghold Sure" ("Ein feste Burg") alone giveth the victory, fill all hearts to the brim. As the troops, decked with garlands

of victory, march on, the populace breaks forth into shouts of loud rejoicing. The cry "Heil, Kaiser Wilhelm!" announces the approach of the great warrior-king. Louder and stormier as the cries become, they are nevertheless overpowered by Luther's Hymn.

At last the laurel-crowned hero-emperor himself appears upon the scene, and the whole of the German people unanimously give vent to their feelings, as they greet him with the following Hymn of Joy*:

Hail, hail our Kaiser!
Hail, King Wilhelm!
Ev'ry German's pride and Freedom's hold!
Highest of crowns,
Now thy brow behoves its gold
Gloriously won thee,
Blest Peace shall reward thee!
Like new green leavess on ancient oak,
Rewakes, through thee, the German Folk
Hail to its fathers,
To its banners,
Who thee bore, and which we carried
When with thee the French we harried!
Foes to ward,
Friends to guard,
German Realm to ev'ry Folk
A lasting good!

Two cases have occurred in the past month in which the aid of the law has been successfully invoked against the gratuitous performance of music in public places. This fact would, in itself, be sufficiently remarkable, but the details in either case are worthy of attentive consideration. The scene of the first encounter was, so to speak, hard at our gates, being in the classic precincts of Soho Square. Now it appears that "some of the people at the Hospital for Diseases of the Heart" are so enamoured of the music of the piano-organ that Soho Square has latterly become a favourite resort for the "Handelian artist," as these practitioners have irreverently been styled. *Nomen omen* runs the old saying, but although the defendant's name was Eden, the prosecutor, who resided in Soho Square, declared that he and his fellow-grinders were making the neighbourhood a "perfect Pandemonium." One man's meat is proverbially another's poison, and although the patients—or nurses—of the Hospital for Diseases of the Heart find their sufferings alleviated by the ministrations of the piano-organist, the prosecutor, who was himself "very ill," found the noise was more than he could bear. Eden refused to move when requested by a servant, so the prosecutor was obliged to give him in charge himself. His defence was that he had been called by two nurses and asked to play; also, that when told to go away he was in the middle of a tune and—presumably from respect for the composer—simply stayed to finish it. We rejoice to record that the magistrate of the Marlborough Street Police Court not only fined Mr. Eden 10s., but told him that "he must go away when requested, even though others wanted him to stay." The other case is even more remarkable, though less satisfactory, in that it brings home to us a blessed state of affairs in the provinces from which poor Londoners are still debarred. It appears that in Warwickshire they have made an excellent bye-law that no person shall perform on any musical instrument within fifty yards of a dwelling-house on penalty of being summoned or fined. The Salvationists have endeavoured to claim exemption on the ground that the bye-law was aimed solely at "the ruffians who, with cornet or other instrument of torture, perpetrate all sorts of murderous onslaughts on popular airs."

* From Vol. I., of "Gesammelte Schriften über Musik und Musiker," von Richard Pohl. Leipzig: Bernhard Schlicke, 1883.

* Translated by W. Ashton Ellis.

But the Bench have refused to distinguish between the two sorts of offenders, and although the member of the Salvationist band who has proceeded against pleaded that he and his colleagues had played "in a decent and harmonious manner," he was convicted and fined. All we can say is that in view of this action Warwickshire is worthy of having been the birthplace of Shakespeare. Would that a similar bye-law were only in force for the protection of the London householder!

THE recent visit of a large touring party organised by American organists is a striking testimony to the great advance made during late years by the members of this important branch of the musical profession. The peculiar individuality pertaining to the duties of each organist, and the many obstacles which have to be surmounted before such musicians can conscientiously leave their churches, results in their being almost as much enchained to their organ-stools as were the Bibles of former days to the reading-desks. However satisfactory this may be to the vicar, it is not good for the musical progress of his organist. This has been long felt by many, but it has been left to our American kinsmen to set an example which might be advantageously followed by their English brethren. The American party seem to have had a very pleasant time. They have visited the principal cathedrals and Universities, where they have heard our organs and services and many of our finest anthems. At Windsor they were received by Sir Walter Parratt and listened to the service in the Royal Chapel and Wesley's fine anthem "Ascribe unto the Lord"; and in London they visited the chief places of worship. Their reception by the Musical Association, an account of which will be found in another column, was a commendable act on the part of this Society, and one which was well repaid by the thoughtful and suggestive paper read by Mr. Waldo S. Pratt.

THIS gentleman pleaded earnestly for less isolation of music as an art, and his words are well worthy of consideration. To the music-lover the benefits arising from music being included in the educational curriculum are obvious, but to the non-musical they are not so. *Paterfamilias* says he has made his way in the world without music, and he cannot see in what way it will practically benefit his son. Convince him, however, that music will make his son more reliable, and a better man, and the aid of the music master will be speedily invoked. If music is to take its place with other educational factors, its practical benefits upon the learner must be plainly set forth. You may appeal with success to the Frenchman and Italian on the ground of the development of the artistic faculties, but with John Bull you had better leave out even the word artistic altogether; otherwise he will ask you whether acknowledged artists are proverbially good men of business, and from the answer draw the deduction that the less a man knows of art the better will be the prospects for his worldly success. Of course, the deduction is false. The brain of the great artist is abnormally developed in one direction, just as that of the commercial giant is in another; and the artist might say with equal injustice that his son should not learn arithmetic because great business men were not artistic. Properly directed, the study of music does exert a great moral force, especially on the young, and however the hyper-æsthetic mind may shudder at art being made to serve any definite purpose, only the plain

statement of the real mental strength to be gained by the study of truth and beauty, which distinguish the highest forms of art, will cause music to be accepted as a valuable means of education. Musicians, it is upon you that the responsibility rests! Make and cultivate good music in the highest sense; let it be healthful, invigorating, *sane*; associate it with noble sentiments and high ideals, and remember that if you want music to be regarded as an educational force it is you who must make it so.

WE learn from the preface contributed by the late M. Hauptmann to Vol. I. of the Bach-Gesellschaft's complete edition of Bach's works, that his original autograph scores were generally written in a very hurried manner, abounded in corrections, and are often almost impossible to decipher. In most instances he has even failed to indicate in his scores the instruments by which his vocal works should be accompanied, and has left them almost entirely bare of marks of expression. The reverse is the case with his band and chorus parts, which he either wrote out himself or at least carefully revised, and at the same time furnished with all necessary marks of expression. It is to these, therefore, rather than to his full scores that we have to look for authoritative directions as to the manner in which he wished his works to be performed. That these should not have been included in the printed editions of his full and vocal scores is much to be regretted, and to some extent accounts for the pale and colourless performances to which conductors, who pin their faith upon the letter rather than upon the spirit of the full scores, have accustomed us. Great as is the service which the Bach-Gesellschaft has done for music in publishing Bach's full scores as correctly as possible, but bare of marks of expression, it would not be amiss if this were to be followed up by the publication of the separate band and chorus parts of at least some of the most important and acceptable of Bach's works, and in which the marks of expression existing in the original autograph parts should be fully given. Conductors might then collate their empty scores with the complete parts, and there might then be a chance of something approaching to an adequate performance, at least in the way of expression, dynamic force, and light and shade.

It is to be feared that the practice of mixing up music and politics is decidedly on the increase. At the last general election it was commonly reported that a Radical candidate in the Eastern counties owed his success at the polls more to the vocal accomplishments of his wife than the cogency or eloquence of his own speeches. In the great conflict which has just been held his name figures amongst the vanquished, from which we may reasonably infer that his wife's singing has deteriorated in the last three years. As a general rule, however, singing at election times is of a choral character. Thus, in the Camborne division, we read in the *Western Daily Mercury* how the miners would beguile the time previous to the arrival of the speakers by chanting their favourite campaign song:

And have they fixed the where and when
That Conybeare shall die?
There's twenty thousand Cornishmen
Shall know the reason why.

But the most extraordinary and disconcerting musical-political manifestations are those which take place in Wales. Elsewhere the songs sung on these occasions are secular. But in the Principality they combine

the sacred and secular elements in the strangest way. Thus, when Sir William Harcourt, after shaking the dust of Derby from his feet, hastened down to accept the offer of Mr. Warmington in West Monmouthshire, he was greeted on his first public appearance with "Lead, kindly Light," which was followed, at a very brief interval, by "For he's a jolly good fellow." The ludicrousness of the incident cannot blind us to its profanity. Hymns are as much out of place at election meetings as music hall songs would be in church.

IN this context we may remark that the value of familiarity is strikingly illustrated by the political song. New or original tunes are avoided like poison. The great thing is to get hold of an air that everybody knows and to re-write or pervert the words to suit the political purpose in hand, just as in the instance already quoted the historic name of Trelawny is replaced by that of Conybeare. A few years back some militant Radicals actually sang, to a well-known hymn tune, some verses in laudation of the then leader of their party, beginning "Great is the power of Gladstone's name: Let Salisbury prostrate fall." Out of respect for the feelings of our readers we refrain from quoting any more of this deplorable parody. Quite recently an evening paper offered a prize of five guineas for the best election song in the metre of "The Marseillaise," and when the award was made announced that the song "had been set to the music by a well-known composer" for the benefit of its readers and electors who might wish to sing it. The music was duly printed, but the "composition" turned out to be nothing more than an arrangement of "The Marseillaise." From these and other instances we think it will be admitted that music hardly derives any dignity from occupying the post of handmaid to politics.

WE welcome a letter from Mr. Corder, printed in another column, relative to our comments in last month's issue upon his recent excellent series of Lectures at the Royal Academy of Music. Mr. Corder asks us if we are quite sure that "that which is born of calculation differs widely from that which the brain produces by unconscious effort." It differs widely in degree if not in kind. In the former the emotional stimulus is at a *minimum*—in the latter, at a *maximum*. Is it not highly probable that this is the "something" which gives the "life" of which we spoke? When we said that "in some works the themes were inappropriate to their treatment" we placed our words with deliberate intention. The theme certainly precedes the treatment, but the composer often invents a theme not fitted for the purpose for which he intends to use it. Again, a "melodic phrase" cannot well consist of less than three notes; but, to us, three notes—say proceeding upwards by fifths—have a different character from three notes which proceed by semitones. Hence even a musical phrase can possess "character."

MUCH has been done of late years to encourage the study of music in the British Isles. This is granted by Mr. A. W. Hutton in an article, entitled "A National Opera House," in the last number of the *Contemporary Review*; but he complains, and justly, that the musical drama has no adequate provision made for it in the capital of the Empire. He proposes that the State provide a suitable site, and erect an opera house, of which this great metropolis may be proud; that the building be leased to managers, "who would run the concern, within

certain limits, to their own profit." Private enterprise, as he acknowledges, can do much, and has done much; but it cannot keep an opera going for the greater part of the year, with moderate prices of admission, with free seats for students, and with performances during each season of the best works of all schools. There are difficulties in the way of such a scheme, and of this Mr. Hutton himself is well aware; but until we have such an opera house in London, and similar institutions supported out of municipal funds in various cities of the Empire, we shall never be a truly musical nation. So the difficulties, however numerous, however great, must be faced. Some, directly met, would vanish; others might give trouble; yet, with tact and patience, they would be overcome. One of Napoleon's generals told him that a certain order which he had given was impossible. "Then it must be carried out," was the immediate reply of the great commander. Mr. Hutton pleads the cause of the musical drama. But what about the drama? The State ought to subsidise both. Dramatic and musical performances might be given on alternate nights in the same building, as is done in some German theatres. This double scheme would enlist wider sympathy. And the just claims of Melpomene and Polyhymnia, backed by strong public opinion, could not be ignored by the State. Only let the people ask seriously, and a building will be erected; for, as Mr. Hutton remarks, "what they really desire, their elected rulers have to do." The nation must be forced to feel its responsibility, and exercise its power. A national house for opera and the drama, at present a mere castle in the air, would then soon become a reality.

THE question of State support for opera is, curiously enough, touched upon in another recent article. Mr. J. F. Rowbotham, in the last number of the *Nineteenth Century*, in discussing the question "How to obtain a School of English Opera," remarks that "Government has never subsidised opera, and on no conceivable ground could be called upon to do so." He adds: "The case is very different from that of an educational institution." Mr. Rowbotham evidently entertains the old-fashioned idea that the opera house is merely a place of entertainment. But, properly conducted—*i.e.*, with serious performances of the best masters of all schools—it is as important an educational factor as schools, the British Museum, or, to name an art institution which actually receives Government support, the National Gallery. One might almost say of music, as Pope of man, that it is "the noblest work of God."

BUT, after all, may it not be the man rather than the State opera house that is wanted? Messrs. Gilbert and Sullivan have created a school of light opera that has been generously supported. Has any like effort been made to create a taste for English serious opera? Some may point to Sir Arthur Sullivan's "Ivanhoe," but there are many reasons why this scheme failed to accomplish its object. Moreover, can it be honestly said that there is need to cultivate a taste for opera in England when most of the best specimens of all countries are well supported? Are English operas as great as foreign? Is there one English opera to which the term masterly can with equal justice be applied to the libretto and music? It is not a question of writing music that will pay. No great art work was ever produced by such an incentive, and a modern opera of any dimension must be a truly great work, or in common estimation it is worth nothing.

PROFITABLE FAME.

THE *Nineteenth Century* is wise,
So hear it wisely say,
That he who composition tries
Should try to make it pay.

Composers, listen, have you thought
How simple is the way?
To gain eternal fame you ought
To make your music pay.

Perhaps you may be somewhat shy,
Resembling lambs at play,
And that may be the reason why
Your music does not pay.

Or you may aim a trifle high,
To suit the present day,
And that may be the reason why
Your music does not pay.

I am no judge in this respect,
Yet ten to one I'd lay
That surely you would not object
To make your music pay.

I judge of you by other men,
So do not blame me, pray;
The chaps who grovel with a pen
Would like to make it pay.

An admirable thing to do
In life's competing fray;
The men who paint the pictures, too,
Would like to make them pay.

I doubt if any art there be
That says to money "Nay."
The sculptors—few of them we see—
Would like to make it pay.

One last—the lowest class I could,
Undoubtedly, portray—
Poor fools who write poor verses would
Much like to make them pay.

O talented composers, you
Are greater men than they;
It seems extremely strange, if true,
That you don't make it pay.

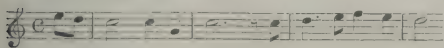
And yet the *Nineteenth Century*
Can never go astray;
The reason of it then must be,
You *won't* make music pay.

O self-denying gentlemen,
Who scorn to make the hay
Although the sun may shine—just when
Most folks would make it pay,

For music's sake I beg of you
To change without delay;
It's such an easy thing to do,
Just let your music pay!

FACTS, RUMOURS, AND REMARKS.

MR. J. TYRREL SHEPPARD draws my attention to the similarity between the opening bars of Méhul's "Chant du Départ" and those of the "Death of Nelson." Thus Méhul:—



The close resemblance is certainly suspicious.

THE printer's boy seems active in Dundee at present. At any rate, the London correspondent of the *Courier* has just been made to say that a certain programme "included sonatas, variations, serieses, scherzos," &c. The boy appears to cherish an animosity against London correspondents.

It is sometimes embarrassing, no doubt, for critic and composer to be acquainted, and the German correspondent of the *Musical Courier* gives us a case in point. He attended a performance of Sommer's "Loreley," and tells *à propos*:—"Chance or the wisdom of the committee afforded it that I was placed right beside the composer, with whom I am on speaking terms, and who had the graciousness and good taste to call my attention to the superiority of his music to that of Richard Strauss and other modern composers and followers of Wagner, who made the mistake of leaving everything to the orchestra and drowning the human voices, and all the time while he was talking to me the brasses were thundering away in the most obstreperous and by far beyond the approved Wagner fashion. At the expiration of the second act my position became so embarrassing to me that I changed places." It would, perhaps, have been better not to repeat in public what the composer said in private, but then we should have lost our example.

By the way, the aforesaid correspondent does not show himself entirely favourable to Sommer's work: "His entire opera from beginning to the end is nothing but the most flagrant, outright Wagner rehash; not skilful use of the Wagner methods, such as we find in Richard Strauss, who moreover has always at least something of his own in the way of invention which he dresses up in the Wagner garb. But Sommer is Wagner garbled; it is misunderstood Wagnerism of the most irksome, and, through its very persistency and clumsiness, most annoying sort."

ACCORDING to the same authority, Eugene d'Albert has resigned his post as Capellmeister at Weimar. Probably he could not endure a divided sovereignty, with Stavenhagen as the other king.

AN American paper speaks of a certain "Rev. Hast" as "chief cantor of England." What is this office? Never having heard of it before, I naturally ask.

THE same paper contains a warning to organists against abuse of the *tremolo* and *vox humana*: "When we hear the poignant *vox humana* piercing without rest through themes where it has no possible business the effect is distracting. Out of town organists, players by the sea and on the mountain, where we are now going, are painfully addicted to this *vox humana* and *tremolo*. They believe in striking at the very top notch of emotional sensation and keeping you there at tight tension. Sometimes they don't keep you there. The people go out. When asked afterwards, 'Was it the heat?' they say, 'No, it was the *vox humana* and *tremolo* stops.'" Reading this, do any of our own players by the sea and on the mountain feel a twinge of conscience?

No doubt some of my readers remember the violinist, Charles Goffrie, who, a quarter of a century ago, was a somewhat conspicuous professor in this country, and a member of our chief orchestras. For some reason or other Goffrie was induced to leave England for America, and now news has come of his

death in California. At one time, it is said, he possessed violins to the value of 10,000 dollars, but fortune deserted him in his later years, and he died poor. A daughter of Mr. Goffrie is still living in this country.

THE *Musical Courier* discusses Max Nordau at great length, heading the article with a motto from W. D. Howell, "If you begin to talk of Nordau, you fall into his vice of abusiveness." The writer illustrates by styling the author of "Degeneracy" a "literary slop jar," and likening him to "one of those Strasburg geese whose livers have been overfatted—very fine liver, but a very sick goose."

M. YSAÏE has been interviewed in *Music*, a monthly magazine published at Chicago. Many of the opinions attributed to the Belgian violinist are highly disputable. But he tells a good anecdote of Saint-Saëns. "I asked Saint-Saëns," he says, "who you know is sixty-four years of age [according to the books he is only sixty], why he had never composed a string quartet. He replied that he was still too young, and lacked sufficient experience." From the same journal we may borrow the following sonnet from a songbird named Martha Foote Crow:—

My love and I, while the orchestral clang
Was making ready, quarrelled. 'Twas about
Some jest, yet from the music it struck out
All joy. The prelude passed. Then "Love, love," sang
The violins, and "love," and "love." The pang
Of the deep cello-undertones' dull doubt
Moaned "death"; then "triumph" soared the horns'
clear shout,
And "heaven" in the soft harp strings' vista rang.

Again, "love, love, oh love," the violins
Yearned through the ache within my heart, but when,
So hard besought, I turned and offered—O
That foolish war of loves!—the look that wins
Sweet amnesty from those dear eyes, just then
"O laugh," trilled out my sparkling piccolo!

I take it that this is the first time the piccolo has appeared on Parnassus.

THERE is no getting away from the fact that in the art of picturesque description the average American provincial musical critic can give his English *confrère* at least two stone and a beating. Take, for example, this piece of word-painting from the *Joliet Times*, *à propos* of a visit of Mr. Thomas's orchestra:—

"If high-art music is handling melody like touching off a big set of fireworks at a 4th of July celebration, then it was a high-art affair. If smashing melody into a million splinters as fine as toothpicks is harmony, then their harmony was superb. If splitting the air like forty streaks of lightning with forty different kinds of instruments and shelling a solid steel musical bar into a billion magnetic needles per second is a grand musical accomplishment, then the Thomas orchestra was magnificently successful. We never witnessed such an expert ripping, tearing, hammering and smashing of music in so grandly a harmonious way. It affected us first like the buzzing of all the mosquitos in the world in one swarm; then like the combination of a hundred horse fiddles with forty bazooks and all wild winds in a bleak house blowing in one crack and a hundred keyholes. Then it came down like the roar of a Niagara and left us paralyzed as by a stroke of a concentrated thunderbolt combined from all the rumbling thunders of Jove and Jupiter Pluvius."

Before such criticism we can only meekly bow our heads and own our immeasurable inferiority.

THEY have recently been trying to decide in America whether a certain violin was a Stradivarius or not, and M. Edward Remenyi, the Hungarian violinist, being called to give evidence as an expert, is stated to have said: "I have been playing the violin for fifty years, and I have played on 10,000 instruments." This would give an average of 200 different violins per year. The career of some men is enviable, not so, in this respect, that of M. Remenyi.

THIS is how an Irish journal describes the singing of a popular vocalist:—

"She was heard with rapt attention, and had sung but little when those developments that have lifted her to her distinguished position were recognised. Above all was the brilliancy of her vocalism, the perfect finish that gives the singer's voice distinction and charm. Here was the most notable feature. The liquid richness, the flexibility, and power, had been seized and utilised to secure brilliancy, so that the result was not mere brilliancy of vocal wealth—great purity and ringing sweetness—but brilliancy of training and method. And the vocalisation, which is quite a different thing, calling as it does for effort from the singer and dependent on her perception, was found to be as noteworthy."

FEW London concert-rooms attain the artistic ideal of seclusion from interruptive sounds. Most halls are watched over by a neighbouring church clock, which with obtrusive morality and regardless of tonal relationship informs the musically inclined that the hours are flying. At St. James's Hall there may always be expected the inappropriate tootlings of the bucolic coach horn, the clashing of bottles, and the effects of nigger minstrelsy on unseen but not inaudible audiences; but the distracting power of all these fade into insignificance before the diversions recently caused in a concert-room by the entrance of a bat. A correspondent informs me that the effect produced by the aerial gyrations of this little thing was quite touching. It seemed to be in great haste but wanting in decision. It flew and flopped in all directions, and the faster it flew and the more it flopped, the more the audience wriggled and giggled and ducked. The executant, an unfortunate pianist, did his best to awaken a sense of public decorum, but Paderewski himself could not hold an audience against the vagaries of a whirling bat. There was nothing to be done but to sit with jerking head and rolling eyes until the restless visitor suddenly disappeared in a ventilating aperture which immediately became the attractive centre of expectant eyes.

THE music composed by Mr. Abdy Williams for "Alcestitis" shows some rather remarkable similarities to the music of the newly discovered Delphic Hymn, which is shortly to be published in the *Bulletin de Correspondance Hellenique*. Mr. Williams made use of the Hypo-Lydian "trope" with modulations to the Lydian and Hypo-Phrygian, and a compass of an octave and a fourth. The new Hymn has a compass of an octave and a diminished fifth; it is in the Lydian and Hypo-Lydian "tropes," and makes use of exactly the same series of notes as were used in the "Alcestitis" music, but in a different portion of the scale.

JOSEPH BENNETT.

HANDEL FESTIVAL AT MAINZ.

(FROM OUR SPECIAL CORRESPONDENT.)

Mainz, July 21.

Two performances of Handelian music, by an orchestra and chorus less than 250 strong, do not seem important enough to draw an Englishman from London to Mainz. But things are not always what they appear to be, and behind this very modest demonstration lie facts, and even principles, which lift it into considerable importance. Some of the facts it behoves me at once to point out. People here speak of royalties with "bated breath and whispering humbleness," but I have reason to believe that the Empress Frederick, always a worshipper of Handel, is just now much concerned for a Handelian propaganda. It was from Her Imperial Majesty, as I am told, that the suggestion came which led to the present proceedings in Mainz, and has, in fact, developed into an association for the spread of the Handelian cult, under conditions adapted, it is hoped, to win acceptance in all Teutonic lands. I have heard it said that London was, at one time, thought of as the best place in which to open the campaign; but the Empress desired that the initial step should be taken where she could show her personal interest, and Mainz was fixed upon for several excellent reasons. In the first place, the necessary man of business was found in Dr. Strecker, the relations of whose family with that of the Empress have long been somewhat intimate. It was the Doctor's mother who wrote the remarkable book on the late Princess Alice, Grand Duchess of Hesse, which received so much attention a few years ago. Then the renowned Handelian scholar, Dr. Chrysander, was found ready to give the enterprise all the advantages of his knowledge, while the Mainz Liedertafel, as also the Damengesangverein, cheerfully undertook to supply a chorus. With so many facilities, nothing remained to wish for but a Mæcenas—some wealthy patron who would stand in the breach of a deficit and, so to say, beat off the sheriff's officers. Such a hero was found in an Englishman, whose name, as he wishes to remain anonymous, I do not mention. He offered to square the accounts when presented, and thenceforth considerations of a balance on the wrong side did not press upon the spirits of the managers, who, indeed set to work quite in the liberal spirit of their benefactor.

I am not here for the purpose of telling English readers anything about "Deborah" or "Hercules," the works chosen for performance. With both, every British amateur is more or less acquainted. His German colleagues are in a different case. Neither of the works just named has, it is stated, been heard in this country, and the fact that at no performance have I seen more than three or four copies of the music in the hands of the audience shows, from our English point of view, that a Handel propaganda in the land of the composer's birth has much to do. The real interest of the present occasion lies in the attempt made, under Dr. Chrysander's auspices, to present "Deborah" and "Hercules" with an approximation to the conditions of their original performance.

First to be noted is that the learned Doctor prepared a "performing version" of both oratorios. Much had to be omitted in any case, but the course taken was not dictated, as it would have been in England, by special consideration for the musical numbers. It followed, for the most part, upon a resolution to preserve, before all things, the action of the drama. This, of course, involved retention of many recitatives and the excision of reflective and didactic pieces obstructive to the story. Dr. Chrysander, for example, cuts out from "Deborah" the chorus, "Now the proud insulting foe"—he, however, retains "Let none despair"—and, of course, a long string of airs is sacrificed on similar grounds. For one, I cannot see anything objectionable in the principle here acted upon. These long Handelian works must be shortened for performance, and it is better to use the knife methodically than at haphazard. Whether English audiences would care for so much recitative is exceedingly doubtful. Our oratorio singers, as a rule, are not strong in that branch of their art. They are good vocalists, but poor declaimers. In Germany, the reverse obtains. The recitatives at this Festival have been scarcely less popular than the airs and choruses, and very finely indeed did the Teutonic artists deliver them.

Another feature in the Chrysander edition is the introduction of cadenzas for the soloists, after the Italian manner. Personally, I do not care for these vocal exercises in works of serious import, but they were almost *de rigueur* in Handel's day. Moreover, the master's conducting scores, purchased by Chrysander in England, and now in the Hamburg library, contain many of these embellishments as used by Signor This and Signora That. Most of the old cadenzas are, I learn, retained in the edition now under review. Objectors may not like their effect, but they must be careful how they attack them as non-Handelian. Rumour has it that Dr. Chrysander is armed with photographic reproductions of passages from the old scores, and has come here ready to use them for the confusion of opponents. Cadenzas have, however, been introduced into "Deborah" and "Hercules" which are not in the conducting scores. These are the work of the Doctor himself, who claims that they are in accordance with Handelian models. In another respect the new versions of the two works are very free. The overtures in both cases—save for a single short movement in one—are ignored, and, by way of prelude to the return of the triumphant Israelites ("Deborah"), the Doctor inserts the March and *Allegro* from the Overture to the "Occasional" Oratorio. I should not be surprised to find him armed with a Handelian precedent for this, but it involves his own sanction to the principle of interpolation—a principle easily carried to unseemly lengths. It does not yet appear that Dr. Chrysander's version of "Hercules" and "Deborah" will be published. Indeed, I am told, on what should be good authority, that the editor is averse from such a step. Whatever the fact, I question whether the spirit of English conservatism in matters Handelian would approve the features above pointed out, however much they may be a return to first practices. In Germany the case is different because Handelian sentiment scarcely exists as a force to be reckoned with.

A valuable and very interesting feature in the performances just ended was the absence of additional accompaniments and extra instruments. The authorities kept to the master's score, and made up an orchestra of eighty in this manner: Oboes, 6; bassoons, 4; trumpets, 6; horns, 3 (two flutes were used in a single number of "Deborah"); pianoforte, organ, and drums; the remainder being strings. Handel himself would probably have used more of the reed instruments, but the balance of tone was decidedly good and the general effect impressive. Indeed, this experience of a Handel orchestra (approximate) confirmed me in a belief long entertained that, given proper conditions, Handel unadorned is adorned the most. I was particularly struck with the imposing march of the instrumental bass when, as was mostly the case, the bassoons played with the strings. The tone of the reeds gave not only extra power, but firmness, crispness, and compactness. In passages where Handel "strikes like a thunderbolt," the strident trumpets filled the ear, and the loud, thick harmonies of the organ occupied every gap in the score. The pianoforte, as substitute for the cembalo, was constantly used. It accompanied the recitatives, in association with a single violoncello, which softly sustained the bass, and it stood conspicuous in the airs, sometimes having a distinctly independent phrase. I am bound to say that the orchestral music, as a whole, pleased and satisfied the ear. The absence of certain instrumental colours was of course felt, but the actual combination seemed to suit the music, and in point of grandeur and sonority there was nothing to desire. This, as far as I have been able to ascertain, is a pretty general opinion here, and, so far, the experiment must be accounted successful. The chorus was to the orchestra, in point of numbers, as two to one—that is to say, it consisted of 160 voices.

To wish for better singing, or fresher voices, would have been unreasonable, while the fact that the two oratorios had been assiduously practised since Easter was a guarantee of correctness. The solo vocalists were not uniformly good. Madame Moran-Olden (*Deborah*) forced her voice unpleasantly, and, though a good artist, was hardly satisfactory. On the other hand, Madame Herzog, who took the part of *Iole* in "Hercules," was excellent alike in voice and style, as was, apart from a tendency to unnecessary emphasis, the contralto singing of Miss Charlotte

Hühn. The prime honours fell, however, to Mr. Edward Lloyd (*Hyllus* in "Hercules") and Professor Messchaert, a baritone from Amsterdam. Mr. Lloyd we all know, and can take for granted that he charmed the audience with his delightful art. As for the Dutch professor, let me say that I know no finer baritone. To a beautiful and noble voice he joins all the power of a true artist. His appearance in London would make a sensation.

ROYAL OPERA, COVENT GARDEN.

At the time of writing it is impossible to close the chronicle of the season, but it is improbable that anything more of special interest took place after the 23rd ult., as only one small novelty had been offered, and our remarks may therefore be brief. On June 24 Madame Patti resumed her incomparable impersonation of *Zerlina* in "Don Giovanni," but, generally speaking, a fair measure of justice was not meted out to Mozart's immortal work. The important parts of *Donna Anna* and *Don Ottavio* were very poorly sung, and the chorus was slovenly; but Mr. Maurel was artistic as ever in the titular part, though his voice sounded rather hoarse. On June 25 Gluck's "Orfeo" was performed, and Mdlle. Giulia Ravogli once more gave her splendid impersonation of the hero.

Madame Sembrich re-appeared, on June 27, after an absence of several years, choosing the part of *Violetta* in "La Traviata." Less dramatic than Madame Patti she rendered equal justice to the music of Verdi, her beautiful and perfectly trained voice being as well under control as when she first came among us. A new tenor, Mr. Maugiére, who appeared as *Alfredo*, was evidently too nervous to do himself justice.

Operatic artists are so prone to consider solely their own interests that high commendation is due to Madame Fanny Moody and her husband, Mr. Charles Manners, for their offer of £100 for a one-act opera without chorus. The trial was made under conditions which ensured impartiality, and the judges selected a little work termed "Petrucchio," which proved to be the composition of Mr. Alick Maclean, son of Dr. Maclean, who was musicmaster at Eton College previous to Sir Joseph Barnby's appointment. The libretto, which embodies a tragic story, is by the composer's sister, who has written under the name of Sheridan Ross. The action is short and brisk, and though Mr. Maclean is of Scottish origin, his music is, for the most part, in the fervid modern style of Mascagni and Leoncavallo. It shows that he has talent, and in due course he should develop individuality. The operetta was well impersonated on the afternoon of June 29, by the Prize-givers, Miss Edith Miller, and Mr. John Child.

An extremely fine performance of "Les Huguenots" was given on the evening of the same day, with Madame Albani and Mr. Tamagno as the heroine and hero; and, on the 2nd ult., Madame Bellincioni played *Carmen* for the first time here. Her embodiment was marked by much dramatic force, the wildness of the character being particularly accentuated. Vocally she was less satisfactory. "Le Nozze di Figaro" was given on the following evening.

The re-appearance of Madame Calvé in "Carmen" took place on the 10th ult. Bizet's opera has seldom, if ever, been more effectively given; Madame Calvé, Madame Melba, and Mr. Alvarez being especially worthy of praise.

After more than one unavoidable delay, "Tannhäuser" was played in French, on the 15th ult., with the Paris version of the score, for the first time in London, and more attention to the details of the *mise-en-scène* than usual. Madame Eames was *Elizabeth*; Mr. Plançon, the *Landgrave*; Madame Adini, *Venus*; and Mr. Maurel, *Wolfram*, while Mr. Alvarez was an exceptionally fine *Tannhäuser*. It was perhaps the best performance of the opera we have had on this side of the Channel.

On the 20th ult. Massenet's tragic opera, "La Navarraise," was played for the first time this season, with Madame Calvé and Mr. Plançon in their original parts, and Mr. Bonnard as the hero; and, on the 23rd ult., an excellent performance of "Lohengrin" was given, with Madame Eames and Mdlle. G. Ravogli, Messrs. Vignas, Maurel and Plançon. Messrs. Mancinelli, Beviniani, Ranegger, Flon, and Seppilli have officiated as conductors.

GERMAN OPERA.

THE Ducal Court Company of Saxe-Coburg and Gotha ended its first season here, at Drury Lane Theatre, on the 13th ult. Since our last notice the Company has been heard in Smetana's "Verkaufte Braut," "Der Freischütz," Lortzing's "Der Wildschütz," "Hänsel und Gretel," and "Fidelio," and in repetitions of the works already noticed. The operas by Smetana and Lortzing were given for the first time in England, and the latter may at once be dismissed as not at all likely to obtain a foothold. It belongs to a style that, whether for good or evil, has quite lost favour with English amateurs, and of that style it is not even a first-rate example. "Die Verkaufte Braut," on the other hand, found much favour, though it cannot be denied that expectations concerning it had been raised so high that a certain amount of disappointment was felt. The overture to this work, a masterpiece of humour and musical skill, now well known in our concert-rooms, is by far the best part of the score, which, though full of tune, is not by any means remarkable for strength or dramatic effect. Among the best things in the opera are the dances, which on this occasion were admirably done. The whole performance, indeed, was remarkably good, especially as regards *ensemble*—the strong point of the company. The plot of "Die Verkaufte Braut" contains many humorous incidents, but its main thread is perilously weak. The performances of "Fidelio" and "Der Freischütz" were, as regards the merit of individual artists, far below the standard to which London amateurs have grown accustomed; but the spirit of both works was caught in a manner that might very well be taken as a model by companies of far greater pretension.

NIKISCH CONCERTS.

A REMARKABLY attractive programme and the prospect of hearing M. Paderewski brought a large audience to Queen's Hall on the occasion of Mr. Nikisch's third Concert, on June 29. The great pianist played his Polish Fantasia with customary fire and brilliancy, and threw in one of Mendelssohn's "Songs without Words" as an encore; and very fine renderings were given of the "Leonora" and "Meistersinger" Overtures, which were duly appreciated; but interest centred chiefly on Tchaikowsky's Symphony, No. 5, in E minor, which was then given for the first time in London. The work, which immediately won the hearts of all present, has much affinity with the Fourth and Sixth Symphonies by the same composer, both of which have been heard at the Philharmonic and other concerts. It is less tragic than the Sixth (the "Pathétique"), but, like that work, is marked by great breadth of treatment, rhythmic strength, sustained thematic interest, and splendour of orchestral colouring. It is in the usual four movements, the first being preceded by a slow Introduction based on the chief theme of the *Finale*. The second movement, a broad stream of passionate melody, is one of the most beautiful examples of the composer's lyrical style; the following piece, a Valse, is instinct with grace, and in the first and last movements dignity and barbaric force are combined with remarkable success. It is to be hoped this Symphony will soon be heard again; in the meantime, Mr. Nikisch is to be thanked for introducing it, and congratulated on a performance that placed the work in the most favourable light.

We are inclined to think that the best interpretation hitherto given here by Mr. Nikisch was that of Brahms's beautiful Symphony in D (No. 2), with which he opened his last Concert, on the 6th ult. At any rate, it is difficult to imagine a rendering of this noble work more calculated to silence criticism. We believe there are still a few minds so impervious to musical beauty that they are able to resist the appeal of this, the most genial of all Brahms's instrumental works. If any such were present on this occasion they must have found it difficult to maintain their stolidity. The Symphony was followed by Beethoven's Violin Concerto, the solo part in which was played by Mr. Achille Rivarde with great refinement, artistic insight, and reverence. Mr. Rivarde concealed rather than displayed

his technical powers—which are very great—and by this alone showed himself a true artist. The remainder of the programme contained the “Lohengrin” Prelude, the opening and closing scenes from “Tristan,” and the “Kaisermarsch.” Of the last a highly original reading was given, the *tempo* being changed so freely that the work appeared rather as a symphonic poem than as a march. A well deserved tribute of applause at the close of the Concert made plain the fact that London amateurs will be glad to see Mr. Nikisch again.

VARIOUS RECITALS.

No pianist within our memory has so quickly won name and fame here as Mr. Rosenthal. The public was slow at first to recognise the genius of Mr. Paderewski, but his rival came, was heard, and at once conquered. We have used the term rival, but the resemblance between the two artists is not great. Truly the Polish player has prodigious executive powers, but he charms most by the depth of sentiment and tenderness of his playing, and also by a fascinating personality. On the other hand, Mr. Rosenthal astounds his hearers by his phenomenal manipulation of the keyboard, and that without any of the tricks and affectations of the ordinary *virtuoso*; all is done with as much apparent ease as if he were turning the handle of a street pianoforte. The rapidity of his thirds, sixths, and octaves in Brahms's Variations on a Theme by Paganini, at his first Recital, on June 24, at St. James's Hall, constituted perhaps the most remarkable feat ever accomplished on the pianoforte; but we cannot approve the embellishments of Chopin's familiar Waltz in D flat. There was nothing particularly striking in his performance of Beethoven's Sonata in C minor (Op. 111), but the reading was sound and artistic.

At the second Recital, on the 3rd ult., the principal feature of the programme was Schumann's “Carnaval,” and in the final movement of this Mr. Rosenthal surpassed, if possible, all his previous efforts. Pieces by Bach, Scarlatti, and Henselt were also played in extraordinary fashion; but we have often heard Beethoven's Sonata, “Les adieux, l'absence, et le retour,” more effectively played.

Considerable interest attached to the Concert of Miss Fanny Davies at St. James's Hall, on the afternoon of June 24, owing to the inclusion in the programme of Brahms's two new Sonatas for clarinet and pianoforte, which were to have been heard at the Popular Concerts last season, the postponement being due to the artistic conscientiousness of the master, who wished to revise his own works. What changes have been made we cannot say, but certainly in their perfected form the Sonatas are very delightful. The first, in F minor, is in four movements, and the second, in E flat, in three. Miss Fanny Davies managed to secure the services of that incomparable clarinetist, Mr. Mühlfeld, and the works were therefore heard under the most favourable conditions. To pronounce dogmatically upon their respective merits on a first hearing would be grossly unjust. It may be said, in general terms, however, that they are among Brahms's most inspired and carefully polished efforts, the Sonata in E flat being, perhaps, the more genial of the two, the middle *Allegro appassionato* being in the master's best manner. Amateurs will be glad to renew acquaintance with both works next season. Some small pieces by Schumann were beautifully interpreted by Miss Fanny Davies, and Mrs. Henschel was delightful in *Lieder* by the same composer and Mr. Emanuel Möör.

The usual crowd of enthusiasts attended the only Pianoforte Recital of Mr. Paderewski this season, which took place at St. James's Hall, on June 25. Beethoven's Sonata in A flat (Op. 110) seems to be a favourite work with this artist, and his reading of it need not be further discussed. The Polish pianist is not so much at home in Schumann as he is in Chopin, but there were some excellent qualities in his rendering of the former master's Fantasia in C (Op. 17). For example, pianists of warm temperament frequently come to grief over the exciting and terribly difficult middle movement; but Paderewski kept

himself cool, and played very few false notes. The programme included the same Variations on a Theme by Paganini which were given by Mr. Rosenthal on the previous evening, and minor pieces by Mendelssohn, Chopin, Liszt, and the Recital-giver himself. There was a great demonstration at the close, and the audience did not wholly disperse until three more pieces had been exacted from the too good-natured artist.

Among the pianists who have sought the suffrages of London music-lovers this season should be named Mr. Louis Pabst, who gave a Recital at Messrs. Broadwood's Rooms on the 1st ult. There was nothing in the slightest degree sensational in his performances, but he gave Beethoven's Variations in F (Op. 34) and various pieces by Schumann and Chopin with neatness and intelligence, as well as some musicianly pieces from his own pen. Miss Fillunger was artistic, as usual, in some vocal contributions.

An interesting Flute Recital was given, by invitation, by that accomplished performer, Mr. Frederic Griffith, at the Royal Academy of Music, on Wednesday afternoon, the 3rd ult., a Sonata for flute and pianoforte and an *Allegro* from another Sonata from the pen of Frederick the Great being included in the programme. We read in history that the monarch was an ardent admirer as well as a skilled executant of the flute, but his compositions were not intended for publicity; in 1886, however, the Emperor William I. granted Messrs. Breitkopf and Härtel permission to publish a volume of the sonatas, the work of selection being entrusted to Phillip Spitta. Altogether about one hundred and twenty of the compositions for flute by Frederick have been discovered. Spitta remarks that, “Although it cannot be claimed that either the King or his master, Quanz, showed any originality in the treatment of form, there yet appears the same mysterious blending of warmth of feeling with dry, calculating coldness, which was a prominent and startling characteristic of his life and action.” The scheme of Mr. Griffith included Brahms's Sonata in E flat for clarinet and pianoforte (Op. 120, No. 2), the executants being Mr. Manuel Gomez and Mr. Septimus Webbe; a well written Suite for flute and pianoforte by Mr. Edward German, accompanied by the composer, and various pieces by Godard, Bernard, and Widor. Songs were contributed by Miss Lascelles and Mr. Arthur Oswald.

Miss Mathilde Verne gave the third and last of her Pianoforte Recitals for the present season at the Queen's Hall, on Thursday, the 4th ult. This young artist, a former pupil of Madame Schumann, shows the beneficial influence of her esteemed preceptor in her touch and style. Her programme on the present occasion included Beethoven's Thirty-two Variations in C minor, Chopin's “Allegro de Concert” in A, which of late has grown in popularity, and minor pieces by Schumann, Liszt, Grieg, Brahms, D'Albert, and Godfrey Pringle.

Yet another pianist! Mr. Jules Hollander gave a Recital at the Queen's Hall, on the 9th ult., and displayed intelligence, if not genius, in a somewhat modest programme, the most important feature in which was Grieg's Suite, “Aus Holberg's Zeit.” He also included selections by Chopin, Schumann, and Liszt, all being neatly rendered. Miss Jeanne Levine, a very refined young lady violinist, took part in the programme.

M. de Greef came to us at what may be termed a dangerously late period of the summer season, but there was a large audience in St. James's Hall at the first of three Recitals on the 13th ult. The Belgian pianist included Beethoven's so-called “Moonlight” Sonata, in C sharp minor (No. 2), and Mendelssohn's Variations Sérieuses, both of which he played with refinement if not with power. He was heard to the fullest advantage in smaller pieces by Handel, Bach, Chopin, Moszkowski, and Saint-Saëns.

The second Recital took place on the 20th ult., when an excellent programme was provided, the principal features being Beethoven's Sonata Appassionata in F minor and Schumann's Etudes Symphoniques. In neither of these did M. de Greef rise to the height of his theme, though he played with taste and fluency. But again he was most praiseworthy in pieces requiring lightness and delicacy of treatment, such as a rarely heard Pastorale Variée of Mozart, Grieg's “Aus dem Volksleben” (Op. 19), and Liszt's “Walde-rauschen.”

ROYAL COLLEGE OF MUSIC.

THE twelfth annual meeting of the Corporation of the Royal College of Music was held, on the 8th ult., at Marlborough House. The Prince of Wales (the President) occupied the chair. Lord Charles Bruce having read the report of the Council to the Corporation, the Prince of Wales, in moving the adoption of the balance sheet and report, said: "I think you will all consider the state of affairs of the College as being very satisfactory. It is with great regret, however, that I have again to allude to the retirement of Sir George Grove as Director, he having from the commencement carried out his duties so admirably in every way. I am glad to say that he will remain a member of the Council and also of the Executive Committee. I believe that in his successor, Dr. Hubert Parry, we shall have one who will zealously walk in Sir George Grove's footsteps, and do his best for the good and advancement of the College." His Royal Highness then presented the Hopkinson and the Challen gold medals for pianoforte playing and the certificates of proficiency to the several recipients.

A large gathering of past and present students of the College assembled in the Concert Hall, on the 12th ult., in order to take part in the presentation of a testimonial and address to Sir George Grove on his resignation of the Directorship. Sir George, on entering the hall, received an ovation, and the proceedings throughout testified to the kindly feeling with which he is regarded by those connected with the College. Dr. Hubert Parry, the present Director, made the presentation, which took the form of a handsomely bound address, and he intimated that a bronze bust of Sir George had been executed by Mr. Alfred Gilbert, but was not sufficiently advanced to present that day. Referring to the services Sir George Grove had rendered to the College, he pointed out that he had enjoyed the unique responsibility of being its first Director, and that it was to him that its honourable status and high artistic tone were due. In addition to his success in organising and establishing the Institution, Sir George Grove had won by his attention, ready sympathy, and kindness the warmest affection of all those who had worked with him and those over whom he had presided. Sir George Grove, in returning thanks, said that during the twelve years he had been at the College he had done his utmost not only that the students might obtain all the advantages possible out of the splendid and thorough instruction provided, but that after they left they might have opportunities of turning their gifts, their knowledge, and their character to best account. He hoped he had never forgotten that to form good teachers was as important a function of a college of music as to form brilliant and fine performers. Though he had not been able to do nearly all that he wished, he could not help feeling that much had been done in the twelve years. In composition they had made some very promising beginnings, orchestral playing in this country had been greatly benefited by the College, the standard of execution of chamber music had been splendidly maintained by the Musical Guild and College Concerts, and they had furnished the country with many good organists, singers, and teachers. Having paid a tribute to those to whom these happy results were due, and to the generous, sympathetic, and enlightened manner in which their efforts had been seconded by their President, His Royal Highness the Prince of Wales, he concluded by saying that during his career at the College he had tried to show that authority was strengthened by affection; that ability and hard work were of no avail except they were backed up by character; that, great as the study of music was, there was one thing still greater—to be good, to be unselfish, to be thoughtful of others; and hereafter, when the bust they so kindly intended to present to him should be set up in its resting-place in the College, he trusted that it might be recognised as the likeness of him to whom those were the great objects of his life.

Some capital work was done at the three Concerts given at this Institution since our last issue. At the Orchestral Concert, on June 26, we heard performances of Schumann's First Symphony and Rossini's "William Tell" Overture; a sentimental and tawdry Concertstück for harp and orchestra, by Von Wilm, in which the solo part was

excellently played by Miss Miriam Timothy; and five dainty dances for orchestra, by Mr. William Hurlstone, a scholar of the College. These short pieces are well written and brightly scored, but the melodic interest is somewhat slight. Mr. Thomas Thomas and Miss Eliza Thatcher sang airs by Mendelssohn. The Chamber Concert of the 10th ult. proved of quite exceptional interest by the production of a Quintet for clarinet and strings, by Mr. S. Coleridge-Taylor. To do justice to this work we deliberately apply a different standard from that by which pupils' compositions are generally judged. There is little or nothing in Mr. Taylor's Quintet to betray the fact that he is still in *statu pupillaris*. His is, indeed, an achievement, not merely a "promise." Mr. Taylor's themes are his own, and very interesting and unconventional the majority are, while the ease with which he handles the difficult form, the freedom and artistic balance of his part-writing, and, even more, the variety and originality of his rhythms, are quite remarkable in one so young. Nor are the higher qualities of imagination and emotion wanting, without which mere cleverness counts for but little. They are most conspicuous in the fine, terse opening *Allegro energico*, and in the Romance (*Larghetto affettuoso*), which is as poetic and suggestive a movement as is to be found in English music. In the Scherzo a most complicated rhythm is handled with masterly ease, and in the *Finale (Allegro con fuoco)* the two-bar rhythm of a theme à la Dvorák, kept up with strenuous persistence, produces a most spirited effect. Towards the close the expressive theme of the slow movement creeps in unexpectedly and helps to bring the work to a worthy close. Mr. George Anderson (clarinet), Miss Ruth Howell, Messrs. Thomas Jeavans and Ernest Tomlinson, and Miss Ethel Uhlhorn Zillhart were the capable interpreters of Mr. Taylor's fine but very difficult composition. At the last Concert of the term, on the 17th ult., the orchestra gave excellent performances of Dvorák's Symphonic Variations on an original Theme (Op. 78), Saint-Saëns's "Danse Macabre" (minus Xylophone), and Sir A. C. Mackenzie's "Britannia" Overture. Miss Ruth Howell played Mendelssohn's Violin Concerto with fluent technique and refined expression, Miss Mary Carpenter was the soloist in Schumann's "Concertstück" for pianoforte and orchestra (Op. 92), and Miss Helen Jackson and Mr. Emlyn Davies sang.

ROYAL ACADEMY OF MUSIC.

THE Duke of Saxe-Coburg and Gotha visited the Royal Academy of Music, on June 24, for the first time in his capacity as President of the Institution. His Royal Highness was received by the governing bodies of the Academy and conducted to the Concert-room, where a short Concert was given by the students, the Principal, Sir A. C. Mackenzie, conducting his own "Benedictus." Mr. B. H. Wallis (Westmorland Scholar) sang "Qui s'adego," Miss Sybil Palliser (one of the ablest of the pianoforte pupils of the Institution) played the *Intermezzo* and *Finale* from Schumann's Pianoforte Concerto, Miss Amy Sargent sang an air by Dr. Saint-Saëns, and Mr. Aldo Antonietti, a young but talented violinist, performed Vieuxtemps's "Fantasia Appassionata." At the conclusion of the performance, His Royal Highness presented to Sir Alexander Mackenzie, a testimonial subscribed for by the governing bodies, professors and officers, on the occasion of his knighthood. This consisted of a congratulatory address contained in an illuminated album signed by the contributors, a handsome old French timepiece, and a diamond ornament for Lady Mackenzie. Sir Alexander Mackenzie having thanked His Royal Highness and the other contributors to the testimonial, the Duke then proceeded to the Committee Room, where he presided at a meeting of the directors.

The study of operatic music has made great progress of late years, owing to the breakdown of puritanical prejudice, and work for the stage has now an established position in our leading academic establishments. The Tenterden Street Institution has not thought fit this year to give a performance open to the public, but the operatic class, under the skilful guidance of Mr. G. H. Betjemann, appeared before a circle of friends in the Concert-room of the Academy, on the evening of the 11th ult., in a selection

from the second act of Wagner's "Flying Dutchman" and in "Cavalleria Rusticana." In the Wagnerian excerpt Miss Annie Morrison was commendable as *Senta*, but by far the most promising student was Miss Katie Thomas, who showed much vocal ability and surprising dramatic force as *Santuzza*. The progress of this young lady will be watched with interest. Mr. Gwilym Richards, Mr. Albert Henning, and Miss Gertrude Bevan may be encouraged to persevere with their studies.

We have already had occasion to speak in terms of commendation concerning the compositions of Mr. Charles Macpherson, but by far the best effort he has yet put forth is the setting of the 137th Psalm, "By the waters of Babylon," for chorus and orchestra, which was performed at the Royal Academy's Concert, in St. James's Hall, on the 23rd ult. This Psalm has always been a favourite with composers, perhaps the most notable setting being that of the lamented Hermann Goetz. But Mr. Macpherson need not fear nor dread comparisons; though he has not employed solo voices there is plenty of variety in his music, and beauty of theme—as, for example, in the section commencing "How shall we sing the Lord's song?"—is happily intermixed with evidence of contrapuntal skill. Much may be expected from this talented young musician. All the students who took part in the programme justified their choice by the Principal, Sir Alexander Mackenzie, who conducted; special commendation being due to Miss Ida Betts for her brilliant rendering of Saint-Saëns's Piano-forte Concerto in G minor.

The Silvani and Smith Prize has been awarded to Michael Donnawell, a native of Pankota, Hungary; the Parepa-Rosa Gold Medal to Bertram H. Wallis; and the Charles Lucas Prize to John B. McEwen.

The prizes were distributed at St. James's Hall, on the 24th ult., by Lady Mackenzie; it was announced that Mr. Robert Newman, of the Queen's Hall, intended to present an Organ prize of ten guineas.

The Goring Thomas Scholarship for lyrical composition will be competed for at the Royal Academy of Music on September 25.

GUILDHALL SCHOOL OF MUSIC.

THE Worshipful Company of Musicians presented to the School recently a scholarship of the annual value of £9 9s. for composition students and this has just been won by Mr. H. Waldo Warner. The same Company's silver medal, presented triennially to the most distinguished student of the Royal Academy of Music, the Royal College of Music, and the Guildhall School, and coming to the last-named Institution in rotation this year, has been awarded to Mr. Lloyd Chandos, tenor vocalist. The gold medal of the School, with the associateship, has been won by Miss Jeanne Levine; the silver medal, with associateship, by Miss Edith Walton; and the bronze medal, with associateship, by Miss Julia Tabb. Miss Nellie Viveash was also successful in taking the associateship. Other prizes awarded are the Lord Mayor's prize, a purse of £5 5s., for soprano vocalists, to Miss Sara Sole; Mr. Alderman and Sheriff Samuel's prize, a purse of £5 5s., for mezzo-soprano vocalists, to Miss Flora Macdonald; Mr. Sheriff Hand's prize, a purse of £5 5s., for contralto vocalists, to Miss Edith Leslie; the Jenkinson prize, a purse of £5, for piano-forte students, to Miss Julia Tabb; the Chairman's prize, a purse of £5 5s., for organ students, to Mr. F. G. Goodenough; the Alexander prize, a book of poems, for elocution students, to Miss R. Isaacs; the Robinson prize (No. 1), a purse of three guineas, for tenor vocalists, to Mr. Frank Ascough; the Robinson prize (No. 2), a purse of two guineas, for the best accompanist, to Mrs. Kate Ward; the Moore prize (No. 1), a purse of three guineas, for bass vocalists, to Mr. John Porter; the Moore prize (No. 2), a purse of £2 2s., for sight-singing students, to Mr. J. McGregor; the Tubbs prize, a gold-mounted violin bow (value £10), for violin students, to Miss Nellie Ridding.

NATIONAL TEMPERANCE CHORAL UNION.

THE sixth annual Choral Festival of this Association, held at the Crystal Palace, on the 2nd ult., included two

Concerts on the Handel Orchestra, sustained by about 140 choirs drawn from all parts of England. At the earlier of these Concerts 5,000 singers gave sacred choruses, anthems, part-songs, and glees with good effect, the majestic "Oh Father, whose Almighty Power" ("Judas Maccabæus"), going so well as to elicit an encore. The Conductor was Mr. W. E. Green, of Portsmouth, and Mr. F. Wilson Parish was at the organ. Later there was a Concert of adults, at which Mendelssohn's glorious "Hear my Prayer" was efficiently rendered, with Madame Clara Samuël as the soloist. Dr. G. C. Martin, the organist of St. Paul's Cathedral, was the adjudicator at three choral contests. One of these was for choirs of from forty to sixty voices, each choir singing Smart's "Lady, rise, sweet morn's awaking" and a piece of its own selection; another was for choirs totalling from seventy to one hundred voices, the test pieces being Müller's "May-Day" and Pinsuti's "Good night, beloved"; and the third was for juvenile choirs of from twenty to forty voices. In the last-named, Portsmouth proved the winner, whilst Dowlais and Nottingham gained the victory in their respective classes.

THE TONIC SOL-FA FESTIVAL.

ONE of the most successful of the large choir assemblages at the Crystal Palace this year was that of the Tonic Sol-fa Association, on the 13th ult. The juvenile choir of 5,000 voices, in more than a dozen appropriate pieces, did credit to their teachers, whilst a later Concert, by 3,000 London and provincial adults, was excellent both in material and in execution. The youthful contingent sang George Meritt's "O Lord of light and beauty," an arrangement of Beethoven's "Creation's Hymn," J. Frank Proudman's "The Statute Fair," Franz Abt's "Softly roam, gentle night," and the other compositions assigned them with spirit and praiseworthy attention to expression. Mr. S. Filmer Rook conducted, and Mr. Frank Proudman presided at the organ. For the Concert by certificated adult singers Mr. Leonard C. Venables took the *bâton*, the programme consisting of the first part of "St. Paul" and choral compositions by Sir R. Stewart, Henry Smart, and H. E. Nichol. The more solid portions of Mendelssohn's elevated work were rendered with a fervour and deliberation that demonstrated how grateful to the choralists was their task, and the effect upon the audience was correspondingly satisfactory. The solo parts were ably taken by Miss Margaret Hoare, Miss Edith Leslie, Mr. Henry Beaumont, and Mr. John Morley. From all concerned the Oratorio could scarcely have received more reverential treatment.

MUSICAL ASSOCIATION.

AN extra meeting of the Musical Association was held on the 16th ult., at 20, Hanover Square, when the touring party of American musicians was received by Sir John Stainer, and a paper read by Mr. Waldo S. Pratt, Professor of Music and Hymnology in the Hartford Theological Seminary, Connecticut, U.S.A.

After a few graceful words of welcome, Sir John assured his guests of the great interest with which musical progress in America was watched "on this side." European musicians, he said, perhaps prided themselves chiefly upon being guardians of the art treasures of a splendid past. There was good reason for this when it was remembered how European nations had evolved a symmetrical scale and sweet melody out of the apparently opposing elements of church plainsong and troubadour love-ditty; how they had learnt to pile melody on melody with bewildering skill in the madrigal, fugue, and polyphonic mass; how they had made instruments tell their own wordless stories; and how they had, by deft juxtaposition, development, and contrast of different keys and rhythms, raised forms which not only gave a distinct beauty to musical thoughts of the most diffident and unambitious character, but which were also found by the greatest geniuses to be unsurpassed as a medium of æsthetic expression. As partakers in our birthright, Americans also shared our guardianship, but with regard to the future their responsibility was greater than ours, for when the story of the great nations now thriving on

European soil should be as the history of Rome or Greece, of Egypt or Assyria, then would America have to render to surviving nationalities an account of her stewardship in art. This responsibility was not so remote as to make no call on Americans to-day. If indigenous American art was only as yet in its infancy, it yet needed training in the way it should go. The history of art showed how sadly a nation was thrown backward by the adoption of a false standard of taste, an untrue ideal of the beautiful, and by the neglect of the higher walks of art. It took centuries to bring back to the right path sentiment misdirected during one generation. He felt it to be his duty to plead for their preservation and culture of the anthem, a branch of art so peculiarly national and so essentially a need of English-speaking races. He prayed them to make it their adopted child, for it had in itself the power of teaching impressively, and bringing home to the inmost heart the highest truths of religion. He felt very strongly also that the beautiful plainsong versicles, responses, inflections, and prefaces of our prayers and liturgy should not be lightly thrown aside. The plainsong of the prefaces of our liturgy, as sung now in St. Paul's Cathedral, was note for note the same that rang at least 800 years ago through the vaulted roof of that ancient Cathedral which crowned the summit of the fortified hill of old Salisbury. Not a stone remained of wall or shrine, but the old Sarum office books survived. He fervently trusted that 800 years hence the same splendid musical relics and monuments of early Christendom might be heard rolling through mighty and gorgeous American Cathedrals, might be echoed there from wall to wall, from apse to baptistry, from shrine to porch, until hearers should say then, as they said now, surely such words, set to such music, so ancient and yet so full of life, sung by so many different races through such long ages, proclaim the eternal truth of the Fatherhood of God and the brotherhood of man.

After some appreciative words of thanks from a member of the American party, Mr. Pratt read his paper, which was entitled "The Isolation of Music." This might be briefly described as an eloquent appeal for the increased use of music as a part of general culture. The relation of music as an art and a profession to other branches of human activity was, the reader said, something that in the nature of things could never be fully and finally stated, but no one who looked back over the history of music as a factor in modern civilization but must be struck by its singular separateness from other factors. Instances might readily be found, even in recent times, where musicians have magnified this isolation of their art, as though it were an esoteric mystery to be fully made known only in the secret circles of the initiated. Wherever any line of human effort was elaborately followed as an absolute specialty, as it must be by those who achieve the greatest progress in it, the tendency to an isolating conception of it was inevitable. The extremely rapid development of music in the last two centuries was due to the large amount of this specialistic pursuit of it, and the natural effect of this fact upon the whole popular notion of music had been immense, and music had now, after some strange vicissitudes, pushed its way into remarkable prominence in what was called cultivated society. In spite of these facts, however, it had certainly been the fashion—at least, until very recently—among both musicians and outside investigators either to set music wholly apart from other phases and agencies of civilization, or at all events so to minimise its influence that it might be almost disregarded in any serious and important summary. This disdain of music as a historic fact and a persistent social force was too often merely a part of a sweeping disdain of every artistic factor in culture. The fine arts originated in the play-instinct of man. They were bound to develop somewhat in the directions of trivial amusement, of idle luxury, and even of positive folly. They were often most showy where the moral values of life and the higher energies of society were least regarded or most perverted. Consequently, it had sometimes assumed that the most petty aspects of all the arts were the most characteristic, and that all nobler developments were too exceptional to be carefully weighed. Art had not seldom been considered to be only a surface decoration of life, wholly incidental and accidental to the real substance. Music, of all the fine

arts, had been the most subjected to this sort of depreciation, being ranked far below architecture, sculpture, painting, and certainly all the literary arts. The theory of the essential uselessness of all artistic education which Locke had enunciated had been and still was widely diffused in all English thought. The consequence had been that whole systems of popular culture had been organised, with fine art of every description absolutely ignored. Generations of educated men had been trained with one side of their nature quite forgotten. The initial motive to all music, as to the other fine arts, was æsthetic gratification, and in most of its public developments there must remain a large emphasis on the appeal to the senses and to the instinctive tastes, absolutely without conscious moral purpose or any measurable co-relation with the profounder moral aspects of life. In the cultivation of most music, therefore, the apparent values were simply æsthetic. Church music was, however, different from other music, in that it was a deliberate application of an artistic means to ends outside itself, and to ends that obviously belonged to the highest moral and spiritual category. Church music aspired to deal as an interpreter and teacher with the eternal verities of religion, to offer a language for the utterances of worship, and thus in its own peculiar way to lay a directing and animating hand on the immortal soul. Every earnest church musician must base his work on some such daring conception as this, of its aims and potencies. This conception, however, was not the popular one. Too often the merely concertising theory of music cut ruthlessly into his hope and dream, and what he had wrought upon in eager reverence, like that of the mediæval cathedral builders, he saw taken and handled in the same frivolous and wanton spirit that had from time to time defaced and destroyed too many of the precious sanctuaries of Christendom. Or the church musician might content himself with believing that music, like every artistic influence, might at least work as an indefinite emotional quickener, unlocking the gates of the inmost heart, and ministering through the avenue of æsthetic delight to a somewhat intangible growth in the warmth of soul-life. He might appeal to the love of beauty, that its sisters, the love of truth and the love of righteousness, might spontaneously awake. But how often he found that in the popular mind there was either a dull insensibility to beauty or a wide chasm between æsthetic and other mental activities, so that at the best he had ministered merely to a selfish and worldly craving for excitement. What wonder then that the artist came to feel that he dwelt apart, in a different world to the generality of men, isolated and alone? We were, however, surely coming out of the utilitarian narrowness of the older time. There was in the progress of to-day a notable re-discovery of the sensibility as intermediate between the intellect and the will. This was producing a new attention to the fine arts as among the most brilliant fruits of knowledge and the most potent springs of conduct and character. The lecturer then gave some particulars concerning the efforts being made in America to develop musical appreciation by including it in the educational curriculum, and said that: "Either music had the capacity and the right to become far more of a wide-working social force than hitherto or she was not worthy of the prodigious outlay of wealth and energy that had been lavished upon her. Great responsibility rested upon those gifted enthusiasts who pushed their way into prominent positions, that they realised the importance of their possessing breadth of information, discipline of all the mental faculties, and sympathetic sense of the myriad interests and forces of our complex modern life. Greatness might consist largely in being a master in some one field, but greatness in helpless or ignorant isolation was at least half-mastered, if it were not in danger of being half-perverted. The limitations and perversions of music in popular estimation and handling were familiar to all. So far as these removed it from contact with human interests and efforts generally, or dissociated it from other artistic and literary fields to which it was strictly analogous, the resulting isolation demanded our closest study and our most determined efforts to reform. If music deserved to become less isolated than she had been in common thought, and especially in education, musicians must be foremost in believing it and in

proclaiming and exemplifying their belief. Music would be to the world only what musicians made it. It might for a time be something less, but it never could be more."

After passing a hearty vote of thanks to Mr. Pratt, proposed by Signor Randegger and seconded by Mr. Otto Goldschmidt, the President gave some interesting particulars of the facilities for the study of music at Oxford and in the Government schools, further particulars on the matter, at the President's request, being supplied by Mr. McNaught.

A UNIQUE CONCERT.

To celebrate the inauguration of the telephone trunk lines of the Post Office a novel Concert was held, on the 1st ult., at St. Martin's-le-Grand, whereby large audiences in the chief cities and towns of the United Kingdom enjoyed a somewhat lengthy programme of music transmitted from London by telephone.

The trunk lines now erected afford communication from London to the Midland Counties, Wales, Scotland, and Ireland, and in response to official invitation distinguished guests were present at Cardiff, Bristol, Birmingham, Hull, Leicester, Derby, Liverpool, Leeds, Glasgow, Edinburgh, Belfast, Dublin, and several other important centres, to listen to an excellent programme of vocal and instrumental music rendered in London.

A full orchestra, conducted by Mr. Arthur Crudge, in whose hands the whole musical arrangements of the evening were placed, performed standard overtures, operatic and various selections; in addition to which the programme, which extended over three hours, included vocal pieces, recitations, pianoforte, cornet, clarinet, mandoline, and concertina solos, and a tune from the bagpipes. The audiences at the various stations declared that the "reception" was perfect, and that everything sounded well-balanced and as distinct as though the Concert were being given in adjoining buildings.

"A MIDSUMMER NIGHT'S DREAM."

LOVERS of Shakespeare have doubtless reason to be so far grateful to Mr. Daly for permitting them to see some of the plays which delighted their forefathers and which are, alas! rarely presented on the stage nowadays, except by enthusiastic amateurs. The debt might, however, have been much greater if the reverence due to the world's greatest dramatic genius had been more fully manifested. It is not within the province of this paper to discuss the shortcomings of the acting and mounting of the "Midsummer Night's Dream," however we may deplore the introduction of pantomimic effects, and the mutilation of the text so ably commented upon by Mr. Archer in the *World*. It is our duty, however, to protest against the omission of the greater part of Mendelssohn's exquisite "Fairy" music, so completely in accord with the spirit of the text. With an exceptionally good theatre orchestra at his command, all that Mr. Widmer could give us was the *Scherzo*, a few odd pieces of the *Melodrame*, and a few bars of the "Wedding March," brought in with apparent reluctance and got rid of as soon as possible. The absurdity of replacing Mendelssohn's appropriate Overture by that of Weber's "Oberon" was only equalled by playing before the fifth act an arrangement of Mendelssohn's "Spring Song," which, beautiful in itself, was utterly inappropriate to the situation, so suitably represented by the triumphant "Wedding March." If Mr. Daly wishes to respect the art-loving section of the London public he will do well to consider all the points which a few candid critics have brought under notice before his next Shakespearian production is presented.

We are glad to learn that Dr. Lemare has definitely arranged for a second Festival at Bournemouth. The programme will include Sir A. C. Mackenzie's "Dream of Jubal" and "The Transfiguration," the new work written by Mr. F. H. Cowen for the forthcoming Gloucester Festival. Mr. Charles Fry is engaged to recite the verses in the first-named work.

REVIEWS.

Novello's Octavo Anthems. Nos. 485-494.

[Novello, Ewer and Co.]

THE issue of this series continues in undiminished proportions. The first on our list for the present is "And Jacob was left alone," by J. Stainer. This is for two bass soloists, the *Narrator* and the *Angel*, a tenor soloist, *Jacob*, and chorus. It is an elaborate and we might almost say dramatic composition, modern in general style and full of musicianly feeling. The close is very touching. No. 486 is "O saving Victim," the words a translation of an "O salutaris," by Rossini. The setting is in four-part harmony, and, though brief, is bold and declamatory; in other words, thoroughly characteristic of the Italian composer. No. 487, "Hark, the glad sound," by the Rev. E. V. Hall, is of course for Advent or Christmas. There are brief passages for solo voices, but the writing is simple throughout—that is to say, in the sedate and sober style of orthodox English Church music. No. 488, "Christians, awake," by Joseph Barnby, is a setting of the familiar Christmas hymn. Here again we have an example of our national methods in Service music, the composer employing broad diatonic harmonies with a few phrases in imitation to give relief. No soloists are required. The next three are also suitable for the Christmas season, No. 489, "When Jesus was born in Bethlehem," by A. C. Cruickshank, has phrases for treble solo, and is generally written in vigorous fashion, though it is certainly not difficult. No. 490, "O Jerusalem, look about thee!" by E. W. Naylor, is a quiet, smoothly written anthem that may be sung full throughout if desired. No. 491, "Break forth into joy," by Bruce Steane, is a little anthem of similar character, fairly bright, but quite unpretentious. We now come to another setting of "O Saving Victim," by W. A. C. Cruickshank (No. 492), for chorus only, but, within its limits, remarkably expressive. We have yet another Christmas anthem, "The whole earth is at rest," by J. Varley Roberts (No. 493). This is mainly full, but there is a tenor solo part. The composition is churchlike and dignified, but modern in feeling, with some measure of contrapuntal interest. No. 494, "Let Thy merciful ears," by Walter B. Bell, is a very brief and simple setting of the collect for the tenth Sunday after Trinity, suitable for a choir that is just attempting an anthem for the first time.

Original Compositions for the Organ. Nos. 228-238.

[Novello, Ewer and Co.]

THE first four of these issues consist of Sonatinas by A. B. Plant, in D minor, G major, A minor, and C major respectively. They are musicianly works in two or three movements, and though not unduly elaborate or difficult, we think the composer has been somewhat over-modest in styling them Sonatinas. The term Sonata might be fitly applied to the third and fourth. The next two numbers are a "Second Rêverie" and a "Third Postlude" by B. Luard Selby. Sadness is the predominating feature of the Rêverie, though there is a middle section comparatively cheerful in character. The Postlude in A has no indications as to the speed at which it should be taken, but we think minuet time would be about correct and suitable to the dignified character of the music. No. 234 is a Fantasia in D minor by Alan Gray, a young composer whose talent has already been widely noticed. The present piece is varied and extremely vigorous, but by no means formless. It is the work of an admirable musician, and those who give organ recitals should make its acquaintance. The next number is the late Sir Frederick Ouseley's fine Prælude and Fuga in A (No. 2), from a set of six. We conclude for the present with three pieces by the American composer, Dudley Buck. They are a Triumphant March in D (Op. 26), very bright and spirited; a Rondo Caprice in the same key (Op. 35), also cheerful and melodious; and "At Evening," an Idylle, also in D, a tranquil and charming little piece.

Ten Pianoforte Pieces. By Henry Purcell. Selected and edited by Norman P. Cummings and William H. Cummings. [Novello, Ewer and Co.]

THIS selection is not very happily named, since, in Purcell's day, there were no pianofortes, and the most important of the pieces chosen were written for viols, with only a figured bass part for the harpsichord; but apart from this initial unveracity, the edition is to be heartily welcomed and should speedily find its way into the portfolios of all patriotic pianists. The smaller pieces in the volume comprise two preludes, two almandes, a minuet, a cello Siciliano, and "A new Irish tune," which last will be recognised by some as the celebrated "Lilleburlero." These possess much musical interest, and, well-played in the bold straightforward spirit in which they are written, would be decidedly effective. They will also be found to provide excellent practice for attaining independence of the hands. The chief interest of the collection, however, is in an arrangement of two sonatas originally written for viols, with figured bass for the harpsichord, the first of the two being the one in F, commonly known as "The Golden Sonata," which attained considerable popularity in the composer's lifetime. The remarkable dignity and masculine vigour and depth of sentiment of this work are well preserved in the pianoforte version, and although the music loses much by absence of the strings, the arrangement will serve the commendable purpose of increasing familiarity with the sonata in many homes. The second Sonata, in G minor, although of less important dimension than the preceding, is an extremely interesting example of our great composer's skill and contains a *Largo* of broad and expressive character. It should be added that all the music is carefully fingered, and in accordance with what is erroneously styled the German method, but which Mr. Cummings has shown was in current use in England long before the time of Purcell.

How to Accompany. By Annie Glen.

[Robert Cocks and Co.]

EVERY student of the grotesque in music is acquainted with the young innocent (he or she) who "only wants to play well enough to be able to accompany songs," and has yearned to place him (or her) before Schubert's "Erl-King" or Liszt's "Lorelei" on a platform from which no escape was possible. Alas! it is to be feared that few realise how many and varied are the gifts and acquirements that go to make up a good accompanist. These, however, are so well set forth in Mrs. Glen's book that ignorance on the subject is no longer excusable. It is, indeed, wonderful that a work on this important subject should not have been issued years and years ago. The fact that the work now under notice has already reached a second edition shows that the need of such a treatise was felt—which is more than can be said of most of the instruction books flung upon the market every year. It is greatly to the author's credit that, being the first to treat the subject, she should have dealt with it so successfully and so completely. We have, indeed, only one fault to find—that from the numerous and, for the most part, excellent musical examples given of the various styles of vocal music, all of an ephemeral kind should not have been excluded. In other respects the book is quite excellent, both as regards matter and manner, and should be added to the book-shelf of every vocalist and pianist, whether teacher or performer.

The Technics of Violin Playing. By Carl Courvoisier.

[D. R. Duncan.]

THIS little book of just over one hundred pages may be warmly recommended to all violin students. Not a few, and of those who deem themselves fair masters of the instrument will find in these chapters many useful hints and much important information. Mr. Courvoisier not only writes with the decision born of experience and thorough acquaintance with his subject, but supports his precepts and rules with reasons and explanations which carry conviction, and his remarks throw much light upon the causes

of prevalent faults and the more subtle matter of good tone production. Some of the comments might well be taken to heart by all students, as, for instance, the following: "It makes, indeed, a great difference as to time and trouble spent over our studies, whether we think out at a rapid rate every detail of action, and give our hands and fingers literally a dictation from the brain at the very first real attempt to do the thing—or whether we try to accomplish it thoughtlessly, mechanically, with just a notion of the final result—namely, a certain musical effect upon the ear." This concentration of thought upon the employment of the best mechanical means to obtain mastery of the technic of the violin forms the fundamental idea of the book. Every muscular action called forth by the violinist is analysed, and the importance of thinking clearly and establishing good habits is emphatically stated and impressed on the student. The independence to be established between the hands is happily expressed in the remark, "*Your bow is your breath*, wherewith to articulate, to phrase, and to infuse with lyric expression the contents of the music, while the left hand hardly does more than to furnish the notes to be converted into tones." Mr. Courvoisier concludes his excellent treatise by a timely protest against the ambiguous employment of the dot and slur in violin music, a matter to which the attention of composers and publishers may alike be advantageously directed.

Ballade in D minor. For Violin and Pianoforte. By S. Coleridge-Taylor. [Novello, Ewer and Co.]

MR. S. COLERIDGE-TAYLOR is one of the most promising students of composition at present at the Royal College of Music. In addition to this *Ballade* he has written a *Nonet* in F for strings and wind, a *Fantasiestücke* for two violins, viola, and violoncello, a *Quintet* for clarinet and strings, and a vocal piece for soprano solo and orchestra, entitled "*Zara's Ear-rings*." All these show distinctive individuality, which also characterises the *Ballade* now under review. Much interest pertains to this individuality of style, because the composer is partly of African descent and the remarkable use made of various rhythmic devices and the prominence of the barbaric element thus acquire peculiar significance. Violinists will find the *Ballade* an attractive piece by reason of its freshness and earnestness of expression. The pianoforte part, arranged by the composer from the orchestral score, is also interesting and enhances the effectiveness of the violin part. That a student-composer, yet unknown to fame, should be able to get such a high-class work printed reflects no small credit on English publishers generally, and is very encouraging to young writers.

Antique Wedding Music. By Arthur Nevin. Op. 5.

[H. Kleber and Bros., Pittsburgh.]

MR. NEVIN has written under the above title four melodious and pleasing pieces, consisting of a *March*, *Bridal Song*, *Minuet*, and *Evening Song*. They show graceful fancy and possess considerable individuality. The opening phrase of the *Bridal Song* is somewhat suggestive of a lullaby, but this cannot be said to be altogether inappropriate. The pieces are easy to read, and, tastefully played, would be effective.

Three Duets by Popular Composers. Arranged for two Violins, with accompaniment for the Pianoforte, by George Calkin. [Novello, Ewer and Co.]

IN a preface to these pieces Mr. Calkin says: "The custom which prevails in schools of allowing pupils to play in unison, to the practical exclusion of part-playing, has suggested the need of such pieces as are contained in this volume; and it is hoped that besides providing for the want that is felt, they will also tend to modify the custom." This laudable endeavour is well carried out. F. Kücken, Mendelssohn, and Rubinstein are the three composers from whom melodies have been taken and arranged in simple but effective manner for two violins with easy pianoforte accompaniment. The duets would form admirable pieces for "breaking-up" festivals.

The Musical Times,

Under the Greenwood Tree.

August 1, 1895.

A MADRIGAL FOR FOUR VOICES.

Words by SHAKESPEARE.

Composed by JAMES SHAW.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Moderato.

SOPRANO. Un - der the green-wood tree Who loves to lie with me, And

ALTO. Un - der the green-wood tree Who loves to lie . . with . . me, And

TENOR. Un - der the green-wood tree Who loves to lie . . with . . me, And tune his

BASS. Un - der the green-wood tree Who loves to lie with me, And tune his

PIANO. *Moderato.*
(For practice only.)

tune his mer-ry note Un - to the sweet bird's throat, . . . Un-der the green-wood

tune his mer-ry note Un - to the sweet bird's throat, . . . Un-der the green-wood

mer-ry, mer-ry note Un - to the sweet bird's throat, . . . Un-der the green-wood

tune his mer-ry note Un - to the sweet bird's throat, . . . Un-der the green-wood

mer-ry, mer-ry note Un - to the sweet bird's throat, . . . Un-der the green-wood

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tree Who loves to lie with me, And tune his mer-ry note Un -

tree Who loves to lie . . with me, And tune his mer-ry note Un -

tree Who loves to lie . . with me, And tune his mer-ry note Un -

tree Who loves to lie with me, And tune his mer-ry, mer-ry note Un - to the

to the sweet bird's throat, Come hi - ther, come hi - ther; Here

to the sweet bird's throat, Come hi - ther, come hi - ther; Here

to the sweet bird's throat, Come hi - ther, come hi - ther, come hi - ther; Here

sweet bird's throat, Come hither, come hi - ther, come hi - ther, come hi - ther; Here

shall ye see No en - e - my, But win - ter and rough wea-ther, Come

shall ye see No en - e - my, But win - ter and rough wea-ther, Come

shall ye see No en - e - my, But win - ter and rough wea-ther, Come hither, come

shall ye see No en - e - my, But win - ter and rough wea-ther, Come hi - ther, come

1st.

2nd.

hi - ther, come hi - ther, come hi - ther; Here shall ye see no en - e - my, here

hi - ther, come hi - ther, come hi - ther; Here shall ye see no en - e - my, here

hi - ther, come hi - ther, come hi - ther; Here shall ye see no en - e - my, here

hi - ther, come hi - ther, come hi - ther;

hi - ther; . . . Here shall ye see no en - e - my, here

ff *rit.* *mf a tempo.* *f*
 shall ye see no en - e - my, here shall ye see no en - e -
ff *rit.* *mf a tempo.* *f*
 shall ye see no en - e - my, here shall ye see no . . en - e -
ff *rit.* *a tempo.* *mf* *f*
 shall ye see no en - e - my, here shall ye see no en - e -
ff *rit.* *a tempo.* *f* *> >*
 shall ye see no en - e - my, here shall ye see no
ff *rit.* *mf a tempo.* *f*
 shall ye see no en - e - my, here shall ye see no

my, But win - ter and rough wea - ther, but win - ter and rough wea - ther. *rit.*

my, But win - ter and rough wea - ther, but win - ter and rough wea - ther. *rit.*

- my, But win - ter and rough wea - ther, but win - ter and rough wea - ther. *rit.*

en - e - my, But win - ter and rough wea - ther, but win - ter and rough wea - ther. *rit.*

(3)

mf

Who doth am - bi - tion shun, And loves to lie i' the sun.

mf

Who doth am - bi - tion shun, And loves to lie . . i' the sun,

mf

Who doth am - bi - tion shun, And loves to lie . . i' the sun,

mf

Who doth am - bi - tion shun, And loves to lie i' the sun, Seek - ing the

f *p*

Seek - ing the food he eats, And pleased with what he gets, Who

f *p*

Seek - ing the food he eats, And pleased with what he gets, . . Who

f *p*

Seek - ing the food he eats, And pleased with what he gets, . . Who

food, the food he eats, And pleased with what he gets, . . Who

doth am - bi - tion shun, And loves to lie i' the sun,

doth am - bi - tion shun, And loves to lie . . i' the sun,

doth am - bi - tion shun, And loves to lie . . i' the sun,

doth am - bi - tion shun, And loves to lie i' the sun, Seek - ing the

Seek - ing the food he eats, And pleased with what he gets,

Seek - ing the food he eats, And pleased with what he gets,

Seek - ing the food he eats, And pleased with what he gets, Come

food, the food he eats, And pleased with what he gets, Come hi - ther, come

mf Come hi - ther, come hi - ther; Here shall ye see No

mf Come hi - ther, come hi - ther; Here shall ye see No

hi - ther, come hi - ther, come hi - ther; Here shall ye see No

hi - ther, come hi - ther, come hi - ther; Here shall ye see No

f en - e - my, But win - ter and rough wea - ther, Come

f en - e - my, But win - ter and rough wea - ther, Come

f en - e - my, But win - ter and rough wea - ther, Come hi - ther, come 1st.

f en - e - my, But win - ter and rough wea - ther, Come hi - ther, come 2nd.

cres.
 hi - ther, come hi - ther, come hi - ther; Here shall ye see no en - e - my, here
cres.
 hi - ther, come hi - ther, come hi - ther; Here shall ye see no en - e - my, here
cres.
 hi - ther, come hi - ther, come hi - ther; Here shall ye see no en - e - my, here
cres.
 hi - ther; Here shall ye see no en - e - my, here
f *cres.*
 shall ye see no en - e - my, here shall ye see no en - e -
ff *rit.* *a tempo.* *f*
 shall ye see no en - e - my, here shall ye see no en - e -
ff *rit.* *a tempo.* *f*
 shall ye see no en - e - my, here shall ye see no en - e -
ff *rit.* *a tempo.* *f*
 shall ye see no en - e - my, here shall ye see no
ff *rit.* *a tempo.* *f*
 my, But win - ter and rough wea - ther, but win - ter and rough wea - ther.
dim. *rit.*
 my, But win - ter and rough wea - ther, but win - ter and rough wea - ther.
dim. *rit.*
 my, But win - ter and rough wea - ther, but win - ter and rough wea - ther.
dim. *rit.*
 en - e - my, But win - ter and rough wea - ther, but win - ter and rough wea - ther.
dim. *rit.*

TO CHORAL SOCIETIES.

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THE MUSICAL TIMES (Sacred). THE MUSICAL TIMES (Secular).

597.	Four Christmas Carols	J. Barnby, A. C. Mackenzie,
600.	I did call upon the Lord	G. C. Martin, and J. Stainer.
601.	As it began to dawn .. ..	.. .. .. Frank L. Moor.
603.	Crossing the bar .. ..	.. .. .. H. H. Woodward.
605.	Seek ye the Lord .. ..	.. .. .. Charles Bradley.
606.	O God, who is like unto Thee .. ..	.. .. .. Myles B. Foster.
609.	There were shepherds .. ..	.. .. .. John E. West.
612.	Now is Christ risen .. ..	.. .. .. Arnold D. Culley.
614.	Lord, I call upon Thee .. ..	.. .. .. J. Varley Roberts.
617.	Jesu, priceless treasure .. ..	.. .. .. Josiah Booth.
618.	Thou crownest the year .. ..	.. .. .. John E. West.
621.	With all Thy hosts .. ..	.. .. .. John Stainer.
622.	There was silence in Bethlehem's fields .. ..	.. .. .. F. Koenig.
624.	O saving Victim .. ..	.. .. .. Myles B. Foster.
625.	Hearken unto me H. Purcell.
628.	I will sing unto the Lord A. R. Gaul.
629.	The eyes of all wait upon Thee

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506.	O be joyful in the Lord	Geo. C. Martin	6d.
507.	O God, Who hast prepared	J. Varley Roberts	2d.
508.	O Saviour of the world .. ..	.. ..	2d.
509.	Let not Thy hand	J. S. Stainer	2d.
509*.	Behold, how good and joyful (S.A.T.B.)	A. J. Caldicott	2d.
510.	Praise the Lord, O Jerusalem	Henry Purcell	4d.
513.	Praise the Lord, O my soul .. ..	.. ..	6d.
514.	Thy word is a lantern .. ..	.. ..	4d.
515.	Through peace to light	J. H. Roberts	3d.
516.	There were Shepherds	E. Pettman	3d.
517.	Great and marvellous are Thy works	J. E. Bridge	4d.
519.	Let all rivers in high places	E. Pettman	3d.
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To be continued.

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52.	The path of the just	J. V. Roberts	12d.
53.	O Lord, correct me	James Coward	12d.
54.	I will arise	Charles Wood	12d.
55.	The Angel of the Lord	Alan Gray	12d.
56.	Jesu, Saviour, I am Thine	Bruce Steane	12d.
57.	O Lord, Who hast taught us	A. G. Iggulden	12d.
58.	Almighty and Everlasting God	John Stafford Smith	12d.

To be continued.

595.	O swallow, fly not yet	Walter W. Brooks.
599.	To the audience .. ..	.. .. Hamilton Clarke.
602.	Shine on, moon! .. ..	.. .. Michael Watson.
604.	Wanderer's Night Song .. ..	.. .. Charles Wood.
607.	Two Cupids .. ..	.. .. A. Wellesley Batson.
608.	A lover's counsel .. ..	.. .. Frederic H. Cowen.
610.	In a dream—nighted December .. ..	.. .. G. A. Macfarren.
611.	Soldier, rest! thy warfare o'er .. ..	.. .. Hamish MacCunn.
612.	I love my Jean .. ..	.. .. George J. Bennett.
613.	It was a lover and his lass (Morley) .. ..	.. .. J. F. Bridge.
615.	Blow, ye gentle breezes, blow .. ..	.. .. J. Christopher Marks, Junr.
616.	O'er the woodland chace .. ..	.. .. Herbert W. Waring.
619.	Ballad of Earl Haldan's daughter .. ..	.. .. Robin H. Legge.
620.	Softly the moonlight .. ..	.. .. F. Iliffe.
623.	Spring .. ..	.. .. Frederic H. Cowen.
626.	The shades of night .. ..	.. .. J. Varley Roberts.
628.	Now the wearied sun declining .. ..	.. .. R. F. Lloyd.
630.	Under the greenwood tree .. ..	.. .. James Shaw.

Price Three-Halfpence each.

NOVELLO'S PART-SONG BOOK.

724.	The last load Hamilton Clarke	3d.
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727.	The Hag B. Luard Selby	3d.
728.	Stay, sweet day G. Garrett	2d.
729.	Who is Sylvia? E. German	3d.
730.	The Shepherd's waking .. ..	.. .. Eaton Fanning	3d.
731.	Cherry ripe .. ..	.. .. S. P. Waddington	3d.
732.	Mary Morison .. ..	.. .. G. H. Ely	3d.
733.	Viva Sempre .. ..	.. .. Baldassare Donato	2d.
734.	Chi la gagliarda .. ..	.. ..	3d.
735.	Soft, soft wind .. ..	.. .. J. R. Dear	2d.
736.	Lie down, poor heart .. ..	.. .. F. C. Woods	3d.
737.	How sweet the moonlight sleeps .. ..	.. .. D. Emlen Evans	12d.
738.	A red, red rose J. Varley Roberts	2d.

To be continued.

THE ORPHEUS (New Series).

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272.	Old affection	2d.
273.	Drinking Song Percy Pitt	3d.
274.	Sunset S. S. Wesley	8d.
275.	When fierce conflicting passions .. ..	.. ..	3d.
276.	Come to me, dreams of heaven	Herbert W. Schartau	2d.
277.	To a kiss W. Beale	4d.
278.	The rook sits high King Hall	4d.
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280.	Cradle Song Arthur Stenz	2d.
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282.	One by one Marie Wurm	3d.
283.	Not a drum was heard A. M. Goodhart	6d.
284.	At that dread hour (Faith) S. S. Wesley	6d.
285.	The Ivy C. Lee Williams	3d.
286.	A red, red rose J. Varley Roberts	2d.

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FOR FEMALE VOICES.

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296.	Hymn to nature L. Streabog	3d.
297.	Dickory, dickory, dock Herbert W. Schartau	3d.
298.	Whither away? .. ..	.. .. C. Villiers Stanford	8d.
299.	Summer .. ..	.. .. Hamilton Clarke	4d.
300.	To the woods .. ..	.. ..	4d.
301.	Noble be thy life .. ..	.. .. Beethoven	3d.
302.	So the world goes round .. ..	.. .. Marie Wurm	2d.
303.	Softly the moonlight .. ..	.. .. F. Iliffe	3d.
304.	You stole my love (arranged by F. Maxson) .. ..	.. .. W. Macfarren	2d.
305.	Moonlight .. ..	.. .. Hamilton Clarke	4d.
306.	The Snow .. ..	.. .. E. Elgar	6d.
307.	Fly, singing Bird .. ..	.. ..	6d.

To be continued.

Santley's Singing Master. Part II. [Chappell and Co.]

THOSE who have been studying the first part of Mr. Santley's book will doubtless welcome the second portion of the work, which consists of 120 exercises designed to cultivate power of expression and vocal flexibility. The latter, the author justly says, in a brief preface, "is quite as necessary for cantabile as for florid music. A simple turn, if not executed with grace and precision, instead of an ornament to, becomes a blot on your singing; a shake a meaningless wobble; and a scale a disjointed succession of sounds." Some excellent advice is also given concerning the practice of scales, and in these days, when many singing masters are teaching variation of vowel sounds according to the register of the voice in which they occur, it is interesting to observe that this experienced vocalist, who is so justly famed for his fine articulation and declamation, lays down the dictum that "the vowel sound with which you begin the scale must never vary throughout its length." The attention of students may also be specially directed to the comment that "a well executed scale in moderate time will always give the idea of quicker movement than a slovenly scale taken at much greater speed."

A setting of the Te Deum in C. For Festival or general use. By Augustus Toop. [Novello, Ewer and Co.]

THIS musical illustration of the world-known Ambrosian hymn is in four parts, soli and chorus, but occasionally the sopranos and tenors are sub-divided. The style is, generally speaking, broad, dignified, and church-like, with, however, modern feeling alike in the vocal harmonies and the organ accompaniments. The composer has unquestionable talent for church music, but he permits the accent of the words to fall occasionally on the wrong syllable. We do not say "magnify," and "Sabaoth" is distinctly wrong. This point may be mentioned because there is very much that is meritorious in Mr. Toop's *Te Deum*. Without being in the least beyond the capacity of fairly well-trained choirs, it is throughout fresh and effective.

Souvenir du Château de Westerloo. For Clarinet in B flat, or Alto Saxophone in E flat, with Pianoforte accompaniment. By Nazaïre Beekman.

Cinquième Air Varié. For Clarinet in B flat, with Pianoforte accompaniment. By Casimir Fabre.

Méditation pour Flûte. With accompaniment for the Pianoforte or Harp. By P. A. Genin.

[Paris: Richault et Cie.]

PLAYERS of the above-mentioned wind instruments would do well to examine these pieces, all of which are pleasing and present no special difficulties. The *Méditation*, in particular, possesses considerable melodic charm, and the ornamental passages for the flute are effectively written. In bar 2 of the *Souvenir* an F natural has been omitted in the bass of the pianoforte part.

Trois Morceaux de Salon. For Violin and Pianoforte. Op. 49. By Emile Sauret. [Novello, Ewer and Co.]

VIOLINISTS who have acquired fair command of their instruments will doubtless welcome these graceful and expressive pieces. The first is an *Andante*, skilfully developed from a theme possessing much individuality. The second piece, entitled "*Ethelia*," is distinguished by melodic grace and contains an episode of impassioned character which provides effective contrast to the prevailing sentiment. A *Mazurka*, to be played *con fuoco e spirito*, concludes the volume. This requires for its effective interpretation a vigorous attack and executive brilliancy, but the difficult passages will well repay being mastered.

Gavotte in D. By Jean Philippe Rameau. Arranged as a Quintet for Pianoforte and Stringed Instruments, by Berthold Tours. [Novello, Ewer and Co.]

THIS forms the fourth number of Messrs. Novello's attractive series of Albums for Pianoforte and Stringed Instruments, and is the well-known *Gavotte* from the great theorist's ballet opera, "*Le Temple de la Gloire*," produced at the Académie Française, on December 7, 1745. Mr. Tours has done his work well. There is no need to say more.

FOREIGN NOTES.

AMSTERDAM.—Herr W. Mengelberg, hitherto musical director at Lucerne, has been appointed to the conductorship of the Concertgebouw Orchestra, vacated by M. W. Kes, the future Conductor of the Glasgow Concerts.

BAYREUTH.—Frau Mottl, who recently made her English *début* at the Mottl Concerts at Queen's Hall, has been engaged by Frau Cosima Wagner for the parts of *Freya* and *Gutrún* in the revival of "*Der Ring des Nibelungen*" next year.

BERGAMO.—The memory of Donizetti is to be signally honoured by the erection in this, his native place, of a theatre bearing his name and fronted by a statue of the composer. A syndicate has been formed for the purpose of carrying out this project, with Count Suardi as its leading member.

BERLIN.—Notwithstanding the somewhat contemptuous press criticism of Herr Reinhold Becker's opera "*Frauenlob*," the melodious and picturesque work appears to have established itself in public favour during the half-dozen performances accorded to it just before the close of the Royal Opera for the annual vacation. As a consequence, "*Frauenlob*" will probably make the round of German theatres, several of which have already acquired the right of performance.—Herr Max Bruch's new oratorio "*Moses*" is to be first produced on the occasion of the bicentenary of the Berlin Royal Academy of Arts next year.—Signor Sonzogno, the Milan publisher and *impresario*, will give a season of "young Italy" operas at the Theater unter den Linden in the coming autumn.—Herr Arthur Nikisch is to conduct the Philharmonic Concerts during the coming season, from October to March next. Among the eminent performers who will appear during that time are Brahms, Paderewski, Sarasate, d'Albert, Burmeister, Leopold Auer, Josef Hofmann, Jean Géraldy, and Frederic Lamond.—The 100th performance in Germany has just taken place of M. Edgard Tinel's Oratorio "*Franciscus*."

—The Royal Opera House is about to undergo important structural alterations, partly with a view of rendering it more safe in the event of fire; it being likewise intended to lower the orchestral podium, after the example of Bayreuth. In the meantime, the performances, to be resumed this month, will take place at the Krollische Theater, which has been fitted up for the purpose.

BRUNSWICK.—An opera, "*Fabian*," by Herr Adolph Klager, a local musician and musical author of ability, was recently brought out at the Court Theatre, where it met with a decided success.

BUDAPEST.—In a competition in orchestral composition, opened some time since by the Philharmonic Society here, the first prize has just been awarded to Herr Julius Major for a "*Hungarian*" Symphony.

COLOGNE.—The first novelty to be presented at the Stadt-Theater during the coming season will be a one-act opera, entitled "*Amen*," the composer of which is Herr Heydrich, the well-reputed Wagner tenor of that Institution. Herr Heydrich was originally a contrabassist at the Dresden Opera, and is a good all-round musician, having undergone a complete course of study under Dr. Willner before appearing on the lyric stage.

DRESDEN.—The recent revival at the Hof-Theater of Haydn's comic opera "*Lo Speciale*" ("*Der Apotheker*," in the German version) was a distinct success. The pleasing little work, with its conventional but amusing action (skilfully contracted by the adapter of the libretto, Dr. Hirschfeld, from its original three into one act), exhibits the "father of the symphony" in the hitherto scarcely suspected character of a forerunner of Mozart in comic opera.

FRANKFORT-ON-MAIN.—Just previous to the close of the Stadt-Theater for the holidays, the management brought out a charming and highly appreciated novelty, "*Janie*," a musical idyl, in three acts, by Jaques Dalcroze, the libretto by Ph. Godet, ably translated into German by Felix Vogt. The score, interesting throughout, is especially strong in its orchestration.—The directors of the Raff Conservatorium have just issued their annual report, from which it appears that that very ably-conducted Institution, during the academical year just closed, numbered 144 students—viz., 132 German, 5 English, and the

remainder of other nationalities. It has a staff of twenty professors.

FLORENCE.—Arrigo Boito's opera "Nerone," for so many years vainly talked of and anticipated as to have become almost a myth, has, some Italian journals assure us, at length become a reality. It is added that the completion of the work was brought about by Verdi, who humorously declined to undertake the setting of a new libretto, offered him by the composer of "Mefistofele," until the latter had put the finishing touches to his own "Nerone." The story is pretty enough, even though it may leave some lingering doubts still on the mind as to its accuracy.

GENOA.—Signor Leoncavallo has, it is said, just completed the score of the opera "Roland von Berlin," for which the late Emil Taubert had furnished the libretto, and intends personally to deliver his work to the Kaiser. Meanwhile, another opera, "Roland," is being signalled from the pen of the Maestro Puccini.

GHEENT.—M. Gevaert's long-expected important work, "La Melopée antique dans l'église latine," has just been published here by M. Ad. Hoste. It forms a pendant to the learned author's standard work, "Histoire et théorie de la musique de l'antiquité," published some years since.

HONOLULU.—It will be news to many that this, the capital of Hawaii, has been for some years in the possession of an opera house, in which an annual series of performances is being given by an operatic company from San Francisco. There is here, moreover, an excellent military band of native musicians, under the able direction of Herr Berger, whom the German Government sent over some years since at the request of King Kalakaua.

LANGWETHEN (RUSSIA).—The recent celebration here of the "diamond" wedding of Preceptor Werner affords a glimpse of the "patient merit" characterising the work of the typical provincial schoolmaster. Not only does the veteran pedagogue still daily wield his sceptre in a crowded schoolroom, but he also conducts the singing of his excellently-trained choir during service on Sundays. All honour to the worthy preceptor of Langwethen!

LEIPZIG.—The publication has just been completed, by Messrs. Breitkopf and Härtel, of the monumental work entitled "Deutscher Liederhort," a collection in three volumes of over 3,000 German Volkslieder, gathered with erudition and indefatigable zeal by the late Johann Erk, of Berlin, and edited, after the decease of the latter, by Herr Boehme, under the auspices of the Royal Saxon Government. A large number of exquisite folk-songs are here published for the first time.—Professor Hermann Kretzschmar, of Leipzig, and Herr Eugen d'Albert, of Weimar, have been elected members of the directorate of the Allgemeine Deutsche Musik-Verein.

MILAN.—A new ballet, entitled "Venus," is in course of being mounted at La Scala, involving some special practising on the part of a number of coryphées, who in the new work will have to execute a *divertissement* on bicycles! The once graceful art of a Vestris and a Taglioni is apparently advancing rapidly, though scarcely in the right direction.—A new opera by the Cremonese Maestro, Ferri, has been accepted for performance at La Scala, the work being entitled "Chopin." The conception of the Polish tone-poet and Georges Sand as the respective hero and heroine of an opera must be allowed to be distinctly precious.

—Amongst the artists already engaged for the coming operatic season may be mentioned Madame Lola Beeth, the Viennese *prima donna*, who is to appear in "Fidelio"; Madame Huguet; the famous baritone, Kaschmann; and the tenors, Garulli and Dombrowski.—The Maestro, Pietro Florida, whose opera, "Maruzza," has met with conspicuous success at recent first performances at Turin and Venice, has been commissioned by Messrs. Ricordi, the well known publishing firm, to write new operatic works, of different *genre*, of which, as in the previous instance, Signor Florida is to be his own librettist.

MUNICH.—In the absence this year of representations at the Bayreuth Theatre, two complete cycles of Wagner's works will (as previously stated by us) be given at the Hof-Theater during the present and next month respectively. First cycle:—"Die Feen" (3rd inst.), "Rienzi" (8th), "Der fliegende Holländer" (11th), "Tannhäuser" (13th), "Lohengrin" (15th), "Rheingold" (17th),

"Walküre" (18th), "Siegfried" (20th), "Götterdämmerung" (22nd), "Tristan" (25th), and "Die Meistersinger" (27th). The September cycle will take place in the order and on dates exactly corresponding with the above, so that September 27 will see the last performance of the series. There will, however, be extra representations of "Tristan" on the 29th inst. and of "Die Meistersinger" on September 1, under the direction of Herr Hermann Levi.—The well known painter, Friedrich Bodenmüller, is exhibiting just now, at the Academy of Fine Arts here, a series of three pictures, intended to illustrate Beethoven's "Moonlight" Sonata, which are attracting considerable attention.

PAMPELUNA.—A series of interesting Concerts was given here last month, in which Madame Bertha Marx-Goldschmidt and Señor Sarasate took part. These Concerts, which were instituted by the great Spanish violinist some twenty years since, are of annual recurrence, the receipts being given to the poor of this, his native town.

PRAGUE.—A new opera, by Carl Bendl, entitled "Mother Milo," achieved a signal success upon its first representation towards the end of the season just concluded at the National Theatre.

ROME.—An interesting season of *opéra seria* is to be inaugurated, in November next, by the *impresario*, Alfredo Collina, at the National Theatre, in the course of which several new works by Italian composers are to be brought out for the first time. Amongst the artists engaged are named Madame Anna Stehle and the tenor, Garbin.—Signor Mascagni, who appears to be resting for a while upon his operatic laurels, has assumed (or rather resumed, for we owe to him already an auto-biography) the literary pen in a series of articles on "Libretti e librettisti," and, of course, "I critici musicali," to whom, generally, he owes more of his success than the composer of "Cavalleria" is probably aware.

ST. PETERSBURG.—Considerable interest having been awakened in Russia of late years in the collection and preservation of old native folk-songs, as handed down by tradition, a section of the Geographical Society has now, at the instance of the Emperor, been specially commissioned to make a systematic search in the different provinces, the results to be published from time to time.

STUTTGART.—Herr Zumpfe, the excellent Conductor at the Royal Opera, is about to retire from his position, and has accepted the conductorship of the Kaim-Orchestra, of Munich, an institution of rapidly growing importance in Southern Germany. Herr Zumpfe's successor here will be Dr. Aloys Oebst, a sterling musician who has already won his spurs as an orchestral conductor at Rostock and Augsburg.

TUBINGEN.—An Aria by Mozart, hitherto considered lost, and deplored as such in the latest edition of Jahn's biography of the master, has just been brought to light. We refer to the air "Ah, non lasciarmi, no," in Metastasio's "Didone abbandonata," composed for Frau Dorothea Wendling, in Mannheim, in 1778. An undoubted copy of this most interesting, and, it is said, particularly valuable composition has been discovered by Dr. Kauffman, the academical music director here, amongst papers belonging to his late father, who was an ardent collector of Mozartiana.

VIENNA.—The 300th performance of "Il Trovatore" was recently recorded at the Imperial Opera, where Verdi's *chef d'œuvre* was first produced in 1854. This is the highest number of performances accorded here to an opera by any living composer.—Signor Leoncavallo's new opera, "Medicis," is to be brought out in November next at the Imperial Opera, under the personal supervision of the composer.—Johannes Brahms is just now engaged upon the setting of a number of charming *Lieder*, written in her native dialect by a peasant woman in East Prussia, Johanna Ambrosius, whose poetic gift has only recently been brought to light.—A new ballet, "Die Blumenfee," the scenario by Herr Birkmeyer, formerly of the Imperial Opera, the music by Herr Noues, is shortly to be produced at the new Carl Theatre, under the direction of Herr Jauner.—Anton Bruckner, who has just recovered from a serious illness, has accepted the gracious offer of the Emperor of a summer residence at Schloss Belvedere, in the vicinity of the capital, where the veteran musician

is engaged upon the composition of a new symphony, his ninth.—Johann Strauss's latest composition, the "Lenbach Walzer," has a little history attached to it. Some years since the eminent painter, Lenbach, invited Strauss and his wife to his home in Munich, where he painted both their portraits, considered masterpieces by all who have seen them, but for which the artist refused to accept any remuneration. Johann Strauss's *revanche* for the delicate compliment has now appeared in the dedication of the "Lenbach Walzer."

WEIMAR.—Weimar has been passing through what is here called a Capellmeister crisis, provoked by the appointment of Herr d'Albert and the projective additional appointment of Herr Stavenhagen to a Capellmeistership at the Hof-Theater. The question of precedence in authority naturally arising, the former tendered his resignation, which, after repeated application, has at length been reluctantly accepted by the authorities. In addition to this event, though not necessarily connected therewith, Herr Bronsart von Schellendorf, for many years the Intendant of the Hof-Theater, has likewise resigned his position. He is to be succeeded by Herr von Vignau, who has held a similar appointment at the Court Theatre of Dessau.

ZITTAU.—Preparations are going forward for the celebration here, on the 16th inst., of the birth-centenary of Heinrich Marschner, who was a native of this town.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

EVER for the month of July there has been an unusual lull in local musical circles and, consequently, there is little of importance to record. We are hardly likely to be aroused from our present lethargy until the middle or the end of September, when our busy season approaches. Just now, the principal Concerts are dispensed *al fresco*, and very delightful it is to roam through our numerous well laid-out parks and to listen to the various local bands, and still more interesting is it to watch the crowds of artisans who avail themselves of the privilege given them to hear all kinds of music, without any charge of admission being made. This sudden innovation of giving free music in our parks is of recent date and originated two or three summers ago, when a committee of gentlemen banded themselves together to provide this much needed want. The matter was taken up with the wonted spirit which characterises our citizens, and now the institution of park music has proved one of the happiest and most successful features in the musical history of this city.

Some excellent grand Military Concerts were given at the Edgbaston Botanical Gardens by the bands of the Royal Marine Light Infantry (Portsmouth Division), under the direction of Mr. George Miller, and the Royal Horse Guards (Blues), conductor, Mr. Charles Godfrey. The latter band specially attracted a highly representative and fashionable assembly, both in the afternoon and evening, the programme having been modelled with a view to please all tastes. The most noteworthy and best arranged selections were from "Hänsel und Gretel," "The Chieftain," and "The Shop Girl." A delightful Gipsy Suite, by German, and Mr. Godfrey's Fantasia, "Reminiscences of Handel," found special favour with the audience. Mention should also be made of the excellent rendering of the "Tannhäuser" and "Ruy Blas" Overtures.

Some good work is done by the pupils of the Birmingham and Midland Institute School of Music, and a marked progress was shown by the students of the orchestral classes, under Mr. Fred. Ward's direction, at their recent Concert given in the large Lecture Theatre of that Institution. Some decided progress was also shown by the pupils of the advanced pianoforte classes at a miscellaneous Concert, where the various branches taught in the School of Music are periodically represented. The least satisfactory result, in my opinion, is in the solo singing, and it only tends to show that both in method and style much has to be done in this special branch of musical education ere pupils can exhibit in public.

The free Organ Recitals given by Mr. C. W. Perkins (the City Organist) every Wednesday afternoon, in the Town Hall, is another welcome institution, for which we

have to thank the city authorities. The attendance varies from three to four hundred or more, and the excellently arranged programmes, which, as a rule, include excerpts from all schools, are greatly appreciated. I gladly refer here to a charming "Air varié" (in manuscript), specially written for Mr. Perkins for the organ by our esteemed townsman Mr. Andrew Deakin, which Mr. Perkins included in his last programme. It is framed on strictly classical lines and is Mozartean in character.

Mr. A. E. Daniel, a local well known musician who has already produced several choral works, songs, &c., achieved lately considerable success by his new composition, an Orchestral Overture, which was admirably played by the Empire Palace Orchestra, under Mr. Grimmer's baton. The Overture opens with an *Adagio* in A minor and is followed by an *Allegro moderato* in A major, in which the composer displays some fine orchestral colouring and a sound knowledge of counterpoint. The whole character of the work is bright and spontaneous.

A Concert was given in the Masonic Hall, on the 16th ult., by Madame Moriani, an eminent singing teacher of Brussels, for the purpose of bringing out some of her pupils. Among them were the Misses Florence and Bertha Salter, who have already made their *début* in London, Mdle. Alice Verlet, Miss Rosina Hammacott, and Miss Ethel Marsh. Mons. Louis Hillier, violinist, contributed several solos. Madame Moriani informs me that her pupil, Mdle. Alice Verlet, has just been engaged as *prima donna* at the Opéra Comique, Paris.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE dulness of the present period was relieved, on the 10th ult., by a visit of the Evangelist's Church music party to Liverpool. These enthusiastic Americans, to the number of about eighty, spent the preceding day in Chester, when Dr. J. C. Bridge officiated at the Cathedral organ; the programme of services for the day including some of his compositions. The trip to Liverpool followed, and it had been a part of the scheme to view the Hope-Jones Organ Works, but this was not actually accomplished, and a visit to St. George's Hall sufficed to fill up the time at disposal. Mr. H. A. Branscombe had been happily selected as a representative local organist for the occasion, and performed the following programme: March for a Church Festival (Best), Aria in B flat (Smart), Sonata (No. 1) in F minor (Mendelssohn), Selection, "Faust" (Gounod-Branscombe), Allegretto from "Italian" Symphony (Mendelssohn), and Toccata in F (Bach). After the Recital Mr. Branscombe invited the party into the organ gallery, where they examined and tried the "Willis" instrument. They were greatly impressed with the sonority and beauty of the diapasons and the characteristic tone and exceptionally good attack of the reeds. They expressed the idea that nothing finer would be heard throughout their tour, and the surroundings of the magnificent hall lent a special charm to all they heard. After a visit to the Walker Art Gallery, and lunch, the party continued their tour, and left the second city for its rival, Manchester.

Application to Mr. Broadbent, Secretary of the Philharmonic Society, as to the works to be produced next season, has elicited a reply to the effect that the "arrangements are not yet completed." The reason for such mystery is not apparent, the following having been, to all intents and purposes, fixed upon by the committee. For the first Choral Concert, Handel's "Alexander's Feast" and Goring Thomas's "Song of the Skylark"; at Christmas time, Mendelssohn's "Hymn of Praise," and for the closing evening, Saint-Saëns's "Samson and Dalila." During the season there will also be a performance of Beethoven's "Choral" Symphony, and the bi-centenary of the death of Henry Purcell will be celebrated by the revival of some of his music. Sir Charles Hallé retains his position as conductor, and Mr. H. A. Branscombe that of chorus-master and organist.

The Organ Recitals in St. George's Hall, on June 29, were again given by Mr. J. Herbert England, a young organist of great promise, and, on the 6th ult., Mr. Edwin

H. Lemare, of Holy Trinity, Sloane Square, was the organist. Mr. Lemare presented programmes of great variety and interest and there was a large audience, especially at the evening Recital.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

A KIND of St. Martin's summer in music has brought to us much brightness to relieve the monotony of the quiet months, and to soothe us amid the excitement of politics and the uproar of elections. The lengthened visit of what is called the *Répertoire* Company of Mr. D'Oyly Carte proved very successful, and the opportunity afforded of again comparing the various works in which Mr. Gilbert and Sir Arthur Sullivan co-operated was welcome. It would, of course, be easy to point out vocal deficiencies, but, on the other hand, it would be difficult to imagine a greater all-round efficiency, and to show how, with pecuniary safety, any higher talent could be secured. Altogether, the position of light opera has been strengthened; the readiness attested of the public to enjoy a perfectly healthy and innocent, while truly artistic pleasure; and it has been a relief to have a good hearty laugh at the absurd complications of the librettist, without being brought into contact with any distasteful matter.

The last Saturday in June brought the annual Degree day of the Victoria University, when Dr. Hiles (the acting Professor) presented Mr. T. Herbert Ingham for graduation as a Bachelor of Music. It is understood that the attendance upon classes in which the three years' course of study provided in the Owens College (the seat of the University) is pursued, under the guidance of Dr. Hiles, is rapidly increasing, and that each year may be expected to show a growing efficiency. The conditions for the higher degree have now been tabulated, and the requirements show not only a very careful provision for the scholastic training of the students, but a wise recognition of the importance of a modernised tone. The higher music of the Concert-room, as well as of the Church, is to be kept steadily in view.

At the Royal Manchester College of Music the annual examinations occupied the whole of the first week in July, the mornings being devoted to the serious inspection of the students in their class-rooms, and the afternoons to public performances in the charming little concert-room of the Institution, and to the testing, in the larger theatre of the Owens College, of all the pupils in harmony and composition by a series of graded papers drawn up by Dr. Hiles. The results have abundantly proved the excellence of much of the training given in the College of Music during the two years since its foundation, and have confirmed the hope of its promoters that the College may soon prove its claim to rank with the best European schools of art. The Principal, Sir Charles Hallé, accompanied by Lady Hallé, sailed on Saturday, the 13th ult., for a professional tour in Southern Africa, well pleased with the result of his superintendence of the young Institution, of which the buildings are to be greatly enlarged during the present vacation.

And summer brings, also, public examinations of various kinds—band and choral contests. Following the Tonic Sol-fa Festival (at which Dr. Roland Rogers, of Bangor, presided), the Philharmonic Society, of Mr. G. W. Lane, held its annual Choral Competition in the Botanical Gardens, on the 13th ult. In awarding the three prizes to the Hanley Vocal Union (Mr. Garner), the Werneth Vocal Society (Mr. Jackson), and the Newcastle Ebenezer Choir (Mr. S. Hughes), Dr. Hiles, the umpire, spoke of the indebtedness of the public to those enthusiasts in song who so disinterestedly give labour and time to the cultivation of that part-singing, a love of which has ever been a characteristic of our race, and who are ready, ever and anon, to measure their attainments against those of their sisters and brothers who in other districts similarly devote themselves.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE Summer Term in Oxford is the great time for College Concerts, and about half of the Colleges attempted to entertain their friends in this way. Some of them did

not rise above a miscellany of ballads and part-songs, of no particular interest; but good performances with chorus and orchestra were given of Handel's "St. Cecilia's Day" and Bach's "Coffee Cantata" (Keeble College), Dr. Mee's "Delphi" (Queen's College), Bennett's "May Queen" (Merton), and Romberg's "Lay of the Bell" (St. John's). Only one absolute novelty was produced, a very taking choral piece, called "Woods that wave o'er Delphi's steep," by Dr. Sangster, which received a good rendering at Queen's College, and was much applauded. The same remark will apply to the only instrumental novelty, a Suite for string orchestra by Mr. Woods, which was included in the Exeter College programme. The principal symphonies were Haydn's in E flat major (Queen's), Mozart's "Jupiter" (Merton), and Haydn's G major and Mozart's G minor (Balliol). The standard of performance attained was decidedly high.

The Cowley St. John Vocal Society gave a very good account of itself in Mendelssohn's "Athalie," and the Choral and Philharmonic Society presented a Madrigal programme, the bulk of which was contributed by musicians who have at various times been conductors of the Society.

As usual, a number of well-known performers have appeared at various times and in various places, though, also as usual, without attracting many auditors. The University Musical Union held a great Festival Meeting at the beginning of the term, but the proceedings were not open to the public.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

THE musical season is now quite at an end, except that the Opera still continues to give its representations. All those belonging to the *personnel* of our great orchestras have dispersed themselves among the seaside resorts and towns celebrated for their waters. The "Grand prix de Rome" was awarded to M. Letoury, a pupil of M. Charles Dubois, and the second "Grand prix" to M. Max d'Ollone, a pupil of M. Massenet. The different sections of the Institution have met together in order to settle the programme for the *fêtes* of its centenary; these *fêtes* will take place on and from October 23 to 26. The members and foreign correspondents will be invited amongst others. Guiraud's opera, which M. Saint-Saëns has just completed, will be named "Frédégonde," its original title, "Bruneilda," being abandoned.

"Xavière," an opera by M. Charles Dubois, will be put into rehearsal as soon as the Opéra Comique re-opens.

Madame Carvalho, the celebrated French singer, whose death is recorded in another column, was a delightful vocalist; in her, *Marguerite* and *Juliette* found an interpreter whom the most famous singers have not succeeded in banishing from our minds. Her funeral was the occasion for an important musical demonstration, in spite of the absence of nearly all the members of the Opéra Comique.

A new work, entitled "Quelques remarques sur l'exécution du 'Tannhäuser' de Richard Wagner à l'Opéra de Paris en Mai, 1895," by M. d'Harcourt, the Conductor of the "Harcourt" Concerts, is in course of publication.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE dull season is now at its height—or depth—so far as performances are concerned. New York affords little to hear, except in the way of light opera, and not very much in that. "The Sphinx," a work which has had a rather unusual success in Boston, has just been brought out here, and seems likely to enjoy a fair run. The music is from the pen of the Organist of Emmanuel Church, Boston, and is clever and well adapted to the rather exuberant farce of the book. Mention should not be omitted of an excellent series of representations of German light opera which are being given at Terrace Garden, where a most capable company is presenting the brightest and merriest compositions of this class; and as the theatre is located in a section of the city where there is a large German population, these performances are meeting with a well deserved success.

At Brighton Beach Mr. Seidl and his orchestra have just begun their summer season, which will last until well into September. The programmes are selected with extreme care and embrace a very wide range, extending from Wagner to Strauss, with an occasional Concert devoted to the works of one composer. The last of these, at date of writing, was a Liszt evening.

Gilmore's famous military band, which is now under the leadership of that most capable violoncello player, Mr. Victor Herbert, has obtained the contract for the music at the Southern Industrial Exposition, which will open at Atlanta, Georgia, in September. Mr. Herbert will direct the band in person during the entire time of its stay at Atlanta except for about a week, when he will visit one of the western cities to superintend the production of a new light opera of his composition.

A musical Festival of some importance came to a close on June 12, at Wilkesbarre, Pa. Its character was in many respects similar to that of the Welsh Eisteddfod, there being a number of competitions for choral singing. One of the compositions upon which the choirs were tested was a chorus from Dr. Mackenzie's "Colomba." An interesting feature of the Festival was a competition between six choirs of women, each conducted by a woman. The Wilkesbarre ladies won this contest. There is a very large Welsh population in the region about Wilkesbarre, which is a coal mining country, and the Eisteddfod consequently thrives better there than in some other American localities where the attempt has been made to introduce it.

The academic year at Yale College has closed with great credit to the new department of music. Heretofore the Battell chair of music at Yale has been little more than a foundation which provided the chapel organist for the college, and has supplied some desultory lectures. Since the appointment of Mr. Horatio W. Parker to the chair of theoretical music, and of Mr. Samuel S. Sanford to that of applied music, a systematic curriculum has been established, and a vigorous effort made to give the college a standing as a centre of musical activities. At the commencement exercises this year Professor Parker contributed a setting of an Ode from the always ready and graceful pen of Mr. Edmund C. Stedman (a Yale alumnus), which is said to be one of the composer's best efforts. Mr. Parker has devoted himself with diligence to the organization of a local orchestra, to such good purpose that at the commencement exercises he had brought together a band of sixty resident musicians, and had them in sufficient training to undertake the accompaniments to his "Ode," besides the "Egmont" Overture, Svendsen's "Coronation March," and other selections. The corporation of the University is seconding Professor Parker's efforts on behalf of his orchestra, and the prospects for music in New Haven are brightening.

The American College of Musicians has just completed its annual examinations, held in New York. This organisation originated in 1884 as an outcome of a desire among the more prominent of American musicians to fix some standard of technical and theoretical proficiency which should determine the professional status of persons intending to teach music. Its faculty serve, of course, gratuitously, and at the sacrifice of considerable time and personal convenience. The college has been hampered in former years by the want of a local habitat, and by the usual public indifference to the thoroughness of musical training. For some years the need of having the institution regularly incorporated and invested with some official power to grant certificates (they are not called "degrees") has been felt. It was at first intended to make Washington, D.C., the official residence of the Institution, but it was found that this would in some manner interfere with franchises which had already been granted to the "National Conservatory of Music," and New York was finally fixed upon as the most available place for incorporation. Within a year past the College of Musicians has become incorporated as a part of the University of New York, under the powers granted to the State Board of Regents of the University. This is an important step, as it secures to the certificates of the college an authority which, while it may not be altogether convincing, is certainly of more weight than they possessed before. As a matter of fact, however, the faculty of the college is made up of able

professional men, and the examinations are conducted with thoroughness. Three certificates are awarded to successful candidates—"Associate," "Fellow," and "Master." The Fellow's and Master's certificates are awarded upon conditions about equivalent to those of the bachelor's and doctor's degrees of Oxford or Cambridge. The Associate certificate is based on a much simpler examination, which includes elementary harmony in four parts, modulation, two-part counterpoint, terminology, some history, acoustics, and form. There are also demonstrative examinations on the various instruments played by candidates. So far, there has not been as much interest as there should have been in obtaining the certificates of the Institution. The number of successful candidates each year has ranged between six and thirteen, while up to 1894 only fifteen persons in all had obtained the Fellowship degree, and as yet no one has succeeded in obtaining the certificate of Master of Music. It is to be hoped that the amalgamation of this Institution with one which has a fixed seat and an established place in academic affairs will give it a prestige which it certainly deserves. In the absence of regular courses of musical instruction in our colleges the matter of professional attainment has been in a most chaotic state, and to the college of American musicians must be attributed one of the earliest and one of the most conscientious efforts to draw a line of demarcation between the competent craftsman and the bungling 'prentice hand.

At the moment of writing word comes from Boston that Mr. Carl Zerrahn has resigned the conductorship of the Handel and Haydn Society, and that Mr. B. J. Lang has been appointed in his stead. The reasons for Mr. Zerrahn's retirement are not given, but the weight of advancing years may well have been the cause of his giving up the post which he has so long filled with distinguished ability. Mr. Lang's reputation has been won in the field of performance and instruction, but there is reason to expect that the wisdom of the Society's choice will be verified.

In New York lovers of sacred music are exercised over the report that the Church Choral Society is likely to disband. This organisation is only a few years old, and from its birth it has been under the *bâton* of Mr. Richard Henry Warren, organist of St. Bartholomew's Church. Its public performances have always been entitled "services," and have been given in four of the largest church buildings in the city—St. George's, Zion, St. Bartholomew's, and the Church of the Holy Trinity. The choirs of St. Bartholomew's and All Souls' (both of which were formerly under Mr. Warren's direction), and that of St. Thomas's Church, where Mr. Warren's father, Mr. George William Warren, is organist, have formed the nucleus of the Society, which has usually turned out a chorus of about 140 voices. The orchestras have been the best that money could provide, and all work has been done in a thoroughly painstaking and artistic way; besides which Mr. Warren's enterprise has always favoured the production of new compositions, several of which, by American musicians, have been first heard through the medium of the "Church Choral." The Society was in financial difficulties last year and an urgent appeal was made for subscribing members. The response to this enabled it to complete its season's work, but the prospects for its continuance for another year are very doubtful, though it is the most deserving organisation of the kind in the city.

The Musical Protective Union took an unusual step a few days ago when it presented a request to the municipal authorities of New York that the military bands from the New York Catholic Protectory and the Hebrew Orphan Asylum should be debarred from playing at the open-air Concerts which are given in the public parks at the city's expense. Each of these Institutions employs a good band-master, who instructs the boys who are inmates, and the bands play light music very creditably, and earn considerable money in the course of a year, sometimes obtaining engagements which require them to travel long distances. Heretofore they have been employed by the city for some of the park Concerts, but the Union objects on the ground that its members are thus prevented by cheap competition from securing employment which rightfully belongs to them. The matter is under consideration.

THE MUSICAL TIMES published last month an obituary notice of Jean Bott, violinist, who recently died in New

York. Mr. Bott's death was hastened by grief and anxiety over the loss of his Stradivarius violin. He was the owner of a "Strad." which had once been the property of the Duke of Cambridge. The old musician was somewhat cramped for means in his latter days, and when Signor Nicolini, the husband of Madame Patti, appeared as a purchaser for his instrument he agreed to part with it for 4,500 dollars. The transfer was to take place on the morning of Signor Nicolini's departure for Europe. Mr. Bott was on hand with the violin, but refused to accept a certified cheque in payment, and as the purchaser did not have the gold, he was obliged to leave for the steamer without the instrument. He left word with an instrument dealer, however, to complete the purchase and send him the violin. A few days after, during the absence from home of Mr. Bott, a stranger called at his house and asked permission to await his return. He was shown to Mr. Bott's room and left there. He stole the violin and disappeared. Mr. Bott was in despair, and for weeks haunted police headquarters and district attorney's offices in the vain hope of recovering his violin. The disappointment and anxiety of waiting killed him. A few days ago the dealer who was entrusted with the negotiations was arrested with a violin in his possession which is claimed to be the missing one. The whole case turns upon the matter of identification, but so far the wife of the dead violinist has succeeded in making out a very strong case against the instrument dealer. Only the preliminary examinations have thus far been held, but when the case comes up for trial it bids fair to become, in its way, a *cause célèbre*.

THE sixth annual meeting of the Associated Board of the Royal Academy of Music and Royal College of Music was held, on the 8th ult., at Marlborough House, the Prince of Wales (the President) in the chair. His Royal Highness moved the adoption of the report, and Mr. Thomas Threlfall seconded the resolution, which was unanimously agreed to. Sir A. C. Mackenzie (Principal of the Royal Academy of Music) proposed, and Dr. C. H. Parry (Director of the Royal College of Music) seconded, a vote of thanks to the Prince of Wales for presiding, and for the powerful assistance and great encouragement given by His Royal Highness to the Board. The annual dinner of the Associated Board was held the same evening at the Whitehall Rooms of the Hôtel Métropole. Lord Charles Bruce, Chairman of the Board, presided, in the unavoidable absence of the Marquis of Lorne. The certificates for the London and Croydon centres of the Board were distributed by Her Royal Highness Princess Beatrice, at the Royal College of Music, on the 16th ult.

THE students of the London Organ School gave an interesting Organ and Orchestral Concert at Queen's Hall, on the 3rd ult., under the direction of Dr. G. J. Bennett. The efficiency of the training at the Institution was satisfactorily demonstrated by a number of pupils, the most notable efforts being Saint-Saëns's *Andante* and *Rondo Capriccioso* for violin, played by Mr. Isidore Schwiller, and Hiller's *Pianoforte Concerto* in F sharp minor, by Miss Leila Smith; while the orchestra was heard to excellent effect in a selection from Rubinstein's "*Bal Costumé*" and the *Overture* to Professor Stanford's "*Canterbury Pilgrims*." An organ solo—the *Allegro* from Widor's Sixth Symphony—by Miss Edroff, a professor at the school, also deserves mention. On the 11th ult. an extremely interesting display by the elocution students of the school, consisting of a selection from the "*Midsummer Night's Dream*," was given in the Concert-room of the Institution, under the direction of Mr. Charles Fry. Most of the students exhibited much refinement of style and intelligence in the rendering of their parts—some of the performers displaying special dramatic ability. The greater part of Mendelssohn's music was given by students of the school, the choir being under the direction of Mr. Walter Mackway.

A CONCERT by 5,000 voices was the principal feature in the programme at the annual Festival of the Church Sunday School Choir, which took place on the 20th ult., at

the Crystal Palace. About a hundred schools from London and the suburbs were represented on the Handel Orchestra, and the general performance showed a decided advance in readiness, precision, and spirit upon preceding gatherings. The selection was not of an ambitious description, but the principal points of each piece had been mastered, so that there was never a doubt respecting the issue. Gauntlett's arrangement of "O worship the King" (given partly in unison and partly in harmony), Ernest C. Winchester's *Magnificat*, Henry Smart's anthem "The Lord setteth fast the mountains," and W. T. Deane's anthem "My beloved spake," were sung with a precision and well-controlled emphasis that merited hearty approval. The second part was, as usual, of a lighter kind, and included imitative effects, which seemed to please the listeners quite as much as the more youthful of the executants. The conductors were Messrs. George Hare and H. A. McLaren, and Mr. F. W. Belchamber was the organist.

WE note with satisfaction the re-opening, on the 15th ult., of the "German Reed" entertainment at St. George's Hall. Refined wit and genial humour are ever welcome, and Mr. Henry Reed, under whose management the enterprise has made a fresh start, seems to have determined that those features which have so long distinguished the "German Reed" Company should still be prominent. Mr. Rutland Barrington, with the vivacious assistance of Miss Elsie Cross, in a diverting duologue, entitled "The Professor," successfully fills the place of the late Corney Grain, and much that is provocative of laughter is contained in "The Usual Remedy," by Mr. Chance Newton, and Mr. W. S. Gilbert's operetta, "Happy Arcadia." The latter work was originally produced by Mr. and Mrs. German Reed in 1872, at the Gallery of Illustration, and has the advantage of having been set to music by Frederick Clay in his best manner. The quaint conceit is thoroughly Gilbertian in conception and treatment, and its principal characters are effectively embodied by Miss Maria Garcia, Miss Fanny Holland, Mr. Charles Wibrow, and Mr. Rutland Barrington.

THE Misses Suto, two American ladies who have studied at Berlin, and who make a specialty of duets for two pianofortes, gave a Recital, on the 8th ult., at St. James's Hall. They play so admirably and with such wonderful unanimity of expression that we hope they will not be discouraged, by the comparatively small audience which assembled, from repeating their performances at a more favourable time. We would suggest also that these clever ladies should include duets for one pianoforte in their repertory. Their programme included Bach's *Concerto* in C (No. 2) and pieces by Mozart, Chopin, Brahms, Liszt, and other composers. The pleasure given by the interpretations of these pieces was so warmly recognised by an audience which, though small, was exceptionally critical, that we feel sure the Misses Suto's talents have only to become more widely known in order to command a very large measure of popular recognition.

So many eminent artists had promised assistance at the Concert given on the 10th ult., at Queen's Hall, in aid of the funds of the National Society of French Teachers in England, that had the entire programme been carried out the same thing would probably have happened to the remaining members of the audience. As it was, the curtailed edition, which began at 2.30, was still going on when we left at 5.45. Among the artists who appeared may be named Miss Esther Palliser, Madame Elena Sanz (who sings with great dramatic perception), Madame Thénard, Madame Jane May, Mrs. C. Desvignes; Messrs. Johannes Wolff, Hollmann, Titto Mattei, F. Thomé, Aramis, and Mauguère. A new and very effective "Hymne à la Paix," composed for the occasion by M. Leon Schlesinger, was sung by Madame Adamson Laudi, M. Mauguère, and a choir, accompanied by organ and the Excelsior Orchestra.

By the kindness of the Dean, Welsh Evensong was sung for the first time on Saturday, the 13th ult., in St. George's Chapel, Windsor, by the Welsh choir and congregation of All Saints, Margaret Street. The anthem was "Bendige dyddo Arglwydd," &c. (Thomas), and *Magnificat* and *Nunc dimittis*, a setting in F by Mr. David J. Thomas,

who presided at the organ, and was responsible for the musical portion of the service. The service was intoned by the Rev. E. Killin Roberts, Welsh Chaplain of All Saints', who was assisted in the reading of the lessons by the Rev. J. H. Pugh. At the conclusion of the service the blessing was pronounced by the Dean, who, together with Bishop Barry and Canons Gee and Dalton, joined in the procession. The choir of the chapel was filled, and there was a large congregation of English people in the nave.

VISCOUNTSSE CLIFDEN avowedly began her career "as a professional musician" at a Concert she organised at Stafford House, on the 2nd ult. Her abilities as a pianist were manifested in Trios by Marschner and Godard respectively, in which she had for companions Herr A. Blome (violin) and Herr Ehrhorn (violinello). She played with spirit, conscientiousness, and feeling—qualities not to be lightly regarded even in days when so many highly gifted executants are before the public. Viscountess Clifden also tastefully accompanied on the organ Mrs. Duncombe in Mendelssohn's "Oh, for the wings of a dove." M. Tivadar Nachèz gave as neatly as is his wont the *Andante* and *Finale* of Mendelssohn's Violin Concerto and Wieniawski's "Airs Russes." Miss Clara Butt, Herr Hugo Heinz, and the Meister Glee Singers also appeared.

THE fellowship diplomas gained at the fifty-fourth examination of the Royal College of Organists were distributed, on the 19th ult., by Sir Alexander Mackenzie, who expressed his satisfaction at the great improvement shown by the students. There were 117 entries, including six ladies. The following passed the examination successfully:—M. Allison, J. P. Attwater, B. Barrow, G. H. Brown, Miss C. A. Burleigh, H. W. Chuter, J. G. Cooper, V. Dearden, A. Docksey, H. Gibbon, A. G. Gosling, Miss A. H. Green, T. Haigh, W. A. Hall, H. Ham, J. W. G. Hathaway, A. L. Hirst, J. W. Jacobs, C. J. Lee, E. M. Lee, W. Maker, H. Morris, S. A. Mosdell, H. G. Moulden, G. T. Patman, J. R. Reeve, H. P. Richardson, H. S. Scott, W. E. Snow, F. E. Swan, and Miss A. Whitaker.

AN interesting Concert was given on the 8th ult., at Queen's Hall, by Mr. W. H. Wing and Mr. Walter Alcock. Mr. Wing gave a vigorous rendering of Purcell's "See, the Heavens smile," from his incidental music to "The Tempest," and also sang Mdlle. Chaminade's "Amour d'Automne" with much tender expression. Mr. Alcock joined Mr. Herbert Sharpe in Saint-Saëns's *Polo-naise*, and Variations by Mr. Sharpe on a Hungarian air, and he played the accompaniments throughout the Concert in most careful and musicianly style. Mr. Alcock also appeared as a composer in "The Song of the Egyptian Girl" (Miss Jessie King), a "Sonnet" (Mr. Wing), and two duets, sung by Madame Annie Marriott and Miss Jessie King. These compositions were, on the whole, very successful.

MR. JAN MULDER, the violoncellist, appeared both as composer and player at his Concert in Brinsmead's Gallery, on the 10th ult. In the latter capacity he was more successful than in the former, the Sonata in F for violoncello and pianoforte from his pen wanting the conciseness of one who has something interesting to say and is anxious to go straight to his subject. Mr. Mulder admirably executed solos by Bruch, Popper, and other composers for the violoncello, and effectively joined Messrs. Seiffert, Bobbé, and Schneider in Godard's string Quartet in G minor. In a good performance of Bach's Concerto in D minor for two violins and pianoforte, Mrs. Seiffert was associated with Messrs. Seiffert and Bobbé, and Madame Cornelia Meysenheim was among the vocalists.

A PROMINENT feature of late years in the manufacture of musical instruments is the amount of artistic skill lavished at the bidding of wealthy amateurs on exterior embellishments. Most of our great firms of pianoforte manufacturers have exhibited exceptionally beautiful examples of such instruments. Quite recently Messrs. Broadwood invited inspection of a particularly handsome pianoforte, the case of which, designed strictly in the Louis XVI. style, they have, we learn, taken no less than two years to complete. A

description of the decorations of this exquisite piece of workmanship would occupy a column of our space; enough that they are worthy the reputation of the eminent firm from which it emanates, which is saying much.

THE most interesting feature of the proceedings during the Commemoration at Durham University, in June last, was the presentation of the hon. degree of D.C.L. to Sir John Stainer, who was most cordially received. Dr. Kynaston, in presenting him, referred to the great service Sir John Stainer had rendered to Church music. He did not, he said, employ Scripture merely as a basis upon which to found an academically accurate composition; he did more, he never forgot that the words he was setting to music were the words of Scripture. His anthem, "I am Alpha and Omega," might be almost called exegetic, and in the setting of Cardinal Newman's "Kindly Light" he interpreted the poet's inmost feelings.

THE existence of a highly interesting portrait of Sebastian Bach has just been brought to light, at Leipzig, in connection with the stir occasioned by the wonderful bust of the composer recently modelled over the presumably genuine skull of the great cantor by Herr Seffner. The portrait in question, which has been in the possession of the family of a Herr Borman, of Leipzig, for generations, is a pencil drawing, slightly coloured, and represents the master at middle age, the only one of this period extant. The genuineness of the portrait (which is being published in photogravure by Meissenbach, Riffert and Co., of Leipzig) has been recognised both by Herr Seffner and Professor Hiss.

THE "celestial organ" recently added to Messrs. Hill's instrument in Westminster Abbey was introduced to public notice on the 17th ult., by an interesting Organ Recital given by Dr. Bridge. The addition has been placed in the triforium of the South transept, over the tomb of Handel, and is the gift of Mr. A. D. Clarke. The new pipes were first heard in Schubert's "Moment Musical" in A flat, but they were used most effectively in Liszt's transcription of the "Ave Maria," commonly attributed to Arcadelt, and in the Prelude to "Parsifal." Organ music proper was well represented by Bach's Toccata in F, and the choristers of the Abbey provided agreeable variety.

MADAME ALVA, a soprano who seems to have given special attention to dramatic airs, to which her voice and style are eminently suited, gave a Concert at St. James's Hall on the 2nd ult. "Elizabeth's Greeting to the Hall of Song" ("Tannhäuser"), "Com é bello" ("Lucrezia Borgia"), the air in the prison scene of "Mefistofele," and duets from "Les Huguenots" and "Aida" served to prove by contrast of style and of sentiment the powers of the vocalist. Madame Alva, who was exceedingly well received, obtained artistic assistance from Mdlle. Olitzka, Miss Marie Dubois (pianist), Mr. Richard Green, and Mr. Alexander Bevan.

THROUGH good and evil report Trinity College has prospered, and a large company assembled at the Royal Institute of Painters in Water Colours when the annual *Conversazione* was held, on the 17th ult. A capital programme of music was provided, in which students and professors of the College took effective part. Among the principal pieces were a Russian Suite for strings by Wüerst, which was conducted by Mr. L. Szczepanowski, with violin *obligato* by Miss Vera Douglas; two movements from a Flute Quartet by Kuhlau, in which Mr. John Radcliff took the lead; and two movements from a Concerto for four violins, by Maurer.

A PIANOFORTE and Vocal Recital, given by Miss Stuart Smith and Madame Robiolio, at Steinway Hall, on the 11th ult., included two interesting Italian duets of the early part of the seventeenth century—one by Marco da Gagliano—cleverly sung by Madame Robiolio and Mr. Paul England. This gentleman, who was responsible for the English translation for the duets, also introduced for the first time two Sacred songs by Dvořák. Madame Robiolio's contributions especially were received with much favour, and the Concert-givers were assisted by Miss Edith Blyth and Miss Kate Lee (violin), in addition to Mr. England.

THERE was again a fashionable crowd at the last Wagner Concert, at Queen's Hall, which was conducted by Herr Mottl. It is clear that these Concerts have "come to stay"; and, as an indication of increased public interest in orchestral music of the highest class, the fact supplies reason for rejoicing. The programme consisted of the Overture to "Euryanthe," the third act of "Parsifal," and copious extracts from "Die Meistersinger," the vocal exponents of *Walter, Parsifal, Gurnemanz, Amfortas*, and *David* being respectively Messrs. Van Dyck, Plunkett Greene, Bispham, and Anton Schlosser. Mr. Van Dyck's voice has greatly deteriorated since his last visit, but otherwise the performances gave nothing but pleasure. Two further Concerts will be given in November, MM. Mottl and Levi being conductors.

THE annual Harp Concert of Mr. John Thomas took place, on the 6th ult., at St. James's Hall. There were over twenty lady harpists, and the orchestra presented an unusual and certainly pretty appearance. Mr. John Thomas is not only a gifted performer, but an able preceptor, and the efforts of himself as a soloist and of his fair pupils in *ensemble* were much appreciated by a large audience. His own compositions were deservedly applauded, especially a Romance for violoncello and harp, in which Mr. Thomas was associated with Mr. J. Hollman. There were several vocalists, chiefly hailing from gallant little Wales.

THE Countess of Radnor exerted herself in a good cause on June 29, by conducting a Concert in Queen's Hall in aid of the Society for the Prevention of Cruelty to Children. A string orchestra and choir, consisting entirely of ladies, gave several pieces in a highly creditable manner, wisdom being shown in the selection of instrumental works and part-songs well within the means of amateurs interested in their labours. Madame Marie Brema did justice to a "Norwegian Shepherd Song," Miss Ashton Jonson was successful in Hiller's "He in tears that soweth," and among the other able contributors were M. Bonnard and Mr. Byard.

MADAME CARAVOGGIA had no difficulty in arranging an attractive programme for her Concert on the 1st ult., in Queen's Hall, several nationalities being ably represented both vocally and instrumentally. Miss Carlotta Elliot very tastefully gave airs by Massenet and Paul Vidal, Mr. Henry Piercy sang "O vision entrancing" from "Esmeralda," Mr. Sydney Brooks played violoncello solos with his accustomed skill, Miss Edie Reynolds was heard in Sauret's "Valse Characteristique" for violin, and excellent service was also rendered by Mlle. Otto Brony, Mlle. Marie Titien, Messrs. George Aspinall, Maggi, and Winckworth.

AT the request of the director of the St. Petersburg Conservatoire, we have pleasure in reminding those amongst our readers who may be interested in the matter that the second International Competition for the Rubinstein Prize (for pianoforte playing and composition respectively) will take place, from the 20th inst., at Berlin, under conditions already indicated in these columns. The orchestral rehearsals will commence two or three days previous to the above date. Competitors will obtain all further particulars on their arrival at Berlin, by applying to the well known Concert-Agency of Herr Hermann Wolff.

THE seventeenth International Congress for the protection of literary and artistic authorship (Association Littéraire et Artistique Internationale) will take place next month at Dresden, under the protectorate of the King of Saxony. An interesting programme, including Concert performances and a gala representation at the Opera, is being provided for the meeting, which promises to be very numerously attended by delegates from all parts of Europe. Johannes Brahms, Eduard Brockhaus, and Paul Heyse are amongst the honorary presidents.

MENDELSSOHN'S "Hymn of Praise" was given at South Hackney Parish Church, on June 27, at a special service in connection with the Dedication Festival. The solo parts were well sustained by Mr. J. Müllerhausen and two of Mr. Dutton's boys, and the Symphony and accompaniments were rendered by an efficient orchestra. The excellent singing of the choruses by the choir of the church deserves special recognition. Mr. W. G. Wood ably

presided at the organ, and Mr. John E. West, the organist and choirmaster of the church, conducted.

A VOCAL and Instrumental Concert was given by the pupils of the School for the Indigent Blind, under the direction of Mr. Herbert Hodge, on June 26. The programme included the chorus from "The Messiah," "Since by man came death," Mendelssohn's "Judge me, O God," Mazzinghi's "Ye shepherds, tell me," several duets for male and female voices respectively, and some organ solos. The pieces given by the band included the popular "Shepherds' Dance" from German's "Henry VIII." music.

MR. EDWARD DANNREUTHER has accepted the post of President of the Wagner Society, vacated by the Earl of Dysart. Mr. Dannreuther was the founder of the original London Wagner Society, in 1872, and he conducted many of the Concerts given under the auspices of that Association; he also directed the Wagner evenings during the series of nightly Concerts given by Messrs. Novello, at the Royal Albert Hall, in 1874. It was in Mr. Dannreuther's house that Wagner resided during his visit to London in 1877.

AT the recent competition in connection with the International Music Trades' Exhibition, held at the Agricultural Hall, the first prize (a pianoforte of the value of 125 guineas) for soprano vocalists was won by Miss Annie Swinfen, until recently a student of the Guildhall School of Music; and the first prize (a pianoforte of the value of 110 guineas) for tenors was won by Mr. Lloyd Chandos, a present student of the same Institution.

THE first annual Meeting of the Church Orchestral Society was held at Rayleigh House, Chelsea, on the 3rd ult., and the Report presented showed that the past year has been spent chiefly in organisation; but it is hoped that at no distant date the Society may render valuable aid in what is becoming an important branch of church work. Mr. Prendergast has resigned the conductorship and has been succeeded by Dr. G. J. Bennett.

THE Dedication Service at St. Mary's, Brookfield, Dartmouth Park, was held on the 7th ult. The service was the setting by Smart in F, and Dr. J. M. Ennis's Psalm—"God is our hope and strength"—took the place of the anthem. In addition to the organ accompaniment (played by Mr. Herbert Try), trumpets and trombones were employed. Dr. J. M. Ennis, the organist and choirmaster of the church, conducted.

A FUND has been formed for the assistance of the widow and family of the late Mr. W. C. Levey, the composer, who was for many years Musical Director of the Theatre Royal, Drury Lane, and other London theatres. He died last year, leaving his wife and five children wholly unprovided for. Donations may be sent to Mr. H. H. Levey, 7, Haycroft Road, Brixton Hill; or to Mr. W. H. Cummings, Sydgate, West Dulwich.

MADAME EDMOND LAURENS, a young French pianist, gave a Pianoforte Recital, on the 11th ult., in the Salle Erard, which afforded manifest enjoyment to a numerous audience. Madame Laurens plays with intelligence, delicacy, and, when necessary, with considerable power; and will be heard again with pleasure. French recitations were given, with much acceptance, by Madame Rejane.

THREE special performances are announced to take place at the Hampstead Conservatoire in the autumn, consisting of Recitals by Mr. and Mrs. Henschel, and Señor Sarasate; and a representation of "Antigone" (with Mendelssohn's music), directed by Mr. Charles Fry, on a stage specially erected in accordance with the traditions of the Greek drama.

THE organisers of the Benefit Concert to Dr. F. J. Sawyer, which is now arranged to take place at the Dome, Brighton, on November 2, are specially fortunate in promises of the presence of Sir A. C. Mackenzie, Dr. Hubert Parry, Professor Stanford, and Professor Bridge to conduct their own compositions—a notable gathering of native composers.

AN Organ Recital was given at St. Mary's, Greenwich Park, on Sunday, the 21st ult., by Mr. R. W. Browne. The programme included Handel's Organ Concerto in F (No. 4) and movements from Mozart's Eleventh Symphony and Widor's Organ Symphony in D. Mr. E. T. Walford was the vocalist.

MADAME CELLINI gave her annual Concert, at St. James's Hall, on the 11th ult., when two of her pupils, Miss Lilian Terry and Miss Marsh, sang with acceptance. Other artists were Madame Iago, Señor Guetary, Signor Aramis, and Mr. Charles Magrath.

A "BRITISH" Musical Biography, by James D. Brown, Librarian to the Clerkenwell Public Library, and Stephen S. Stratton, the well known Birmingham musical critic, is in course of publication and promises to be of exceptional interest.

The interesting series of papers contributed by the late Mr. Carrodus to *The Strad*, under the heading "Chats to Violin Students," will shortly be issued in book form.

MR. WILLEM COENEN has been appointed Professor of the Pianoforte at the Guildhall School of Music, in place of Mr. E. Pauer, who has resigned.

MR. GILBERT H. BETJEMANN has been appointed leader of the orchestra at the Royal Italian Opera, in succession to the late Mr. Carrodus.

OBITUARY.

THE career of a truly distinguished and conscientious musician has come to a premature close, and his place, at the head of our principal orchestras, so long worthily occupied, knows him no more. JOHN TIPLADY CARRODUS, the representative English violinist, passed away suddenly on the morning of the 13th ult., within a few hours after fulfilling his usual duties at the Covent Garden Opera. He was in his sixtieth year, and still in the prime possession of his artistic faculties and energies. His life was not an eventful one; it was essentially that of the unostentatious worker and teacher. Yet it was a fortunate thing for English art, and probably also for himself, that the "infant prodigy"—in which character the boy of nine made his *début* in his native Keighley, and four years later "created an immense sensation" by playing a Fantasia by Vieuxtemps at one of the veteran Salaman's concerts—did not develop, as he might easily have done, into the mere virtuoso, of whom the world has enough and to spare. For though in after-years a brilliant solo-player, commanding the respect of his brother violinists by his faultless interpretation of the music of Bach, Carrodus possessed in a special degree those gifts which go to the making of a perfect orchestral leader: conscientiousness in interpretation, firmness in leading, ready resource in emergencies. These qualities Sir Michael Costa soon recognised in the young musician, who, after a course of study under Moliqne, at Stuttgart, came to him warmly recommended by his late master and by Spohr, and who thereupon, in 1855, was engaged to play at the Bradford Festival. Since then—that is, for the last forty years—Carrodus has been permanently associated with the best English orchestras, succeeding Sainton, on the latter's resignation in 1869, in the leadership of that of Covent Garden—a position which he subsequently also assumed at the Philharmonic Concerts and at all the great provincial festivals, with the exception only of that of Birmingham. It was only in February last that the freedom of Keighley was presented to him in commemoration of the fiftieth anniversary of his first public appearance there. His career, uneventful, as we have said, in outward circumstance, was thus replete with artistic activity of a high order. Add to this the laborious occupation of a much-sought teacher, under whose sympathetic and indefatigable care numberless pupils have been formed, and it will be gratefully conceded that the sum total of his life's work is a substantial one. That such is the general feeling has, amongst other demonstrations of public sympathy, been gracefully signalled by the fact that, when the earthly remains were laid at rest, "the wreaths sent by friends were so many that a second hearse had to be used for their conveyance to the cemetery." Ephemeral though be the career of the reproductive artist, the artistic individuality of him we have just lost will survive in the influence of his teaching; while his name will be honourably perpetuated in the profession by a number of sons, who inherit a fair share of the father's ability and faithful devotion to his art.

The sudden death of Mr. WILLIAM SMYTH ROCKSTRO, on

the 2nd ult., has removed perhaps the most eminent of English musical antiquaries. He did not take up this branch of the art, however, except as a student, until comparatively late in life. Born in the twenties, he studied at the Leipzig Conservatorium, being contemporary as a student there with Joachim and Otto Goldschmidt. He was a pupil of Mendelssohn, Plaidy, and Hauptmann, and on his return to London he won a considerable position as a pianist and more especially as an accompanist. In his early life he contributed largely to that class of compositions for the pianoforte which were then in vogue, and wrote many operatic fantasias and drawing-room pieces of all kinds. His songs represent the higher side of the work of this period, and such charming works as "Queen and Huntress, chaste and fair," or "A jewel for my lady's ear" have a value of their own, even in a day when all the conditions of music are widely different from what they were. He lived for many years at Torquay, which he quitted only a few years ago, after an honourable career as teacher of singing and pianoforte, in both which capacities, strange to say, he was remarkably successful. His studies in the theory of music and the older developments of the art, prosecuted during this part of his life, bore fruit at first in his contributions to Grove's Dictionary, many of which are absolutely indispensable to the student of old music. In all that belonged to ecclesiastical music, and the influence of the modes upon the compositions of the fifteenth and sixteenth centuries, he was an authority without rival in England, and during the last years of his life his valuable instructions in musical archaeology were greatly appreciated both at the Royal College of Music and elsewhere. In point of value, his position as a historian of music was secondary to that which he occupied as a theorist and an interpreter of the older theorists. In the former class, his "Life of Handel"—of whom he was a passionate admirer—his "History of Music," and the biography of "Jenny Lind, the Artist"—written in collaboration with Canon Scott Holland—are his most important works. The "History" contains a typical instance of his open-mindedness and fearless candour, in the retraction of certain views antagonistic to Wagner's art, which he had expressed in one of his most important articles in the Dictionary. Apart from the Dictionary, his theoretical writings were sadly few; a set of manuals on harmony, counterpoint, &c., were published by Messrs. R. Cocks and Co., and a primer on "Just Intonation" for Messrs. Novello's series was nearly completed at the time of his death. His most important composition was an Oratorio, "The Good Shepherd," brought out at the Gloucester Festival of 1886, which made no great impression owing to its quiet devotional character. To Rockstro belongs the credit of having edited, in a series entitled "The Standard Lyric Drama," the first pianoforte scores of operas at a moderate price, which were provided with useful indications of the disposition of instruments in the accompaniments, &c.

MR. THOMAS RIDLEY PRENTICE, a highly esteemed teacher of the pianoforte and able author on the technique of his instrument, died, on the 15th ult., at his residence in Hampstead, aged fifty-three. The deceased, who in a rare degree combined the instincts of the true artist with a capacity to communicate to others his technical knowledge and lofty ideals of his art, was born at Ongar, in 1842, and at the age of nineteen he entered the Royal Academy of Music, where he succeeded in obtaining the Cipriani Potter Exhibition. Although an excellent solo pianist, who performed, *inter alia*, Beethoven's Rondo in B flat at the Crystal Palace, for the first time in England, Mr. Prentice devoted himself to teaching almost from the beginning of his career and with most happy results. Nor should his efforts to popularise high-class music be ignored, which led to the foundation of the Monthly Popular Concerts at Brixton, and the institution of the cheap Concerts for the working classes at Kensington Town Hall. Amongst his numerous compositions, many of them only arrangements for his instrument, may be mentioned a cantata, "Linda," for female voices; while his technical writings include a series of valuable instruction books entitled "The Musician," as well as a treatise on "Hand Gymnastics" (one of Novello's Primers), all of which are justly esteemed in the profession. Mr. Prentice had been a Professor at the Guildhall School of Music since its foundation.

The death is announced, on the 9th ult., at Puy, near Dieppe, of Madame MIOLAN-CARVALHO, the famous French *prima donna*, one of the foremost lyrical artists of the century. Born at Marseilles on December 31, 1831, she entered the Conservatoire when she was twelve years old. At the end of four years she gained the first prize, and in 1850 made her *début* at the Opera Comique in the "Ambasadrice," and rapidly became popular. Three years later she married M. Carvalho, and in 1854 accompanied him to the Théâtre Lyrique, to the management of which he had been appointed, and obtained an immense success in the "Fanchonnette," after which she became an established favourite with the French public. An exquisite actress and faultless vocalist, Madame Carvalho's most brilliant successes on the stage were in connection with Gounod's works; the composer of "Faust" and of "Roméo et Juliette" recognising in her, according to his own expression, not merely an interpreter, but a collaborator, the ultimate success of "Faust," after its original failure, being, in fact, largely due to her splendid assumption of the rôle of *Marguerite*. Madame Carvalho made her *début* in London in 1839, at Covent Garden, on the production of Meyerbeer's "Dinorah," and she was a leading member of the elder Gye's company until 1864. In 1875 Madame Carvalho appeared at the Paris Opéra, where, in addition to "Faust," she appeared in M. Ambroise Thomas's "Hamlet" and in the "Huguenots." Ten years later she bade farewell to the stage and devoted herself exclusively to teaching. There was a large concourse of musical artists at the service held in memory of the deceased lady in the Church of St. Augustine, Paris, when excerpts from the Requiem music by Mozart, Gounod, and Saint-Saëns were played on the organ by M. Gigout.

We regret to record the death of Mr. HENRY A. LAMBETH, which took place, after a very short illness, at Glasgow, on June 27. Mr. Lambeth, who was born in Portsmouth in 1819, was the Glasgow City Organist, a post which he held for many years and to the entire satisfaction of the community. He was the favourite pupil of the late Henry Smart, on whose recommendation, by the way, he received the appointment just referred to. In 1857 Mr. Lambeth succeeded Mr. Julius Seligmann as Conductor of the Glasgow Choral Union, and held that important position for over twenty years. Mr. Lambeth was also Organist at Park Parish Church for a long period, and many musical folk will not readily forget the truly devotional feeling with which the services in Glasgow's well known West End Church were invariably associated. The deceased musician was a man of kindly disposition and had many friends not only in England, but throughout the "Land o' Cakes" itself, where his Balmoral Choir was, indeed, a household word. It is, then, not surprising to know that a movement is on foot to perpetuate the memory of a truly lovable man.

Musical art in Holland has sustained a severe loss in the death, on June 30, at Utrecht, of M. Y. C. M. VAN RIEMSDIJK, one of the technical directors of State Railways, aged fifty-two. The scion of an aristocratic family occupying an influential position, and himself a musical amateur of considerable attainments, the deceased was for a number of years an enthusiastic and intelligent promoter of the art in his native country. His house at Utrecht was open to all connected with the profession, he was the leading spirit of the Society for the Encouragement of Musical Art in the town, and the founder and conductor of an excellent *a capella* choir in connection with that Institution. A man of culture and of erudition in matters concerning the history of music, Van Riemsdijk also worthily occupied, for some years past, the chair of the Society for "Noord Nederlandsche Muziek-Geschiednis." Altogether, he was a personality which will not be easily replaced.

The death is announced, on the 1st ult., at Paris, of M. CHARLES RÉTY, for the last twenty-four years the distinguished musical critic of *Le Figaro*, signing his articles with the pseudonym of "Charles Darcours." Before adopting journalism as a profession, M. Réty had been for some seasons director of the old Théâtre Lyrique, where he brought out M. Ernest Rey's "La Statue," his *régime* being otherwise distinguished by truly artistic aims. In his capacity of critic, the deceased brought to bear an

excellent musical training, his articles being, moreover, invariably characterised by moderation in the expression of his own somewhat conservative views, and by a delicate consideration for the opinions of others. He was in his seventieth year.

In Signor ALESSANDRO BUSI, whose death, at the age of sixty-one, is announced at Bologna, Italy has lost a musician of sterling qualities and a highly successful teacher of his art. A native of Bologna, he received his first musical instruction from his father, Giovanni Busi, himself an artist of note; and at an early period entered the orchestra of the Teatro Comunale as violoncellist. He subsequently rose to the position of conductor at that Institution, and in 1865 was appointed to a professorship at the Liceo, where he taught harmony and counterpoint with conspicuous success. Busi's sphere of activity became, however, considerably enlarged by his assuming, in 1884, the directorship of a Vocal School, which in a short time attained a great reputation, attracting pupils from all parts of Italy and elsewhere, and from which not a few singers of distinction have issued, amongst others Mesdames Giovannoni-Zachi, Musiani, and Meyer, MM. Bartolomasi and Borghi. The deceased was the composer of a Requiem, several masses, a symphony entitled "Excelsior," for chorus and orchestra, and of numerous pianoforte pieces and songs.

Many will regret the death of Mr. W. HODGE, Assistant-Organist at St. Paul's Cathedral, Organist of Marylebone Parish Church and to the Royal Albert Hall Choral Society, which occurred on the 15th ult. Mr. Hodge was born in 1862, and early showed musical abilities. At the suggestion of Sir John Stainer, he competed for and obtained a Scholarship at the newly-established National Training School for Music, and his subsequent career fully justified his adoption of music as a profession. His mastery of the organ and excellent judgment was perhaps best shown by his management of the colossal instrument at the Albert Hall during the performances of the Royal Choral Society, and his capabilities as a Church musician were strikingly shown at St. Paul's Cathedral and at his own church. Above all, he discharged the higher duties of life in a manner that caused him to be held in the highest esteem by all with whom he worked.

FRIEDRICH LUX, for many years the highly esteemed orchestral conductor of the Stadt-Theater in Mayence, where he also conducted several choral societies, died at that town on the 9th ult. Born November 20, 1820, at Ruhla (Thuringia), he studied music under Schneider at Dessau, and began his professional career as musical director at the Hof-Theater there. He was also an excellent organist and a composer of merit for that instrument, as well as of several masses and of the successful operas "Der Schmied von Ruhla" and "Käthchen von Heilbronn." He was an amiable and modest artist, who in his time exercised a considerable influence upon the musical life of Mayence.

We have also to record the following deaths:

On June 12, at Aumühle, near Friedrichsruhe, W. HAGEN, popular operatic singer at different German theatres, aged seventy-seven.

On June 14, at St. Louis, Mo. (United States), JOSEPH LUBELEY, the highly-esteemed conductor of the "St. Liborius" Male Choral Society, and zealous promoter of Catholic church music in that town.

On June 17, at Berlin, HERMANN BUCHHOLZ, director of the Training College for military band conductors.

On June 16, at Hanover, JOSEF BLETZACHER, for many years an excellent basso at the Hof-Theater, and successful teacher, in his sixtieth year.

Recently, at Heidelberg, FRAU ELISABETH HAASE-CAPITAIN, once a popular *prima donna* of the Frankfort Stadt-Theater and other theatres, aged seventy-seven.

On June 22, at Hastings, aged fifty-six, Mr. J. A. BIRCH, formerly a chorister at Canterbury Cathedral, and subsequently at Westminster Abbey, and a gentleman of the Chapels Royal. He was an excellent singer, his voice being well trained and admirably under control. To a large section of the public he was known as a choir-trainer of exceptional capacity.

On the 1st ult., at Copenhagen, PETER SCHRAMM, for many years member of the Royal Theatre, who, six years ago, on the occasion of his seventieth birthday, once more appeared in his favourite part of *Leporello*; aged seventy-six.

On the 2nd ult., at West Norwood, ROBERT SLOMAN, Mus. Doc., Oxon., aged sixty-five.

Recently, at Versailles, EUGÈNE ABBEY, one of the chiefs of the firm of E. and J. Abbey, and son of John Abbey, who, about 1830, established at Versailles the organ factory to which he has given his name.

Recently, at Baden, near Vienna, WILHELM KRANKENHAGEN, celebrated bassoon player, formerly professor at the St. Petersburg Conservatoire; since 1869 member of the Imperial Viennese orchestra, and professor at the Conservatorium; aged seventy.

On June 9, at San Francisco, CHARLES GOFFRIE, violinist. Born at Mannheim, he came to England in 1842, and was engaged at the Royal Italian Opera, Covent Garden, from 1847 until 1872. He also played at the Philharmonic, Ella's Musical Union, &c., and was a member of Her Majesty's private band.

CORRESPONDENCE.

THE "INVENTION" OF POLYPHONY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—*Apropos* of your remarks on Mr. Davey's theory that Dunstable "invented polyphony," I note that in the article to which you refer in your June number Mr. Davey cites, as his chief modern authority, Dr. F. X. Haberl, Musical Director at Ratisbon Cathedral, from whose article on Du Fay, published in the *Vierteljahrsschrift* (first year), he quotes a passage which certainly shows that, *when he wrote it*, Dr. Haberl accepted the statement in question. But Dr. Haberl wrote this in 1885, and as Mr. Davey is careful to point this out, he is evidently not aware that the same eminent *savant* wrote something quite different five years later—by which time he had evidently discovered that his former view was an error. If Mr. Davey will refer to the ninth edition of Dr. Haberl's "Magister Choralis," published in 1890, he will find the following on page 2: "From the thirteenth to the fifteenth centuries arose Polyphony (*Vom 13. bis 15. Jahrhundert entstand die Polyphonie*), which in the fifteenth century, through Wilkam du Fay (*ob. 1474 in Cambrai*) and his pupils, was still further perfected in its rhythmical aspect."—Truly yours,

F. GILBERT WEBB.

July, 1895.

[We are obliged by Mr. Webb's quotation from Dr. Haberl's "Magister Choralis," which, when writing, we had overlooked. It will be seen from our article in another column, however, that Polyphony "arose" quite a couple of centuries earlier than is admitted even in Dr. Haberl's last statement.—ED., *M.T.*]

MR. CORDER'S LECTURES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—While thanking you for your kind remarks on my lectures, you will allow me to join issue with you on one or two small points. You say, "That which is born of calculation differs widely from that which the brain produces by unconscious effort." Are you sure of that? It is a common belief that brilliant achievements are the result of "unconscious cerebration"; but that this is always the case I can bring shoals of instances to disprove. Unconscious cerebration is a very convenient thing, but I cannot myself regard it as superior to conscious labour of mind. That were too humiliating a notion.

Next, as to the "something" which gives "life" to an art work. Until it can be made clear to me what kind of a "something" this is, I must be excused for retaining the logical belief that art works only differ in degree of merit, not in essence at all. You urge the young musician to strive to give this "something" due expression when it cries

for birth, but how can he if it is impalpable and indescribable? This surely amounts to no more than saying, "Be very self-critical."

Again, you ask how is it that in some works the themes are inappropriate to their treatment? This sentence should be, "How is it that in some works the treatment is inappropriate to the themes?"—for I presume that you must have your themes before you can treat them. The answer is then obvious that, if the composer fails to select a suitable method of treating his subjects, he fails to produce a satisfactory art work. Remember that I did not say *melody* had no character of its own, but a *melodic phrase*, which is quite a different thing. Whether the phrase skips or goes by step matters not one jot until it is built up into form, as I showed by some rather striking examples. It is not a question of *suggestiveness*, but of *definite character*—again, two very different things.

But these are all side issues; the whole argument pervading my lectures was one which I conceive you will hardly dispute (though my audience refused to accept it)—namely, that Art is a human fabrication, and that therefore it can be learnt and cultivated by all human beings (though of course in widely different degrees). The amateur cannot conceive of anything being learnt; though, strange to say, he believes in teaching! To him things "come," or do not "come"—generally the latter, one must confess. My appeal—my vain and hopeless appeal—was for him (it is chiefly *her* though) to put more faith in human intelligence and less in Divine interference. I said, and I repeat, that it is sheer insult to regard the person whose whole being is devoted to absorbing and reproducing the manifold mysteries of art as a kind of pump of which he works the handle while the Almighty supplies the water.—Faithfully yours,

F. CORDER.

July 4, 1895.

WIND INSTRUMENTS.

TO THE EDITOR OF "THE MUSICAL TIMES"

SIR,—A letter appeared in the June number of your paper, signed by Ed. Sachs, in which he cites a sarcastic reply, said to have been made by Haydn to a certain horn player, as showing "the views of composers, and consequently also of the general public, with regard to compositions for and performances by wind instruments."

It would no doubt be a very desirable state of affairs if, as Mr. Sachs says is the case, the views of the general public in musical matters agreed with those of the great composers; but I am afraid this musical millennium has not yet been reached—even in Manchester.

It appears that the remarks attributed to Haydn were made to a particular horn player, most probably an amateur—in Haydn's time a poor professional player was not very likely to be able to engage the services of a master to compose music specially for him—and were not made of wind instrumentalists or even of horn players in general; and that this was not Haydn's opinion is abundantly proved in his symphonies and other orchestral works, where many of the leading themes and finest ideas are given to the oboe, horn, or bassoon.

When, however, we consider the primitive and faulty construction of the wind instruments at the disposal of Haydn and the older composers, the only wonder is that they employed them so largely, and it must have been solely due to the feeling that, without their relief orchestral works would be comparatively flat and colourless, that they used them at all. How Haydn would have scored, had he had the improved instruments and admirable players of the present day at his disposal, can only be surmised.

Neither is what Mr. Sachs states to be the public feeling with regard to wind instrument music borne out by facts. The most cultured and critical audience in England, or perhaps in the world, is that which attends the Monday and Saturday "Pops." at St. James's Hall, and I have invariably found, and I think most old frequenters will agree with me, that whenever Beethoven's Septet, Schubert's Octet, Mozart's Clarinet Quintet, or other works for wind instruments were on the programme, there was sure to be an extra good house.

That wind instruments were "particularly in favour" in Haydn's time as compared with the present day, is also directly contrary to facts, as anyone with even a slight acquaintance with the orchestral works of the great composers knows—in fact, they have been steadily more and more largely employed up to modern times, and certainly have not yet reached their highest development either in orchestral or chamber music.

Of course I am fully aware that the string instruments are, and will always be, the life and soul of the orchestra; but as a player and lover of wind instrument music I could not let Mr. Sachs's letter pass without a word of protest.—Truly yours,

CORNIO.

Montreal, Canada, July 5, 1895.

MANX MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your comments upon my paper on the above subject at a recent meeting of the Musical Association you protest against my proposal to "restore" one of the tunes published in 1820 in "Mona Melodies"—a book, be it known, which is full of obvious mistakes. Will you allow me to state exactly the nature and extent of my vandalism?

The melody in question is a dance tune and, as there given, runs (or rather limps) as follows:



Now I think that all unprejudiced musicians will agree with me that the second section of the tune is *minus two bars*, and that the proposed "restoration" of it in my forthcoming Collection of Manx National Airs is a legitimate one. Here it is:



Yours faithfully,

Sidcup, Kent.

W. H. GILL.

[We shall be glad if a few "unprejudiced musicians" will favour us with opinions on the value of Mr. Gill's "restoration." We naturally reserve our own comments.—ED., M.T.]

EXAMINATIONS AT THE ROYAL ACADEMY OF MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have before me the syllabus of the forthcoming examination of the Royal Academy of Music, in which I observe that the Board of Examiners for pianoforte students comprises the same names as were announced in last year's syllabus.

I should be glad if you would allow me a few lines of your valuable space to express my dissatisfaction, and that of many others, with the arrangements made by the Royal Academy of Music at the last examination, whereby an additional Board was constituted, and candidates were examined by different Boards.

It is true that the Royal Academy of Music reserves to itself the right of so doing, but at the same time I scarcely think it fair that candidates at the same examination should

be judged by two different standards, which is sure to be the case in such a matter as pianoforte-playing, where individual peculiarities must affect the opinions and judgment of different men.

The difficulty could be met by holding the examination twice, instead of only once a year, as at present.—Thanking you in anticipation, I am, yours faithfully,

July 4, 1895.

UNZUFRIEDEN.

[There is every reason to believe that the contemporary examination of pianoforte students by two Boards is quite satisfactory. It has, at any rate, proved so for a number of years, and the Examiners are fully in accord as to the standard to be required. There are no doubt difficulties in the way of holding examinations twice a year which perhaps our correspondent may not see, but which may be sufficient to prevent the Royal Academy from altering its arrangements.—ED., M.T.]

TO CORRESPONDENTS.

* * Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

AYLESBURY.—The Vale of Aylesbury Sacred Harmonic Society gave its second summer Concert in the Manor House grounds, on the 4th ult. The principal feature of the programme was Offenbach's comic opera "Forty Winks," in which the principal parts were taken by Miss A. Walker, Mr. V. H. Jarvis, and Mr. W. Burt. Glees were sung by the choir and songs by individual members of the Society. The Orchestral Society gave valuable assistance, and Mr. R. S. C. Keymer conducted.

BLAINA, MONMOUTHSHIRE.—The English Congregational Church Choir of this place gave its ninth annual Oratorio Concert, on the 8th ult., at the Public Hall, when Handel's "Alexander's Feast," preceded by a miscellaneous programme, consisting of Overture "Dichter und Bauer" (Suppé); recitative and air, "Lend me your aid" ("Irene"), Gounod; trio, "This magic-wove scarf" ("Mountain Sylph"), Barnett; scena, "Infelice," Mendelssohn; solo, "The Lord worketh wonders," Handel; and solo and chorus, "From Thy love as a Father" ("Redemption"), Gounod, all very successfully rendered. The chorus numbered 200, and the principal vocalists were Miss S. A. Jenkins and Messrs. Herbert Williams and Thomas Hughes. Mr. D. Williams accompanied, and the Rev. David Williams conducted. The chorus fully sustained its high reputation, and the soloists were enthusiastically received.

BRISTOL.—Dr. Pearce, on the 19th ult., distributed, in the All Saints' Lecture Hall, the prizes to the successful candidates at the Bristol and Clifton Training School of Music; and Mrs. Weaver, the directress of the school, read a paper on "Some thoughts on musical art."

CHARLTON.—Mr. R. W. Browne played an attractive selection of organ music at St. Luke's Church, on June 27. Vocal solos were contributed by Mr. Frederic Leeds.

EASTBOURNE.—Miss May Kühn-Stroh, a young pianist of great promise, gave a successful Recital, on the 11th ult., in the Town Hall. Her programme contained an excellent selection from the works of Beethoven, Chopin, Liszt, and Brahms.

EXETER.—The annual Festival of the Exeter Diocesan Choral Association was celebrated on the 2nd ult., in the Cathedral, in the presence of a large congregation. The opening processional hymn, specially written by Mr. Childs Clarke and set to music by the Cathedral Organist, Mr. D. J. Wood, was effectively sung, as were also the special Psalms, which were pointed according to the Cathedral Psalter. The anthem was "Magnify His Name," by Dr. Martin. Thirty-six parish choirs took part, the voices numbering 1,090. Mr. T. Rowlands Smith conducted with his usual ability, and received able assistance from Mr. S. Bradbury, Mr. W. J. Bown, Mr. F. Harris, and Mr. W. L. Twining.

HANLEY.—At the Victoria Hall, on the 14th ult., Mr. J. Garner's Choir rendered a selection of sacred music in connection with the Friendly Societies' Amalgamated Parade. Mr. C. L. Forrester was the soloist.—The special Choir Services of the Hanley Catholic Church reached a high standard of musical excellence. Gounod's "Messe Solennelle" and Crookall's "Surge, amica mea," were included in a lengthy service. Mr. B. J. R. Emery presided at the organ and Mr. Akid led the orchestra.—The Town Council has decided to hold a ballot for the balcony seats for the Meakin Popular Concerts of next season. The growing demand for these special tickets has led to this decision.—The Hanley Vocal Union held a very successful Concert, on the 18th ult., at the Central Hall.

HEADINGLEY, LEEDS.—Mr. W. E. Belcher, organist of St. Michael's Church, gave his first Recital, in this church, on June 25, when he played an excellent selection of organ music.

KIMBERLEY, AFRICA.—An excellent Concert was given, on June 6, by Miss Morton in the Town Hall. Miss Morton's young but promising choral society sang "The Miller's Wooing," "Come, Dorothy, come," "Now tramp o'er moss and fell," and other glees and part-songs in a meritorious and appreciated manner, and much applause was elicited from a numerous audience by the singing of Miss Morton, Mrs. W. W. Alexander, Mrs. Atkinson, Miss Büchier, Mr. B. Edwards, and Mr. E. Vincent. Miss Jones and Miss V. Harris respectively contributed pianoforte and violin solos, and Mr. J. W. Ellison was a sympathetic accompanist.

LOWESTOFT.—A new operetta, entitled "The Gitana," by Mr. Leon Schlesinger, was successfully produced under the direction of the composer, on June 29, in the Pier Concert-room. The characters were effectively sustained by the Misses Emma and Susetta Fenn and Mr. Sinclair Dunn, who previously took part in a miscellaneous Concert, at which Dr. Bunnett contributed some pianoforte solos.

MARLBOROUGH.—The annual Concert of the Marlborough Choral Society was held on the 2nd ult., in the Town Hall, when Gaul's cantata "Una" was produced, under the direction of Mr. W. S. Bambridge. The solos were admirably sung by Mrs. Jeans, Miss Beatrice Chambers, Mr. R. H. Peyton, and Mr. Stuart Higgs, all of whom are amateurs of the district; and the accompaniments were played with much skill on the pianoforte by Miss Annie Greenland. The singing of the chorus throughout the work was deserving of high commendation. The second part of the Concert, which was miscellaneous, included an excellent performance of Max Bruch's "Swedish Dances," for violin solo, by Miss Olive Bell, as well as some capital gleesinging by the members of the Society.

NORTH BERWICK.—The first of a promising series of Organ Recitals was given, on June 27, in St. Baldred's Church, by Mr. T. Saunders Guyer, whose programme included Rheinberger's recently written Organ Sonata (No. 17) in B.

NOTTINGHAM.—The fifty-first anniversary of the patronal Festival of St. John's Church, Leen-side, was celebrated, on June 30, when an impressive performance was given of Schubert's fine Mass in B flat. The rendering of the choral numbers reflected great credit on the training

abilities of the choir-master, Mr. Arthur Richards, and the solo parts were effectively sung by Miss Bentley, Mr. W. Hinks, Mr. C. Gering, and H. Pyatt. Mr. S. B. Furley presided at the organ.

OXFORD.—The fifteenth annual Festival of the Epping Forest Church Choir Association was held at Christ Church Cathedral, by kind permission of the Dean and Chapter, on the 13th ult. The choirs represented were St. Andrew's, St. Columba's, and St. Augustine's, Leytonstone; St. Saviour's, Forest Gate; Holy Trinity, Hermon Hill; All Saints', Woodford; St. John's and St. Stephen's, Buckhurst Hill; All Saints', Chigwell Row; and St. Mary's, Chigwell; in all about 250 voices. The Magnificat and Nunc dimittis were by Myles Foster in A and the anthem was Gadsby's "O Lord our Governor." Beethoven's "Hallelujah Chorus" was sung at the end of the service in place of the usual festival Te Deum. Brass instruments were used with excellent effect in the opening processional hymn, "Lift high the Cross," to the tune by Baden Powell. Mr. Henry Riding presided at the organ and the whole of the service and arrangements were under the direction of the choir-master, Mr. J. W. Ulyett.

SADDLEWORTH.—The annual Choir Festival was celebrated in the Parish Church on June 30. The anthems sung at the services were Wesley's "Blessed be the God and Father," Mendelssohn's "Hear my Prayer," and Barnby's "King all-glorious"; the soloists were the Misses Holden, Gardner, and R. Tavis (the last-named singing the solo in the Motet), and Mr. J. Shaw and Mr. J. W. Tanner. Mr. Herbert Whitley presided at the organ.

STAFFORD.—The Festival of the choirs of the rural deaneries of Stafford was celebrated, on the 9th ult., in St. Mary's Church. Some two hundred voices assisted at the Services, at which were sung the anthem "Lift up your heads" (Hopkins), "With verdure clad" (Haydn), and Mendelssohn's motet "Hear my Prayer," the soloist of the two last-named being Master Edgar Ford. Dr. Taylor, to whom great praise is due for the impressive manner in which the choral music was rendered, conducted with skill, and the organ accompaniments were excellently played by the Rev. T. H. Spinney. The success of the Festival would seem to call for a like celebration taking place annually.

TURRO.—A Concert was given in the Public Rooms, on June 25, in aid of the Truro Grammar School Cricket Club. The programme was ably sustained by ladies and gentlemen from Truro and neighbourhood who gave their services, assisted by Mr. Bishop. Mr. C. W. Robinson and Mr. Mountford of Truro shared the accompaniments. Miss E. Childs Clarke and Miss K. R. Foster, vocal pupils of Mr. C. W. Robinson, appeared for the first time in Truro, and had a very gratifying reception.

WANSTEAD.—Two successful *al fresco* Concerts were given in the grounds of the Hermitage, on June 27, when solos, duets, part-songs, &c., were given by a select choir under the direction of Mr. Henry Riding.

WELLINGTON, N.Z.—A successful performance of Messrs. Gilbert and Sullivan's comic opera "Ruddigore" was given on May 23, under the experienced and energetic direction of Mr. Tallis Trimmell, at the Opera House. The chief characters were effectively embodied by Miss Newton, Mrs. Miller, Mrs. Burfoot, Mr. E. J. Hill, Mr. Parsons, and Mr. Mabin. The choruses were well sung, the dances neatly executed, and a competent orchestra was ably led by Mr. MacDuff Boyd.

ORGAN APPOINTMENTS.—Mr. Henry E. Dalby, Organist and Choirmaster to Welford Parish Church, Rugby.—Mr. Stretton Swann, Organist and Choirmaster to St. John's, Horselydown.—Mr. Charles Lee, Organist and Choirmaster to Holy Trinity, Hoxton.—Mr. Edward R. Broome, Organist and Choirmaster to St. James's Episcopal Church, Cupar, Fife.—Mr. Ralph Dudge, Organist and Choirmaster to Crathie Church, Aberdeenshire.

CHOIR APPOINTMENT.—Mr. Lawrence P. White (Alto), to St. Luke's, Westbourne Park.

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of the sea, I claim for this one that it is quite original not only in its
progressive order, but also in the language employed.Convinced that it is worse than useless to crowd a child's mind with
words which, to that child, convey no meaning, I have studiously used
only such words as a child with moderate intelligence can be expected
to understand.The student must, before attempting to play, acquire a correct and
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SEPTEMBER 1, 1895.

BEAUTY IN MUSIC.

"Must it be then only with our poets that we insist they shall either create for us the image of a noble morality, or among us create none? or shall we not also keep guard over all other workers for the people, and forbid them to make what is ill-customed, and unrestrained, and ungentle, and without order or shape, either in likenesses of living things, or in buildings, or in any other thing whatsoever that is made for the people? and shall we not rather seek for workers who can track the inner nature of all that may be sweetly schemed; so that the young men, as living in a wholesome place, may be profited by everything that, in work fairly wrought, may touch them through hearing or sight—as if it were a breeze bringing health to them from places strong for life?"

This is Mr. Ruskin's translation of a passage in Plato's Republic, and I have put it where it stands partly for the impressiveness of a voice uttering eternal truth out of the far-distant Past, but in greater part for the sake of the truth itself, which is as vital at the present moment as when the antique Sage penned his thoughts, and no less applicable to forms of effort developed since his time than to the labours in which his contemporaries engaged. With the same text purpose I now give an extract from our modern Teacher's inaugural Oxford Lecture, 1870:

"Now the first necessity for the doing of any great work in ideal art is the looking upon all foulness with horror, as a contemptible, though dreadful, enemy. You may easily understand what I mean by comparing the feelings with which Dante regards any form of obscenity or base jest with the temper in which the same things are regarded by Shakespeare. And this strange, earthly instinct of ours, coupled as it is, in our good men, with great simplicity and common sense, renders them shrewd and perfect observers and delineators of actual nature, low or high, but precludes them from that speciality of art which we properly call sublime. If ever we try anything in the manner of Michael Angelo or of Dante, we catch a fall, even in literature, as Milton in the battle of the Angels, spoiled from Hesiod; while in art, every attempt in this style has hitherto been the sign either of the presumptuous egotism of persons who have never really learned to be workmen, or it has

been connected with very tragic forms of the contemplation of death—it has always been partly insane, and never once wholly successful."

I have now evoked from the ancient philosopher the counsel that all work should be orderly, restrained, shapely, the image of a noble morality; and I have caused the greatest art-critic of the time now present to express on this page his horror of whatever is foul and degrading; also to open for us the great question of limitations, dulness of vision as to which has caused so many disasters in art, and, not least, in the art of music.

Here it may be pointed out, as a matter of interest to Englishmen, that the extract from Ruskin belongs to a passage designed to show the existence of a very important disability in our British race. The lecturer contends that among our "quite essential" characteristics is "a delight in the forms of burlesque which are connected in some degree with the foulness in evil," and he puts forward Chaucer, that example of a true English mind in the best possible temper, as a case in point, adding that "the power of listening to and enjoying the jesting of entirely gross persons, whatever the feeling may be which permits it, afterwards degenerated into forms of humour which render some of quite the greatest, wisest, and most moral of English writers now almost useless for our youth." This is not a subject for present discussion, but, nevertheless, one which belongs to the more general question of limitations afterwards touched upon in the present paper.

The main points before us are these: First (with Plato), all works should be beautiful. Second (with Ruskin), all workers should avoid whatever is inconsistent with beauty. It may be objected that these propositions mean the same, but more acute readers will see that though they touch each other, they are not in every respect each other's equivalent.

All musical work should be beautiful—that is to say, regular in form (which by no means implies formality), restrained in expression, within the limits imposed by the general law of art, pleasing alike to ear and mind and elevating in tendency. My definition substantially agrees with that involved in a passage from Bishop Beveridge: "It (music) calls in my spirits, composes my thoughts, delights my ear, recreates my mind, and so not only fits me for after business but fills my heart, at the present, with pure and useful thoughts; so that when the music sounds the sweetliest in my ears, truth commonly flows the clearest into my mind. And hence it is that I find my soul is become more harmonious by being accustomed so much to harmony and so averse to all manners of discord that the least jarring sounds, either in notes or words, seem very harsh and unpleasant to me." There will hardly be dissent from the foregoing as regards the highest form of music—that which we know

as "pure" or abstract. Composers have no excuse for any kind or degree of ugliness—to use a comprehensive and convenient word—in this exalted branch of their art, because nothing can be considered as even an approximately adequate temptation thereto. That some have perpetrated ugliness under these conditions is a melancholy fact, involving in many cases the shame properly belonging to those who are gratuitously offensive, and sin against light. Among them may be counted the men by whom eccentricity is cultivated as a means of attracting attention, and who throw themselves into mock convulsions to pass, if haply they may, as oracles. I am convinced, against my will, that the number of such offenders is increasing, not, perhaps, in regard to "pure" orchestral music, which, now, is seldom written at all, but certainly with reference to concerted instrumental works for the chamber, where, instead of the clearness, charm, and refinement of the classical masters, we are often called upon to suffer turgidity, coarseness, and that form of vulgarity which, as when a vulgar man essays to speak, consists in extravagant emphasis, redundant utterance, and obscurity of sense. As a rule, this kind of work utterly fails. There appears to be something in the atmosphere of chamber music which will have none of such things, except as a passing and soon to be forgotten experience. Why, then, do composers go on with it? For the reason, as it appears to me, that, able to do nothing better, they must do that or nothing at all—a dreadful alternative, not for a moment to be contemplated. Doubtless we should have plenty of new chamber works emulous of the beauty of the great masters if the mind and hand of the present-day composer were as full of knowledge and skill as theirs. But alas! he is generally built upon a foundation other than that which gave stability and power to his predecessors. He shares the hurry of his age. He reaches forward to the things which are before—very much before, and, like Bunyan's *Ignorance*, finds, after dodging the dangers of pilgrimage, that there is a way to Inferno at the very gate of Paradise. He will not stay to equip himself for his task—to become possessed of every technical resource, to acquire the cunning hand and the subtle sense which distinguish a master. By no such person can a great thing be done, though he may produce works acceptable to a public as imperfectly qualified to judge as he to create. "All inferior artists," says a writer before quoted, "are continually trying to escape from the necessity of sound work, and either indulging themselves in their delights in subject, or pluming themselves on their noble motives for attempting what they cannot perform (and observe, by the way, that a great deal of what is mistaken for conscientious motive is nothing but a very pestilent, because very subtle, condition of vanity); whereas the

great men always understand at once that the first morality of a painter, as of everybody else, is to know his business; and so earnest are they in this, that many whose lives, you would think, by the results of their work, had been passed in strong emotion, have, in reality, subdued themselves, though capable of the very strongest passions, into a calm as absolute as that of a deeply sheltered mountain lake, which reflects every agitation of the clouds in the sky, and every change of the shadows on the hills, but is itself motionless." Only from such men can beautiful work proceed, for artistic beauty implies in its creator the severest study and self-discipline, united to infinite patience and painstaking, or else it indicates nothing less than the divine endowment of genius, which now might be invoked in the words of William Blake:—

How have you left the antient love
The bards of old enjoyed in you!
The languid strings do scarcely move;
The sound is forced, the notes are few.

Leaving genius out of the question, how many of the qualities of beauty do we see in the "pure" music of to-day? How often, on the other hand, do we note slovenly craftsmanship, bombastic manners, and efforts to make up for poverty of thought and skill by plentiful utterance? This is the penalty paid, in a department of music which, more than any other, exacts good workmanship, for lack of patience and sincerity, and for the existence of haste and vanity.

Because of the remarks foregoing, and the stress they lay upon knowledge and skill, I must not be assumed to reckon those qualities as sufficient in themselves for the creation of high forms of musical beauty. But I do contend that there cannot be musical beauty without them, and I hold that even poverty of thought is atoned for, in no small measure, by correctness and grace of expression. Whether this combination is better or worse than wealth of idea and uncouthness of utterance, is a nice point which may not now be discussed. In any case, and speaking entirely for myself, I want no music that does not prove its creator to have been striving after, and faithful to, the first principles of beauty, which also are the first principles of art.

Coming to the question of applied music—"programme music"—it is evident that the conditions upon which the observations above made have been based do not altogether exist. In the case of "pure" music there is no possible excuse for sacrifice of beauty, since the composer is absolutely free; but when a "programme" has to be illustrated, circumstances are conceivable in which beauty necessarily gives way to fidelity. Modern composers know those circumstances well, and with the consequences of their knowledge we are, in certain cases, unpleasantly familiar. I may be allowed to put forward Saint-Saëns's grotesque "Danse Macabre" as

an example. The illustration of such a subject as that chosen by the French master does not call for beauty, but rather for its opposite, and it must be said that the composer remained faithful to the conditions under which he elected to place himself. At this point a serious question arises—namely, whether an artist is justified in assuming obligations which compel him to ignore the essential principles and the *raison d'être* of his art. If the right answer be a negative, then every bit of unbeautiful music stands condemned.

In discussing this part of the subject it may be well, first of all, to look at the necessities out of which unbeautiful music arises, in the circumstances above pointed out. One such is often found in the inability of the art to produce the effects desired. The faculties of music, boundless in their own proper sphere, are limited elsewhere. Their directly imitative power is small, while, in suggestion, they are so vague that occasions are few in which two unaided minds would agree as to the nature of the thing suggested. This vagueness tempts composers to measures hardly to be contemplated were the descriptive and pictorial language at their command more definite. Hence we find music put to the strangest and most impossible tasks—to purposes, also, with which, in its nature, it can have nothing whatever to do. An example may be taken from Wagner's "Siegfried." The composer of that work was within the directly imitative means of his art when writing the bird music, as was Beethoven in a famous (and regrettable) passage of the "Pastoral" Symphony. But Wagner went altogether outside of music, and beyond the domain of art, in the dreadful noises which precede and attend upon the appearance of *Fafner the Worm*. We cannot recognise those noises as imitative, because none of us has ever heard a Worm, and art of any kind, even of the lowest, they certainly are not. In this case, the composer was tempted, not to realism, because there are no dragons and, consequently, no dragonian sounds, but into an uncouth fancy, with results which might—though it seems they do not—upset the portentous gravity and discompose the simple faith even of a Wagnerian audience. In all such cases—and there are not a few—music is abused; that is to say, put to work for which it is unfitted and with which its qualities are incompatible. This is pitiful. When *Miranda* saw *Ferdinand* carrying logs she offered to bear them herself, and added:

It would become me
As well as it does you; and I should do t
With much more ease, for my good will is to it
And yours it is against.

So, were the thing possible, would some of us do for fair and gentle Music the dirty work to which she is not seldom put.

There is, as already indicated, a second category of tasks, to be repudiated, not as

lying beyond the bounds within which music can operate, but as tending to artistic degradation by unsuitability of subject. These are found in all the arts, and, as they exist in painting, have more than once kindled the Ruskinian fire, or fanned it into a fierce and consuming flame. Noticing the alliance of realistic art and religion, the great critic protests that, in its lowest branches, art addresses itself to "the mere thirst for sensation of horror which characterises the uneducated orders of partially civilised countries." He goes on: "The same morbid instinct has also affected the minds of many among the more imaginative and powerful artists with a feverish gloom which distorts their finest work." The Teacher would have his great and beautiful art come away from contemplation of agony, from the smell of the charnel house and the reek of the shambles. "The wretched in death," he exclaims, "you have always with you. Yes, and the brave and good in life you have always. . . . And you will find, if you look into history with this clue, that one of quite the chief reasons for the continual misery of mankind is that they are always divided in their worship between angels or saints, who are out of their sight and need no help, and proud and evil-minded men, who are too definitely in their sight, and ought not to have their help. And consider how the arts have thus followed the worship of the crowd. You have paintings of saints and angels innumerable; of petty courtiers and contemptible and cruel kings innumerable. Few, how few you have (but these, observe, almost always by great painters) of the best men, or of their actions." I have chosen this pregnant passage from among many others because of its special parallelism with certain modern phenomena in music. That art, as well as painting, suffers from a tendency towards unworthy themes, some low and degrading, others profitless if not harmful, and all lacking in the qualities which promote cheerfulness, refinement, and elevating delights. But it is mainly of such subjects as are dealt with by Berlioz in his "Ride to the Abyss" ("La Damnation de Faust") and certain parts of the "Symphonie Fantastique"; by Raff in the *Finale* of the "Leonora" Symphony, by Saint-Saëns in the "Danse Macabre," by Wagner in the "Venusberg" scene of "Tannhäuser"—the morbid, the horrible, the lascivious—it is of these that I would chiefly speak. The application of art to such themes may be due, perhaps, to some primitive and savage instinct, and we have already heard the thirst for sensation of horror described as characterising the uneducated orders of partially civilised countries. I am much afraid that this peculiar craving is not confined to the crude masses of humanity, and I know that the educated are ready to drink of sensation of horror whenever the cup comes decked by art—and not then only. This is

the reverse of real taste, which implies feeling for truth and all that is noble, eyes to see and a heart to love beauty and order wherever and however they present themselves.

How may the present disposition to ally our art with unworthy subjects be accounted for? Is it simply a survival of the primitive man, brought into life and activity by the presence within the realm of music of a half-educated crowd, to whom modern facilities have given admission? or is it a sign of the degeneracy which, if we believe a contemporary writer, is spreading and deepening all around us? Or, again, is it fostered by an age of mediocrity—an age in which no great creative genius moves, like the quickening Spirit of old, over the face of stagnation. Everything which ceases to advance begins to go back though it seems to stand still. Immobility is the parent of corruption:—

Day after day, day after day,
We stuck, nor breath nor motion,
As idle as a painted ship
Upon a painted ocean.

* * * *

The very deep did rot: O Christ!
That ever this should be!
Yea, slimy things did crawl with legs,
Upon the slimy sea!

The creatures seen by the poet were not evidence of life but of death, and when "the good south wind sprang up behind" they found their death in life.

I have touched but a part of my subject and must return to it, at a convenient time, for the sake of considerations more cheerful and, to some extent, re-assuring. Meanwhile let thoughtful readers ponder the question what may be done to reinfuse the spirit of beauty into those developments of modern music from which it seems to have departed.

JOSEPH BENNETT.

THE EVOLUTION OF POLYPHONY.

II.

"HE who would understand the Middle Ages must make a special study of the thirteenth century, one of the landmarks between the ancient and modern world, one of the most pregnant, most organic, most memorable in the annals of mankind. It is an epoch (perhaps the last of which this can be said) crowded with names illustrious in action, in thought, in art, in religion, equally; which is big with those problems, intellectual, social, political, and spiritual, that six succeeding centuries have in vain toiled to solve." This summary of the epoch in question, from the pen of that brilliant writer, Mr. Frederick Harrison, supplies us with a convenient beginning for the second portion of our interesting task, since, of course, those influences that led to the intellectual and spiritual activity here described could not fail also to exert their beneficent effects upon the progress of music.

Mr. Harrison is, however, careful to point out that although for convenience sake we are obliged to designate each century by a number, it will not do to invest such signs with too literal a signification. The label-numbers, in short, by which we designate the centuries are indications rather of *epochs* than of *dates*. And Mr. Harrison begins his "thirteenth" century, not with the year 1201, but with 1198, and ends it with 1308. Similarly, our first example of thirteenth century music (from a three-part piece in the "Chansonnier de Montpellier") is stated by Coussemaker, who first published it, to have been composed at the end of the twelfth century. It shows, however, such an advance on the best foreign examples of twelfth century music, as regards the expression, the melodic and rhythmic independence of each part, and the harmonic combinations, that it belongs by right to the thirteenth century. Coussemaker gives excellent reasons for believing it to be the composition of Franco of Cologne (not to be confounded with Franco of Paris, who flourished much earlier); if his inference be correct, Magister Franco was clearly entitled to rank among the most accomplished musicians of his time. Of the three melodies here combined, two—the chief theme, "Ave Gloriosa," and the bass—are found also in the thirteenth century "Reading MS." of the British Museum—that which contains the oldest copy known of "Sumer is icumen in." There, however, the top portion (or *triplum*) is quite different, as may be seen by reference to the article "Score" in Grove's Dictionary of Music and Musicians, which includes *fac-similes* of this and other three-part songs inscribed during the first third of the thirteenth century. When each of the three melodies here combined with such success was composed, and by whom, it is not our present purpose to enquire—in those days "composition" meant literally a "putting together" or placing in position, and did not of necessity include the invention of any of the parts so combined. It will be noticed that the phrases of the highest part contain five bars each; those of the next, eight—divisible into two fours; and those of the bass three, with an empty bar between. If the uppermost theme be sung alone, its remarkably modern character will strike every ear. It is a melody that might have been written by Beethoven; indeed, is not unlike one that occurs in one of his posthumous quartets:—

8ve lower.

A - ve vir - go re - gi - na, Ma - ter cle - men - ti - æ,

8ve lower.

A - ve glo - ri - o - sa . . Ma - ter

Domino

Virgo, &c.

sal - va - to - ris, A - ve, &c.

&c.

&c.

&c.

Our next example is a secular piece comprising two themes. The principal of these, "Prennez y garde," a song very popular in the thirteenth century, furnishes the material for the two upper parts, which are so written as to form a series of imitations that, as regards their rhythm, might have been composed in the sixteenth or seventeenth century. This piece, forty-four bars long, was also found in the Montpellier Song Book. Its composer's name is unknown, but its epoch is the first quarter of the thirteenth century:—

Sue lower.

S'on me re - gar - de, s'on me re - gar - de

Sue lower.

Pre - nez y gar - de, s'on me re - gar - de

He! mi en - fant

&c.

di - tes le moi. Trop suis gail - lar - de...

&c.

Trop suis gail - lar - de di - tes le moi.

&c.

The following combination of melodies is by the theorist and composer who wrote under the pseudonym of "Aristotle," and of whom all that is known with certainty is that he flourished between the last quarter of the twelfth and the first quarter of the thirteenth centuries, and that his renown was considerable. The variety of phrasing exhibited by the three voice parts is worthy of careful attention:—

A - mor vin - cens em - ni - a po -

Ma - ri - æ præ co - ni - o de -

Ap - ta - tur

- ten - ti - a vin - cit, &c.

vo - ti - o

&c.

&c.

&c.

Ap - ta - tur,

&c.

&c.

&c.

Here the observance of historical sequence would necessitate the quotation of "Sumer is icumen in," were it not that the piece is so well known that we are absolved from the necessity. Its great superiority as regards harmonic effect and multiplicity of parts over all contemporary productions needs no showing, for we have quoted the very best examples of foreign art at this period and omitted the worst. It proves, exactly as did the Cornish two-part song of the eleventh century given in our first article—though in a minor degree—that, as regards music, England in the Middle Ages was, roughly speaking, generally about a century in advance of other nations.

The Montpellier MS. contains several examples of "double counterpoint" of about the same epoch as "Sumer is icumen in," or probably a little later. Here is one:—

BALAAM.

&c.

It is evident that our famous English piece represents the high-water mark of European musical skill during the thirteenth century. Of the 340 pieces contained in the Montpellier book none are of later date than 1270, and of the latest ones none of course can compare with "Sumer is icumen in"—which, by the way, is included in that celebrated volume, a fact which shows how well it was appreciated abroad. The Montpellier MS., it may be well to state here, is believed to have been written out at the beginning of the fourteenth century. Apart from the latest pieces in this famous collection, examples of the polyphonic music composed during the second half of the thirteenth century are scarce. We have, however, a Mass, written throughout in three parts, the MS. of which is in the Cathedral at Tournai, and a few pieces for two and three voices by Adam de la Halle (1240-85), the famous Trouvère, whose songs are quoted in almost every history of music. Both the Mass and the complete musical compositions of La Halle (or Hale) have been published in modern notation by Coussemaker. We do not propose, however, to make extracts from either, because the progress they show as regards command of the various artifices that go to make up polyphonic writing is very slight. They differ in style from the examples we have already given by reason chiefly of the florid writing which occasionally shows itself in the upper parts. The Gloria of the Tournai Mass, for instance, contains innumerable triplet passages (three quavers each in a bar of common time) that remind one of Rossini and his school; and the middle voice of a three-part Motet by La Halle is practically in 9-8 time, while the other voices are in 3-4.

This trend in the direction of excessive ornamentation is naturally accompanied by a decrease of real melodic interest—the Motet just referred to being in this respect a conspicuous example. Its tonality is vague (one part is really in C, while the other two are in F!), and the florid melody of the middle voice sounds like the extemporised violin obbligato of a village fiddler. There can, however, be little doubt that these florid effects were ultimately beneficial to the art which, at first, they seemed to degrade. They accustomed the ear to distinguish more sharply between the essential and unessential notes of a prevailing harmony, and thus led musicians to the secret which had so long been hidden from them. It is only necessary to glance at the next two examples to see how great an advance had been made during the early years of the fourteenth century. The first is from a two-part song in the Cambrai Library; the second is a "Rondel" by Jeannot de Lescurel, taken from a MS. in the Paris Library (No. 6,812), which contains also a considerable number of other pieces by the same musician. Of the former the exact date is uncertain, but that of the

"Rondel" is proved by other dates in the MS. to be anterior to 1320:—

Ve-nez a nue-ches sans de-tri-je vous
Ve-chi l'her-mi
te-da-me-qui vous
re-sol-va, &c.

We give the "Rondel" in full:

A-vous-dou

The melody of the upper voice of this "Rondel" might have been written during the lifetime of Mozart. It is not impossible that the middle part alone was sung, the other parts being played on instruments. At any rate, the old system of singing two or three sets of words at the same time has entirely disappeared.

The examples with which we conclude our sketch are from the compositions of Italians.

The first, from a MS. dated 1375, is a song headed by the name "Johannes Florentinus." We give the first thirteen of its forty-seven bars:—

Qua - do a - mor . . gli oc - chi ri - lu - -

- cen - ti e - - - bel - li, &c.

34 more bars.

Finally, here is the opening of a piece by Francesco Landino, who was born at Florence about 1325, and though blind from his youth, became known as the greatest organist of his time. He died in 1390 in his native city:—

Non a - vi - à

pietà, &c.

&c.

18 more bars.

&c.

&c.

Having now traced the gradual progress of polyphony during over 300 years, we leave the art at about the epoch of the birth of Dunstable. Its further development in the fifteenth century under that eminent Englishman and his disciples, Dufay and Binchois, and other composers of the Netherlands school, is within the knowledge of every educated musician.

FROM MY STUDY.

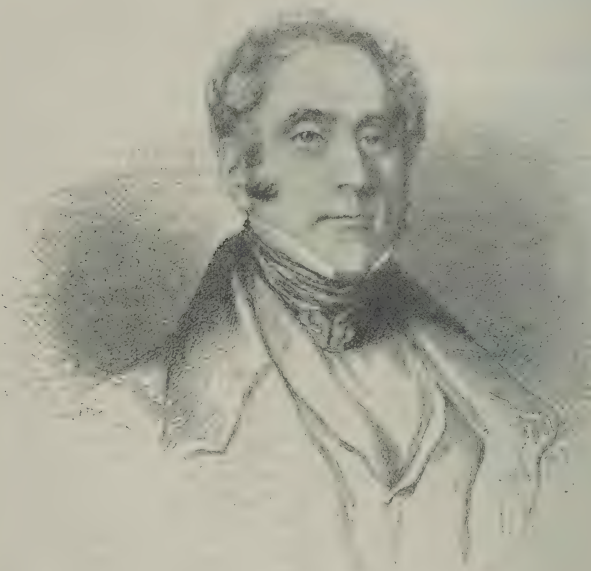
DANIEL FRANÇOIS ESPRIT AUBER, the pride and glory of *opéra comique*, came of a Norman stock, and was born in the province of his fathers, at a time when, whether 1782 or 1784 (authorities differ as to the year), France was in the agony of revolution. The weight of evidence is in favour of 1784, and the red fury of the preceding year in Paris may have had something to do with determining the birth-place of the future composer. We are told that he was born at Caen (January 29), his parents being then on a visit to that ancient city. It is very likely that they fled from the "Terror" to the comparative safety of the province, and thus gave to Normandy one of its most illustrious sons. But if Paris was deprived by herself of a great endowment, Auber made it up to her by becoming a Parisian of the Parisians. For him there was only one place worth living in, and he scarcely ever left it. Even in the awful days of the *année terrible*, when his gay Lutetia was begirt with fire and steel, and death descended into the streets as from the very heavens, Auber would not forsake the city of his affections. He remained amid the horrors of the Commune, but the fratricidal strife broke his brave and constant heart.

As in so many other instances, parental judgment mistook the destiny of the child born at Caen, and prompted measures to make of him a successful man of business. Auber began writing small pieces of music at an early age, but this indication of artistic preference does not appear to have been regarded in a serious light. At any rate, it did not prevent the father from sending his boy to England for the purpose of learning the routine of a commercial office. Possibly the youth felt all along that he would be "a round peg in a square hole," but French youth, even in those times of commotion, obeyed their parents, and Auber did his best to carry out the paternal designs. He entered a London office, and I have somewhere read that he resided for a while in Liverpool. Writing far from my books, I cannot now verify the statement; it is certain, however, that the lad made more headway towards music than in the direction of the counting-house. He went on composing, and his songs became favourably known in influential musical circles. Nevertheless, it was ordered in the council of Fate

that Auber should not win his first real laurels outside his native country. When, in 1804, war again broke out between England and France, the young clerk-musician was compelled to return home. The event seems to have been accepted as conclusive against a commercial life, and Auber forthwith swore undivided allegiance to the spirit of the art which so manifestly possessed him.

The young man entered upon his Parisian career in a quiet, unpretending way. It is even said that he wrote several Concertos for a violoncellist named Lamarre, and allowed the performer to publish them under his own name. That, however, may have been the

from the boards of the Opéra Comique (1819), he bore the rebuff like a man conscious of power to succeed in the end. Succeed he did, with the third work, "*La Bergère Châtelaine*," and thenceforward his career (it closed with "*Le Rêve d'Amour*," in 1869) was one of brightness, varied only by passing clouds which cast but the lightest shadows. Auber was the musical darling of Paris during so many years because his genius bore the Parisian stamp, and, in some measure, for the reason that in Scribe he found a librettist who was as finished a Parisian as himself, and could play into his hands with all requisite deftness and certainty. To the happy matching of this pair are due the



DANIEL FRANÇOIS ESPRIT AUBER.

effect of mature cajolery upon youthful simplicity. Some music set to an old opera-libretto, "*Julie*" (1811), brought Auber into a certain measure of prominence, and led to his receiving instruction from Cherubini. Two years later, his first opera, "*Le Séjour Militaire*," appeared on the stage of the Feydeau, and sadly missed its mark, the failure so mortifying the composer that he remained barren for six years. That, no doubt, was a time of grace, and for once Auber's troublesome self-consciousness stood him in good stead. Shyness and want of *savoir faire* kept him from braving the world under the cloud of a first disappointment, but, though he suspended composition, he did not abandon study, and the results of study gradually endowed him with confidence. Hence it was that, when his second lyric drama vainly appealed to the public

esprit, the piquancy, the delicate *tournure* of the Auber operas, in each one of which that peculiar product of nature and art, the Parisienne, might see points of resemblance to herself. The peculiar grace and charm of Auber's melodies, and the perfect harmony existing between the various elements of his music, can be more or less appreciated by all, wherefore it is very natural to wonder at the fact that the brilliant Frenchman's works are now so rarely heard in this country. Many of them have been performed here, and one, "*Fra Diavolo*," as we lately saw, keeps the stage. But where now are "*La Muette de Portici*," "*Le Cheval de Bronze*," "*L'Ambasadrice*," "*Le Domino Noir*," "*Les Diamans de la Couronne*," and others easy to name? They are, to all seeming, as water spilled upon the ground which cannot be gathered up again.

I am sometimes tempted to speculate upon the result of an Auber campaign in London at the present moment, when the master's repertory would come as perfectly fresh and new to the mass of our public. The conclusion is almost necessarily unfavourable. The very merits of Auber's operas as essentially French—nay, essentially Parisian—become defects in London, under the very different conditions and in the presence of the ill-adapted audiences to be found here. This would be the case even if French artists were alone engaged, how much more with English artists, who never make a

Mendelssohn-Bartholdy was born three years after she first saw the light, November 14, 1805. Readers of the ample literature connected with the Mendelssohns are well aware that the father of Fanny Cecile and Felix cherished ideas about the education of children which were, to say the least, more exacting than prudent. He would have them know everything, and sorely tried their tender organisation with tasks which, in the case of Felix at least, possibly in that of Fanny also, led to weakened physical powers. The daughter had, of course, to study music, and brought to it the Hebrew



FANNY CECILE HENSEL.

more melancholy display than when attempting *opéra comique* with the stamp of the Boulevards upon it. But there is reason to believe that Auber permanently enriched the art of his own country. The French are proud of their great men, though they do not always recognise greatness at first sight, and to be one of the "glories" of that people, often styled fickle, is to occupy a position as permanent as anything in our mutable world. Ages hence, in all probability, no French Walhalla will be complete without the effigy of Daniel François Esprit Auber.

Fanny Cecile Hensel (*née* Mendelssohn) was the eldest child of the family into which Felix

capacity so powerfully exemplified in the case of the son. She became a brilliant pianist, and, as may be gathered from various passages in her brother's letters, submitted that young gentleman's productions to the ordeal of criticism made severe rather than lenient by family relationship. Felix bore in his heart a passionate love for his sister, and set great store by her opinion; but there is reason to believe that he was just a little in fear of her. He sometimes playfully spoke of Fanny as "the Cantor"—a term chosen, perhaps, to indicate the pedagogic spirit in which she sometimes spoke, and the formality of her ideals and methods. But the pedantry, if so it may be called, of the sister possibly had a

good effect upon the brother, by keeping his ardent nature, at a time when romanticism was a new "rage," within the artistic limits marked out by great masters. That she exercised some such power over him is clear, and at the period of life when Mendelssohn most felt it her influence must have been a factor in the ultimate shaping of his genius.

Fanny Hensel—she married Hensel, a Berlin painter, in 1829—had considerable powers as a composer of chamber music. A *Pianoforte Trio* in D was published after her death, but her strength was unequal to works of that calibre. She excelled in songs and pianoforte pieces, some of the former being good enough to appear with those of Felix as his own effusions. These are six in number—namely, Nos. 2, 3, and 12 of Op. 8, and Nos. 7, 10, and 12 of Op. 9. Among works issued with her name attached are four books of songs and *Lieder* for pianoforte solo, two books of songs for voice and pianoforte, "Gartenlieder," a collection of part-songs (published in England, 1878, by Messrs. Novello, Ewer and Co.), and some further pieces for the pianoforte, issued as posthumous works. To a woman of her gifts and acquirements it seems that the higher walks of composition should have been open, but she could not surmount the barrier which, whatever it be, whether lack of imagination or of application, inexorably keeps women musicians on the outer side.

Frau Hensel's death, like that of her famous brother, was sudden, and it is far from unlikely that both were due, in greater or less measure, to the same cause—overstrain of mental powers in early life. The event, which took place on May 17, 1847, was a terrible blow to Felix, whose letters with reference to it, and also his music written subsequently, breathe the very spirit of anguish. Mendelssohn felt more than a sharp but passing pain. He recognised a warning of the lamentable stroke which, six months later, deprived the musical world of a master whom it worshipped with something of personal affection as well as artistic appreciation.

W. Hensel, whose portrait appears with that of his gifted wife, was a painter of recognised merit. His career, however, lies outside the scope of these remarks, and I can only refer those who may be curious about him to an admirable book, "Die Familie Mendelssohn," of which an English translation is obtainable.

I have been studying "How to obtain a School of English Opera" (see the *Nineteenth Century* for July) at the feet of Mr. J. F. Rowbotham, and cannot gather from my master's utterances anything like a definite answer to the question whether the English public want such a school. This is, of course, a most important point, because if the public be indifferent further consideration of the matter would be a waste of time. I do not in the

slightest degree insinuate that Mr. Rowbotham is without a clear idea of the attitude which Englishmen now take up towards a native school of opera. Were the question put plainly to him, he would, doubtless, give a precise and ready answer. But I have to do with his printed teaching on the subject, and must confess that it leaves me in a state of perplexity, seeing that I read on one page what seems to be at least unsupported by opinions legible on another. In one place, Mr. Rowbotham speaks of opera as "emphatically a marketable article" at the present time. Now, as a statement purporting to be one of fact, this is, in my opinion, entirely wrong. A marketable article is one which sells, and I know nobody in London, except Sir Augustus Harris, who would buy a lyric drama, and even he is only able to effect an occasional deal with some well-known composer because he runs an opera-house with the subscriptions of "Society," who need, or fancy they need, a public rendezvous. In how many cases, moreover, does the vendor of this marketable article pay, instead of receive, money for its production! But Mr. Rowbotham, ignorant of facts he might easily have learned, reiterates: "There is plainly a market for opera, and a very considerable one." He asserts this, observe, without any proviso as to the character, grave or gay, lively or severe, of the goods offered for sale. He speaks of opera generally, and I want to know the site of the market. Perhaps Mr. Rowbotham will tell us where he would take an opera for sale, had he one in his desk, or, to be less personal, where he would advise a friend to exhibit that class of goods.

As I read on it appears that our Reviewer's market is extremely limited in its dealings. It will have nothing to do, for example, with the "earnest" composer, whose wares are almost invariably "stiff, stagey, dull, unreal, heavy, and ineffective." After this string of fatal defects, it seems superfluous to add that they are "a very uninteresting commodity." The market is closed, also, against what Mr. Rowbotham styles "show music." By "show music" he appears to mean music produced by the composer who declines writing down to popular taste, and prefers to labour "in those higher spheres of art which were trodden by the great composers of the past." Over the portals of the Reviewer's market is inscribed, therefore, "Earnest and aspiring musicians are recommended not to waste their time within." That mart, indeed, is open, if we may believe Mr. Rowbotham, only to traders who study popular needs and do business not for glory, but for gain. So it is not much of a place after all, and comic opera alone sells. The limitation seems to me more than a little important as regards the "marketable commodity" so comprehensively indicated in the earlier part of the article. Accepting, for argument's sake, all that Mr. Rowbotham

has advanced, public demand for opera in this country is confined to goods known in the trade as "light."

But is there any "hunger for opera," to use the Reviewer's expression, even of the comparatively unimportant class just mentioned? I am disposed to fancy that Mr. Rowbotham's paper was written some years ago when I read as thus: "The operas which they (the English public) go in their thousands to hear are the light French ones, whose subjects are gay, whimsical, and even frivolous." If that be so, how is it that half-a-dozen London theatres are not doing good business with "light French ones"? How is it that, with nineteen metropolitan houses open at the present moment, only one (the Standard, Shoreditch) is playing French comic opera? Practically, and despite "hunger for opera," the market is closed against that kind of work. If Mr. Rowbotham be not the Rip van Winkle of reviewers, he should know that composers of "light French ones" have had their day in this country—not that we have developed a taste for higher things, but because we have sunk to the level of nondescript and vulgar pieces, which prove the existence of a lower deep even than that touched by the maddest and flimsiest French concoction.

If the foregoing be true—and it is—how can Mr. Rowbotham speak of us as hungering and thirsting for opera? We do nothing of the kind. If we did—to put the case in another way—we should soon be satisfied; we should no longer depend for grand opera upon arrangements between Sir A. Harris and the aristocracy, and Covent Garden Theatre would be open nine months in the year instead of eleven weeks, while some other managers would be free from the need either to cater for lovers of degrading tomfoolery or shut their doors.

I am amazed to find Mr. Rowbotham laying down what he calls "a simple rule" for the guidance of composers—namely, that they should write only what has a chance of paying. He admits that the principle seems mercenary, but declares that it is good. Its merit depends, perhaps, upon the point of view, and I can only express my gratitude that the great men who have made music what it is rarely acted upon it. Had Bach kept the mercenary principle in view, how much poorer would church and chamber music now be than it actually is! Had Schubert produced only what was likely to sell, we should be destitute of almost everything bearing his name. As with these illustrious ones, so with nearly all who have conferred distinction upon their art.

Whether opera be an eminently marketable commodity, as Mr. Rowbotham thinks, or whether, as I believe, the English public are generally indifferent to its claims, let us hope that an English school will never be founded by appealing to common and vulgar tastes. Better no school at all. Figs do not grow

on thistles. I close by quoting, without comment, which is unnecessary, Mr. Rowbotham's last two sentences: "But if a man humours them (the public) and humbles himself before them—in one word, induces them to take up the position of master to him—he is well off. They pay well for the gratification; and he may eventually lead them by the ear whithersoever he listeth." X.

NEW LIGHTS UPON OLD TUNES.

NO. IV.

SOME FOREIGN AIRS WHICH HAVE BECOME POPULAR IN ENGLAND.

THERE exists among what may be termed our British National airs many whose origin can be traced to a Continental source. Foreign airs without number have had a transient popularity, but only a small percentage have caught the English fancy sufficiently for them to find a permanent resting-place here.

At the present day we have a deluge of (so-called) German folk songs, which, set to English words, form the bulk of our school songs; our hymnals, too, have a strong sprinkling. I venture to think, with other writers on Folk Song, that this wholesale importation is not very desirable if we are ever to cultivate an English school of composition. It may be that the simple character of the airs (simple to inanity in some cases) makes them more adapted for rudimentary lessons in the Tonic Sol-fa notation; but it is also quite as likely that the non-existence of an English copyright, and the ease with which such melodies can be fitted with harmony, have an undue influence both on publisher and arranger. Many of the German student, soldier, and popular songs are in every point excellent; but they lose materially when second-rate English words, not even translations of the originals, are wedded to them. The air of the drinking chorus "Krambamuli" is not happy when used for the Sunday School hymn "The Mothers of Salem"; nor is "Du, du liegst mir im Herzen," at its best as "Home, home, happiest of places," or in conjunction with the many other inanities it is sacrificed on. "Der gute Kamerad" has also suffered, and a lengthy list might be easily made out. Again, the arranger has frequently not the good grace to acknowledge the "crib." Leaving this matter, it may not be uninteresting to trace the course of some last century airs which apparently obtained a stronger hold in our country than they did in their own.

The space at my disposal this month will only enable me to take two of them. The first is:—

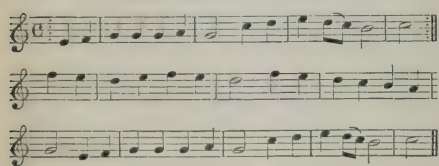
"IN MY COTTAGE NEAR A WOOD."

We are most of us old enough to remember how this used to form the first essay of the amateur flute player. The air is terribly weak and far from exhilarating when feebly tooted

by an uncertain player; but properly rendered, either on an instrument or vocally, it has a rather charming simplicity about it. Whatever be the merit of the melody, it has held for a long time an English popularity. The history of the air is generally believed to commence about a hundred years ago; but in turning over the leaves of an old French work, I find that it dates from an earlier period. The air is a simple French country *Chanson*, with words as simple as the tune. It appears in the first volume of a curious collection of French airs, printed at The Hague. The title of this is "Nouveau Recueil de Chansons Choiesies," 12mo. The first volume of my copy is of the third edition, and is dated 1731, but the book was originally published about 1725. The collection generally extends to six volumes, but later editions have additional ones.

At page 17, Vol. I, I find the following:

"DEDANS MON PETIT RÉDUIT."



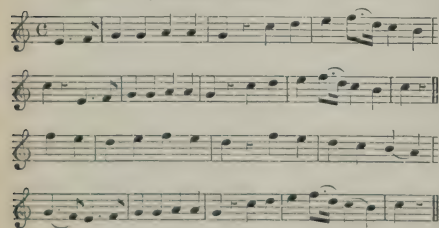
Dedans mon petit réduit,
Je vis à mon aise;
Je n'ai qu'une table, un lit,
Un verre, une chaise;
Mais je m'en sers chaque jour
Pour caresser tour à tour,
Ma pinte et ma mie ô gué,
Ma pinte et ma mie.

There are six more verses, all expressing a like philosophical indifference and contentment.

It was some fifty or sixty years after the date of the French work quoted above before the song made its appearance in England. It is likely that a revival in France caused the air to be imported to our country, where it was possibly sung at the theatres. About 1795 Robert Birchall, the music publisher, issued a copy as "A favourite song, the words imitated from the French, by Mrs. Opie."*

The words commenced and the melody was thus—

"IN MY COT, THOUGH SMALL'S MY STORE."



In my cot, though small's my store,
I on pleasure's lap recline;
What could Fortune give me more?
Laura, beautiful Laura's mine, &c.

* Mrs. Amelia Opie was the wife of the celebrated painter, Opie. She wrote many charming songs and had much literary talent.

In spite of its being frequently named on music sheets as a "French air," it was not long before a claimant appeared as composer; for, about 1806, G. Walker, the music publisher of Great Portland Street, produced a copy with words written by himself, commencing—

In my cottage near a wood,
Love and Rosa now are mine;
Rosa, ever fair and good,
Charm me with those smiles of thine.

The air is here stated to be by R. A. Morland, which is again asserted in another place (1825). Still later (1829) it is attributed to Mazzinghi. It is amusing to note the many different sets of the words. One is—

O'er my cottage near yon wood,
Roses breathing sweet entwine;
Oh, how more than blest I should
Be to call dear Julia mine!

Another—

In my cottage near the wood,
Health and plenty still combine
Me to bless with every good
That can render life divine.

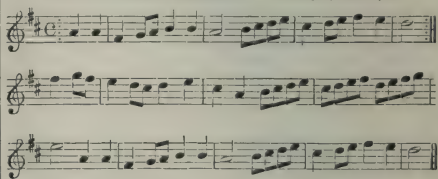
"CHARLES OF SWEDEN."

We may now turn to another foreign air, this time Swedish, which has deservedly held a high place among our English popular melodies.

It was first introduced to England by a party of Swedish performers, who danced or tumbled to the tune. This can be surmised by one of its early titles, "The Swedes' Dance at the New Playhouse." The new playhouse here mentioned was most likely the newly rebuilt theatre in Lincoln's Inn Fields, commenced by the elder Rich and opened by his son in 1714. Soon after this date the tune was inserted in a small and curious work, published by Daniel Wright, as follows:—

THE NEW SWEDISH DANCE.

(From the "Musical Pocket-book." D. Wright, circa 1716.)



It was about this year (1716) that it took the name by which it was afterwards best known by reason of a song set to it in honour of Charles XII. of Sweden. Charles was a bellicose monarch, ready to fight anything or anybody, merely for the love of the thing. The Jacobite party were wishful for him to engage with them on behalf of the elder Pretender, who had just been defeated in Scotland the year previously. From the activity of the Hanoverian party, the scheme, however, fell through. The song started:—

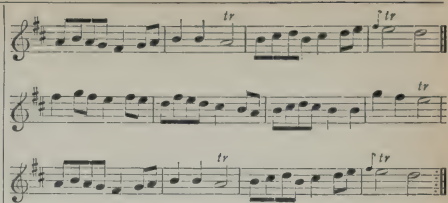
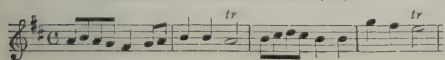
Here's a health to the Valiant Swede,
He is not a king that man hath made,
May no oppressors him invade,
Then let this health go round.
A running bumper crown this toast,
We'll take it off whatever it cost,
A fig for those that rule the roast,
We'll ne'er in liquor drown.

And so on for four more verses. It will be found in full in Hogg's "Jacobite Relics," 1821, where it is wrongly placed with the music of the Cotillon from the "Beggar's Opera." There is strong presumptive evidence that the tune was like "The king shall enjoy his own again," used for party purposes by the Jacobite faction during and after the first Scotch rebellion. In "The Dancing Master," Vol. II., 1719, it bears the title "Frisky Jenny, or the Tenth of June." Who Frisky Jenny was I am unable to say, but the 10th of June was the birthday of the elder Pretender, and the day was celebrated in another Jacobite song put to a different air.

The melody was too good to be wholly appropriate to one party, and accordingly we find that the other side adopted it, and under the title "The glorious First of August" it is in "The Beggar's Wedding," and as "The First of August" in Wright's "Compleat Collection of Country Dances," Vol. I. (1740.) The date, the 1st of August, was that on which the Hanoverian Succession commenced by the death of Queen Anne. Politics next give place to love, for with the song-title, "The Constant Lover," it is in the third volume of the "Dancing Master," 1728. In the ballad operas, where it was much used, it retains its old title, "Charles of Sweden"; but being employed in Charles Coffey's opera, "Devil to pay" (1731), for the song, "Come, Jolly Bacchus, God of Wine," its name became again changed. After this it formed a vehicle for a naval song which chronicled the engagements of the frigate *Salamander* (see Dr. Kitchiner's "Sea Songs," 1823). Other naval and military triumphs were sung to the air long after it had lost its political bearing. So late even as the present century, the song, "The Neglected Soldier," was united to it. Meantime, from its Jacobite associations, the air had travelled into Scotland, and, being a capital marching tune, was at once adopted by the trade guild or company of weavers.

It was the custom in Scotland, even now preserved in some degree, to have a day appropriate to the various guilds or trades. Upon this day the craft, leaving all business behind, set forth in glorious procession, headed by a band playing the particular tune most associated with the trade. "Clout the Caldron" is the blacksmiths' or hammermen's march; "Logie o' Buchan," or "The tailor fell thro' the bed, thimbles and a'," that of the tailors. August 21 is, or was, the weavers' day, and accordingly, in Aird's first "Selection" (Glasgow, 1782), "Charles of Sweden" appears under the name "The Weavers' March or 21st of August." During its seventy years of existence the setting has altered a little, and it is now as under:—

"THE WEAVERS' MARCH OR 21ST OF AUGUST."
(From Aird's "Selection," Book 1, 1782.)



Robert Burns, familiar with the tune as belonging to the Weavers' Guild, wrote a song for "Johnson's Museum" (Vol. IV., 1792) called "The Gallant Weaver":—

Where Cart rins rowin' to the sea,
By many a flow'r and spreading tree,
There lives a lad, the lad for me,
He is a gallant weaver.
Oh, I had woovers aught or nine,
They gied me rings and ribbons fine,
And I was fear'd my heart wou'd tine,
And I gied it to the weaver, &c.

Whether the tune is now known among the Scottish weaving fraternity or not, I cannot say. The tendency of the present age to forget old songs for new forbids the supposition.

A NEGLECTED MASTERPIECE OF BEETHOVEN'S.

It is about Beethoven's "Thirty-three Variations on a Waltz by Diabelli" (Op. 120) that I now propose saying a few words, which will justify the heading I have chosen, both on the grounds that this work is a masterpiece and that of late years it has met with unmerited neglect among pianists. For myself, apart from its intrinsic worth, it has always had a kind of personal interest, arising from the fact that I first heard it played by the late Hans von Bülow—viz., on the occasion of its being heard for the first time in public at Leipzig, on March 31, 1857; and, further, from the fact that during a more than thirty years' experience of London concert-going I have not heard it played in public by any other pianist. Possibly, if not probably, it may have been brought forward by other artists during this period, but I cannot vouch for this. My recollection of hearing the work performed in public is solely and indelibly connected with the two or three occasions on which Bülow presented it at his Recitals, and a melancholy interest attaches to the fact that it figured in the programme of the very last Recital which he gave in London—viz., on June 26, 1888. *Apropos* of this Recital, it seems well to recall that on this occasion he furnished his auditors with a list of the titles which he had long ago devised for each Variation, and which now appeared for the first time in an English dress. The work, together with the explanatory titles which he had given to the Variations, was thus announced on the programme:—

Thirty-three Variations on a Waltz by Anton Diabelli, in C major (Op. 120). (Last Pianoforte work.) (1823.)

Theme.—Var. I. March. II. Ländler. III. Duet. IV. Terzett. V. Quartet. VI. Canonic Shake-Var. VII. Capriccio. VIII. Cantabile. IX. (Minor) War-Dance. X. Presto giocoso. XI. Contemplation. XII. Activity. XIII. Echo. XIV. Procession. XV. Scherzino. XVI. Study for the left hand. XVII. Study for the right hand. XVIII. Idyl. XIX. Canonic Scherzo. XX. Vision. XXI. Contrasts. XXII. Alla "Leporello." XXIII. Outburst. XXIV. Fughetta. XXV. Fairy Dance. XXVI. Butterflies. XXVII. Humoresque. XXVIII. Carnival. XXIX. (Minor) Mourning. XXX. (Minor) Lament. XXXI. (Minor) Elegy. XXXII. (E♭) Grand Fugue.— Transitional Cadenza, and XXXIII. Tempo di Menuetto e Coda.

A close examination of these suggested titles shows that about one-half of them was dictated by the formal contents of the Variations and the other half by their poetical intent, as it occurred to Bülow's mind. Their appropriateness will hardly be questioned.

The circumstances which immediately led to the composition of this remarkable work are not without their historical interest. During the winter of 1822-3, Anton Diabelli, composer and publisher, applied to the most eminent of Austrian composers for a set of fifty Variations on a Waltz of his own. The result was the publication in June, 1823, of two books comprising respectively thirty-three Variations by Beethoven and fifty by other composers—viz., Assmayer, Bocklet, Czapek, C. Czerny, J. Czerny, Graf Dietrichstein, Drechsler, Förster, Freystädter, Gänsbacher, Gelinek, Halm, Hoffmann, Horzalka, Hugelmann, Hummel, A. Hüttenbrenner, Kalkbrenner, Kanne, Kerzowsky, Kreutzer, Baron Lannoy, Leidesdorf, Liszt, Mayseder, Moscheles, Mosel, W. A. Mozart, Panny, Payer, Pixis, Placky, Rieger, Riotte, Roses, Schenck, Schobelechner, Schubert, Sechter, Abbé Stadler, Szlay, Tomaschek, Umlauf, Dion. Weber, Franz Weber, Winkhler, Weiss, Wittersek, and Worzischek.

Unlike his *confrères*, Beethoven, it will be observed, was not content to limit his powers to a single Variation, but took the matter more seriously and contributed thirty-three. *Apropos* of this, Miss L. Ramann, Liszt's biographer, has given us a telling anecdote which Liszt was fond of repeating. It is to the effect that a few days after receiving Diabelli's request Beethoven appeared at his door and threw in his precious manuscript, grimly exclaiming: "There! you asked me for one Variation; here are thirty-three; and now, for God's sake, leave me in peace!" Though, as far as I am aware, this story of Liszt's has not been recorded elsewhere, it seems that it may fairly be regarded as authentic from the fact that Liszt, though only a boy of eleven, was one of the contributors to the fifty Variations. As this was probably his first composition to appear in print, he doubtless at the time regarded it as a feather in his cap, and must have felt deeply interested in the essays of his fellow contributors, more especially in that of Beethoven. Except as to the term of expression, "a few days after receiving Diabelli's request"—evidently an

embellishment—there seems no reason to doubt the veracity of this anecdote of Liszt's.

Schindler has told the story in a somewhat different manner, but without controverting Liszt's anecdote. He says that Beethoven, who had already been taken in in a similar manner (in the matter of contributing to several settings of "In questa tomba"), and had vowed that he never would again contribute to a "Collection," on receiving Diabelli's request at once declined it, but offered to compose a complete set of Variations. Diabelli took him at his word, but restricted him to seven Variations, for which terms were at once agreed. Beethoven at first handed him ten, then ten more, then five, and subsequently made up the number to thirty-three. It is therefore to this last occasion that Liszt's story doubtless applies.

It is not a little interesting to note that Beethoven originally intended this work for England, with a dedication to the wife of his old pupil and friend, Ferdinand Ries, then resident here and a director of our Philharmonic Society. Beethoven had commissioned Ries to negotiate for the sale of his work in London. This he did with Messrs. Boosey and Co.; but there was so much delay in transmitting the manuscript, that when at last it arrived it was found that it had already been published in Vienna and Paris, with a dedication to Madame Brentano. These facts are confirmed in a letter of Beethoven's to Ries, written from Baden, September 5, 1823. He says therein: "The Variations were not to have appeared here till after being published in London; but everything went wrong. The dedication to Madame Brentano was to be confined to Germany, I being under great obligations to her, and having nothing else to spare at the moment; indeed, Diabelli, the publisher, alone got it from me. But everything went through Schindler's hands. No man on earth was ever more contemptible: an arch villain; but I soon sent him packing! I will dedicate some other work to your wife in the place of this one."

In regard to the worth and character of this work of Beethoven's, it seems not amiss to draw upon Bülow; for, in such a matter, a more reliable guide or a more enlightened critic could hardly be found. In contradistinction to some of Beethoven's earlier critics, who regarded these Thirty-three Variations merely as a *jeu d'esprit*—a *tour de force* would have been nearer the mark—Bülow, in a prefatorial note to his instructive and critical edition of this work, has declared that "in this gigantic tone-creation he had to some extent desecrated the microcosm of Beethoven's genius in general—aye, even a picture of the entire tone-world in its progress." He goes on to say: "In this work all the evolutions of musical thought and clang-fantasy—from the loftiest sentiments to the broadest humour—are brought to light in the most eloquent manner and with an

incomparable richness of variety. It furnishes an inexhaustible study, and its contents offer an unlimited sustenance to the musical brains of whole generations. Never has an author given to the world a more splendid proof of unimpaired strength—aye, even of increased creative power—at the beginning of old age. The want of attention with which it was received, and which only began to subside several decades after its publication, testifies on the one hand to the indolence of contemporary artists, and, on the other hand, to the relatively low point of culture which they had attained. In order to make this clear, it is only necessary to turn one's attention to the fifty Variations which—in aid of a charity—Diabelli, at the same period, induced several of the most eminent of German composers to furnish for his Waltz. The hardly credible depth of degradation which they manifest at once reveals the proper measure of the solitary height on which Beethoven stood." With such an apt and warm-hearted characterisation as that of Bülow's before us, what need for further detail? Those who wish to go more deeply into the matter may be referred to the article on Variations contributed by Dr. Hubert Parry to Sir George Grove's Dictionary of Music and Musicians, where they will find this work of Beethoven's pretty fully and ably discussed.

It remains but in some way to try and account for the unmerited neglect into which this remarkable masterpiece of Beethoven's, as well as his pianoforte music in general, has of late years fallen. This seems to be due partly to the apathy of pianists and partly to the preference shown by the public for music of a more sensational and less serious character. Since Bülow's death—unless we except E. d'Albert, who in Germany has of late, at a single sitting, repeatedly played Beethoven's last five Sonatas in aid of the Hamburg Bülow Memorial—there has been no pianist before the public who has made Beethoven a specialty. This may be made apparent by reference to the typical programmes of Pianoforte "Recitals" which for so long have obtained and so closely resemble one another. A typical Pianoforte "Recital" programme might fairly be defined as commencing with a work by Bach—generally consisting of one of his organ fugues transcribed for pianoforte by Liszt or Tausig—followed by a sonata of Beethoven, generally admitted as an act of duty and as a sop to the critics, but too often performed in a perfunctory manner. Then follows the real business of the day: a lengthy selection of excerpts from Chopin and Schumann, with a fantasia or rhapsody by Liszt in conclusion. Here, it might be said, is sufficient variety, were it not for the fact that almost every pianist adheres to the same kind of typical programme. The desirability of a wider infusion of variety and of a greater respect for Bach and Beethoven should therefore be strongly urged.

C. A. B.

At Leipzig, on January 2, 1894, the Peters Musical Library was formally opened to the public, Mr. Max Abraham, proprietor of the great Leipzig firm, in a short speech, explaining the nature of the new enterprise. The library has been established for the benefit of musicians in general, and students in particular. It contains works on the theory and history of music, also ancient, and especially modern music; notably, scores which can only be obtained with difficulty and at great expense. The first year's issue of the "Jahrbuch der Musikbibliothek Peters" is edited by Emil Vogel, and gives a detailed account of the volumes, which, at the close of last year, amounted to no less than 10,000, including the complete editions of Palestrina, Bach, Handel, Mozart, Schubert, Mendelssohn, Schumann, &c.; also of modern operas, full scores of Meyerbeer, Wagner, Verdi, Goldmark, Mascagni, Smetana, and Humperdinck. In the library there are, likewise, German, English, French, and Italian musical periodicals. The "Jahrbuch" also contains ten hitherto unpublished letters of Schubert, edited by Max Friedlaender, whose enthusiasm for the master is well known. The letters are of considerable interest. The first is addressed to Schubert, Spaun, Mayrhofer, and four more of the composer's Viennese friends, and it is dated September 8, 1818. The composer was writing from Zeléz, the country seat of Count Esterhazy. In 1818 Schubert was engaged as "music-master" to the family. The letter contains an account of the Esterhazy household, in which the portrait of each member, from the master down to the parlour-maid, is drawn with few, but characteristic strokes of the pen. In No. 2, addressed to Joseph von Spaun (December 7, 1822), there are interesting allusions to various compositions. Schubert speaks of his opera "des Teufels Lustschloss," which Barbaja, impresario of the Vienna Hofoper, had refused. Schubert, however, was used to disappointments of that kind; he quietly remarks that he will shortly send the score to Dresden (as Weber has written to him a letter of good promise) or to Berlin. How many attempts he made to get the work performed, we know not; but it still awaits a hearing. The third letter is again from Zeléz, but is dated almost six years later than the one mentioned above. Schubert speaks of his longing to return to Vienna in spite of a "star" attraction (trotz des anziehenden bewussten Sterns); he, too, like Beethoven, worshipped a Countess—viz., Caroline, second daughter of Count Esterhazy. In Kreissle von Hellborn's "Life of Franz Schubert," the official report is given concerning the competitors for the post of deputy Hof-Capellmeister, which became vacant in 1825, when Eibler, on Salieri's death, was appointed Hof-Capellmeister, is given. Schubert is mentioned, as having a testimonial from Salieri, and as "having composed five Masses, which have been given in several churches." But Friedlaender gives us the letter itself, addressed by Schubert to the Emperor (April 7, 1826), humbly asking to be appointed. The writer mentions therein the Salieri testimonial, the "five Masses"; and he also states "that as composer of vocal and instrumental music, he is not only favourably known in Vienna, but also throughout Germany." Whatever faults Schubert may have had, pride was certainly not one. The other letters are addressed to Nägeli, Breitkopf and Härtel, B. Schott and Co., and all relate to business matters. In letter 7, to Schott and Co., after alluding to works ready for publication, Schubert mentions "three Operas, a Mass and a Symphony, which I only name so that my aims after the highest in art may be known to you."

SIR JOHN STAINER, in his capacity of Inspector of Music in Training Colleges, makes some interesting and entertaining remarks on school songs in his report to the Education Department for 1894. The choice of school songs has always been a difficulty and a tribulation to the ordinary school teacher. On the one hand, he is tempted to the *ad captandum* by the desire for easy and popular display, and his natural wish to amuse and interest the children; and, on the other hand, he is beset by enthusiasts and by H.M. School Inspectors to choose "high class" music. Of late years the development of the use of music at school children's entertainments has been very extensive and has led to a great demand for suitable pieces—a "suitable" piece being, in the first place, one that will "go down" well with the children and the audience, no matter whether it is more than slightly commonplace and lucidly exemplifies the amateur in harmony and construction. Hundreds of school teachers, finding how easy it is to write words and music, provided the quality need not be considered, have turned to make their own school songs. Now we do not mean to say that none of these songs have merit, but we do say that many of them are very poor and unworthy, and that their use has tended, and is tending, to drive out better music from school use. To this feeling in high quarters must be ascribed a recent ukase from the Education Department that the "songs presented should be by recognised composers"; a well-meaning but not fortunately worded direction. It would be very difficult to say specifically who is and who is not included in this dubious category, and at one fell swoop it excludes nearly all national melodies the composers of which are not known. In the midst of this we have now got Sir John Stainer's contribution to the controversy. He recognises the difficulty of the teacher; and while warning him to avoid the choice of music of too advanced a character, recommends him not to pause to consider the nationality of a song or a composer out of regard to a false notion of patriotism. He points out that Germany and France possess many hundreds of melodies admirably adapted for school use, and he adds that while the literature of English song is replete with fine examples, a comparatively small number are suitable for school use, owing to their very extended compass and the difficulty of finding words that must necessarily be substituted for the love songs, hunting songs, drinking songs, sea songs, and those in which political satire is often "couched in unparliamentary language." Another aspect of this difficulty is seen in our article on "New Lights upon Old Tunes" in the present number. Sir John is against the issue of an authorised list. We quite agree with this opinion. Even on the low ground that such a list would either have to include existing copyrights, and thus favour monopoly, or that it would have to avoid copyright pieces and greatly limit its usefulness, it would be open to objection.

A WELL-KNOWN musician, who asks us not to publish his name, writes to propose the formation of a "Society for the Protection of Musical Compositions." He thus gives some reasons which have prompted his suggestion: "At a performance of one of Beethoven's Concertos (instrument and player shall be nameless), the *tempo rubato* was indulged in to such an extent that groups of four even semiquavers were continually played as a quaver followed by a triplet of semiquavers. In the pathetic phrase 'Oh! that I knew where I might find Him!' ('Elijah'), there is a crotchet rest which, rightly

regarded, should produce almost the effect of a sigh on the word 'Oh!'; but it will scarcely be believed that an eminent tenor held on the initial note of the bar and carried it on to the next, entirely ignoring the rest which Mendelssohn had purposely, and with good intent, inserted. These are very bad examples for young performers and students, who think they may do such things because Madame Rubato and Mr. So-and-so set the example. That branch of the Society which would have to look after editors (Woe unto some of them!) would find a fine field for their operations. Many instances could be given of tinkering; dire; but one, which recently came under my notice, will suffice. In Mendelssohn's pianoforte piece, 'The Rivulet' (Op. 16), there is a bar of five crotchets, intentionally written, 'for better, for worse,' by the composer. Some of the editors look upon this as a 'just-cause and impediment' to the natural flow of the piece, and they coolly (rivulet like) strike out the four semiquavers forming the extra beat, and thereby reduce the bar to the regulation four crotchets. This is bad and impudent enough; but there is a still worse tinkering. A certain editor seems to have gone to work in this fashion: 'Here,' says he, 'is a bar of five crotchets, there a bar of four. Happy thought! Five and four are nine! Threes into nine will go three times, and—nothing over! Still happier thought! I'll put these two bars together, add a bar line, and insert a $\frac{3}{4}$ signature for three bars. And this is what he *actually does*, without any word of explanation, still less of apology! The rhythm of the piece is, of course, destroyed at this point, and students are led to think that Mendelssohn really wrote it in this particular form. Is it not time that something should be done?"

STRANGE things are done and written in the name of science. Thus we read how a statistician has recently been devoting his energies to an attempt to establish a connection between baldness and different professions. The result of these capillary investigations has been to show that musicians are better thatched than the members of any other of the liberal professions. According to his figures, only one out of a hundred composers is bald, whereas in the ranks of the honourable corporation of the goosequill, no fewer than eleven per cent. are alleged to be afflicted with denudation of the cranial surface. The accuracy of these figures can hardly be accepted with implicit trust by English readers, in view of the fact that at least three of our most successful composers form striking exceptions to the rule formulated above. We all know, again, the famous degrees of comparison recently quoted by an eminent statesman: lies, d—d lies, and statistics. But even if we make all deductions for the shortcomings of the pseudo-scientific investigator, the superior shagginess of musicians—especially instrumental musicians—as compared with other sections of the community is a matter of too common notoriety to admit of question. Fiddlers and pianists are the despair of the hair-dresser. They seldom or never subscribe to toilet clubs, conscientiously avoid the abhorred shears, and have no need for lotions and washes. Now if our statistical professor, instead of merely stating improbable percentages, had set himself to discover what are the essentially hair-producing conditions of the musical calling, he would have commanded the respectful attention of at least all the barbers in the civilised world. For our own part, we cannot help thinking that the disregard for conventional head-gear exhibited by nearly all musicians has a good deal to say to it. It is the rarest thing to see a

virtuoso in a tall or hard hat, and it is well known that tall and hard hats are perhaps more than anything else conducive to baldness.

ONE may sometimes learn something even from the misstatements to be found in out-of-date musical histories, especially when one takes the trouble to verify dubious points. The following may serve as an example. Some fifty or more years ago George Hogarth, formerly musical critic of the *Daily News*, secretary to the Philharmonic Society, author of a history of that Society from its foundation in 1813 to its fiftieth year (1862), and of other works, published a "Life of Beethoven," based for the most part on the "Biographische Notizen über Ludwig van Beethoven," by F. G. Wegeler and Ferdinand Ries. It made its appearance in the first and second numbers of the *Polytechnic Journal*, and was subsequently reprinted in a separate form by Messrs. R. Cocks and Co. In its course, *inter alia*, we come across the following egregiously absurd and incorrect statement. Hogarth writes:—

It is to an enterprising publisher that we are indebted for the appearance of various posthumous compositions of Beethoven, particularly certain Quartets which have been lately attempted at some of the London Concerts, to the admiration of a number of our *dilettanti* (though the majority, we believe, found them incomprehensible); but which are now understood in Germany, by those best acquainted with the subject, to have been manufactured from scraps and fragments found in Beethoven's portfolios, and never intended by him to see the light.

It has not required much research to enable us to controvert this misstatement of Hogarth's, and lest others may be misled by him it seems worth the doing. Who was the "enterprising publisher" that he thus gratuitously libelled it is impossible to say. As a matter of fact, Beethoven's last four Quartets were originally issued by three different publishers—viz., Schott (two), Haslinger, and Schlesinger. All four were composed during the years 1824-26, and were performed in public during Beethoven's lifetime. Op. 127, in E flat, was published in 1826; Op. 130, in B flat, Op. 131, in C sharp minor, which was ready for the press in October, 1826; and Op. 132, in A minor, appeared shortly after Beethoven's death in 1827. We should greatly like to know the name of the clever individual who, according to Hogarth, "manufactured these incomparable Quartets from scraps and fragments found in Beethoven's portfolios." The accomplishment of such an impossible task would surely immortalise him!

RICHARD WAGNER recently formed the subject of a hot debate among the professors at the Paris Sorbonne, on the occasion of a certain M. Rolland presenting himself for a Doctor's degree. The custom there is for the candidate to deliver an address on some interesting and important subject, which is subsequently discussed by the professors. In the present instance M. Rolland chose for his theme the origin of Opera and its connection with Tragedy. He concluded his discourse by warmly eulogising Wagner's music-drama. In reply, M. Larroumet, Professor of French Literature, retorted by declaring that, in his opinion, Wagner the Poet was far inferior to Wagner the Musician; that Wagner was verbose and often obscure; and that he therefore preferred listening to excerpts from Wagner's works in the concert-room to sitting out his complete dramas at the opera. Thereupon M. Séailles, Professor of Philosophy and Renan's

biographer, defended Wagner against these reproaches, alleging that there was an absolute congruence between Wagner the Poet and Wagner the Musician, on the ground that Wagner the Poet had discovered a style of poetic material which was eminently suited to the development both of singing and orchestration. M. Lemmonies, Professor of Art-history, supported M. Séailles, and declared himself in favour of Wagner's scheme for the reformation of opera. At the same time, he could not help looking forward to a style of music-drama which, differing from Wagner's, would be more in accordance with French taste. From this, he maintained, the present day librettists are far removed, and asserted that the inferiority of modern French opera is principally due to the incapacity of the librettists, who seem absolutely ignorant of what is required of them. There is doubtless truth in this last asseveration, but as to the Wagner question, "Who is to decide when doctors disagree?"

THE members of the committee of the Welsh National Eisteddfod are to be congratulated upon the distinct success of this year's meeting, which was held for the first time at Llanelly and was concluded on the 2nd ult. They have introduced many desirable reforms which seem to have given widespread satisfaction, and the musical adjudicators have felt themselves justified in giving much high praise to many of the performances. Sir Joseph Barnby, in delivering, on the last day of the Festival, his adjudication of the male-voice competition for choirs of sixty to eighty voices, said:—

Not being a Welshman, it is impossible for me to convey in cold English the effect made upon me by the music that I have heard during the past four days; but if there has been one moment more electrical than another it was when I heard the audience sing, and next to that I would place the singing that you have just been listening to. Why is it not more widely known? I have hitherto understood that the Germans had what I may call the copyright in male-voice singing, but I have never heard any male-voice singing abroad, nor anywhere else, to come within easy distance of the Welsh. It is not that one choir has done so much better than another, for really the four choirs are of the finest possible description; but it is, I suppose, that even in the very highest point one could reach in music there is a higher point still, and that has been just the case in the singing this afternoon. The singing of the winning choir is the finest I have ever heard in my life.

Such words from so experienced a musician in this branch of the art are high praise indeed, and they will doubtless be long remembered by the choral competitors on this occasion. Sir Joseph found also much to commend in the playing of the Pontypridd string quartet party, and all musicians will echo his hope that "it was the beginning of good things for Wales" in the matter of orchestral playing, for the foundation of love and appreciation of the highest paths of music must be laid in the home.

In this irreverent age any sign of deference is to be welcomed, and the placard abundantly exhibited at the Promenade Concerts at the Queen's Hall, requesting "silence during the performance of vocal pieces," is to be noted with gratitude. It would, however, have been more acceptable and fulfilled a more practical purpose had it requested the silence of the audience during the performance of *instrumental* pieces. The most inveterate talker stops, at least for a time, when any one begins to sing, not from any regard to the music, but simply because he, and may we say, or she, has been taught in early

youth that it is rude to talk while anyone is speaking. The fact that the instrumentalist is speaking, or should be, through the medium of his instrument, is never dreamt of by the music-talker. To such an one music is merely a series of rhythmic sounds which have an awkward knack of suddenly becoming soft at undesirable moments. As a matter of fact, silence is more necessary for the due appreciation of instrumental than vocal music. The vocalist has the assistance of a commonly understood language to convey his meaning to the audience; the instrumentalist has only vibrations produced from wood and metal. He has a far more difficult task, and, for due appreciation of his efforts, requires a far more musically-cultured audience. Doubtless this is one reason why so much talking is heard during the performance of instrumental music.

By way of a pendant to the strange story of Mozart's skull which went the rounds of the German papers a year or so back, the *Secolo* gives us a not less curious or circumstantial account of the fortunes of Donizetti's headpiece. It appears that after Donizetti's death his medical attendants made an autopsy of his remains, and, conformably to their anticipations, discovered some serious lesions in the brain of the deceased composer. The brain was also of unusual weight, and indicated, in their opinion, an abnormal development of the musical and imaginative faculties. On these grounds one of the doctors was consumed with an irresistible desire to become possessed of at least part of so interesting an anatomical specimen, and accordingly, while his colleagues were not looking, slipped the cerebellum into his hat and carried off the trophy to his own house. There he kept it till his death, after which it fell into the hands of his nephew, who, unaware of its history, had it mounted as a table ornament. In some way or other—the details are not given—the municipality of Bergamo, where Donizetti was born and died, became acquainted with the story, and after instituting inquiries, recovered the missing skull in 1874. It is now, according to the *Secolo*, preserved in a library in Rome. The moral of this rather gruesome anecdote would seem to be that it is much safer to be a plain person than a man of genius, once the breath is out of one's body. The words of Shakespeare's epitaph are fully justified by the excesses of the anatomical enthusiast.

THE burning question of subsidising musical performances has met with a most satisfactory solution at Bridlington, a small seaside town on the Yorkshire coast. Bridlington has no chance of making a musical festival "pay its way"; the town is too small and the district too thinly populated. But, by the well directed liberality of a neighbouring amateur, the local musical society has been able to give a festival—an account of it appeared in THE MUSICAL TIMES of June last—and to prepare a balance-sheet which is made to balance by means of the significant item, "Deficit paid by Mr. Bosville . . . £93 10s. 6d." Many wealthy amateurs would do well to follow the example of Mr. Bosville's judicious generosity, though but few could be found able to imitate him in all respects. For not only does he cook the accounts in this amiable fashion, but he teaches the chorus, conducts the performances, and houses a considerable proportion of the performers. It is even whispered that, with truly Yorkshire caution, he included a local critic in his house-party, but we do not doubt that, if this were so, the liberty of the press would be vindicated by criticisms of exceptional virulence.

In the matter of disparity of remuneration, the musical profession probably shows as wide contrasts as any other calling. There is the tenor who gets (or who is said to get) £20,000 for thirty performances, and, at the other end of the scale, the pianoforte teacher with a tariff of sixpence an hour. According to a foreign contemporary there is a shop in Rome in the front of which is exhibited a placard to the following effect: "Any purchaser of more than ten francs worth of goods is entitled to two free pianoforte lessons from Professor —." In Germany, according to the German papers, the female singers just now are worse off than any other members of the musical profession. The market is overstocked and the salaries are exceedingly low. For example, it is stated that on an average not more than eight female singers are engaged every year at each of the seventy lyric theatres in Germany, and that at least thirty candidates with diplomas from the various Conservatoriums present themselves for each vacant place. As a rule, the new-comers are paid at the rate of about £6 per month, the management reserving the right to cancel the engagement in case of the singer's incompetence, while few of the leading ladies, excepting a few stars, get more than £25 a month. The condition of concert-singers is even worse. In these circumstances one is not surprised to learn that a good many artists of real talent, who might have achieved some reputation on the operatic boards, prefer to sacrifice their artistic aspirations for the certainty of a living wage which is offered them at a *café-chantant*.

FACTS, RUMOURS, AND REMARKS.

THE Festival of the Three Choirs being close at hand, it is timely to mention the issue of an important record connected with that venerable institution. First to act as historiographer of the Three Choir meetings was the Rev. Daniel Lysons, M.A., after whom the tale was brought down to 1864, by Mr. John Amott, organist of Gloucester Cathedral. The edition of Lysons is now very rare, while that of Amott can by no means easily be procured. Under these circumstances the need for a third edition, continuing the record to the present time, was obvious, and precisely the right men undertook to supply it. As a Gloucester organist re-edited and made additions to Lysons, so another Gloucester organist, Mr. C. Lee Williams, has re-edited and made additions to both his predecessors, with the assistance of Mr. H. Godwin Chance, M.A., whose capacity, both as a scholar and a practical man, could hardly be improved upon. The result is a handsome volume of 343 pages, enriched with views of the Cathedrals wherein the music meetings are held, and with thirty photogravure portraits of conductors, artists, and others who have been prominently connected with the Festivals. Most of these are our own contemporaries, but a few represent departed worthies, enabling us to see what kind of men, in outward seeming, were Dr. S. S. Wesley, Townshend Smith, Daniel Lysons, and William Mutlow, a Gloucester organist of repute in his day.

THE literary part of the book has been edited and written with all needful attention to the completeness of the record. This was the main object to be achieved, and the editors subjected the statements of Lysons and Amott to close supervision, correcting where needful, and excising where the matter was manifestly superfluous. In the division which represents their own authorship, Messrs. Williams and Chance have studied the continuity of the work by

following the lines of their predecessors and, while not avoiding expressions of opinion, by keeping mainly to matters of fact. All the statements made may be trusted, and here, therefore, we have an eminently valuable source of information, not only with regard to the music meetings, but with reference to the artists of 150 years, the music they sang, their entrance upon and exit from the stage of the Festivals; the appearance of new works in the programmes and their disappearance, with much other that the musical student is likely to find useful. In this respect, and considering over what a space of time the history extends, the volume is unique. I may add that exploration of its pages is aided by a copious index. There should be a large demand for the work, which is published by Messrs. Chance and Bland, Gloucester.

ONE is not surprised to hear that the New Woman has given her name to a March, of which a German-American named Liesegang is the composer. I gather from the Chicago *Indicator* that the principal theme is charmingly melodious, and may be taken by the New Woman as a compliment, however misleading. But what will she say about the *Finale*, concerning which I read: "Mr. Liesegang takes a good deal of stock in the assertive qualities of the *fin de siècle* woman, and with a humorous intent closes his March in a way that unmistakably shows how assertive the female in question is. The effect is secured by three trombones standing up with faces to the audience and blaring out the last half-dozen bars of the score with might and main. When the encore is demanded, as it is always sure to be, three cornet players stand up and nobly aid the trombonists to force the New Woman into the ears of the audience." This may be very funny, but I quite expect to hear by next mail that Mr. Liesegang has received a deputation of New Women and that there is not much of him left.

I HAVE long anticipated a time when teachers of music will not only give lessons for nothing, but pay pupils for receiving them. An approximation to this state of things is indicated by an advertisement in a Birmingham paper: "Violin taught at 6d. per lesson; bun and a glass of milk included." I quite expect that some correspondent will enable me to show, next month, how another teacher has "gone one better"—perhaps offered to send a brougham for the pupil.

IF any doubt existed in the councils of the Leeds Festival as to the acceptableness of "The Messiah," which has a place in the programme for the first time since 1883, it is now dispelled. I hear, on good authority, that Handel's masterpiece is drawing immensely, and assured of an overflowing audience. At Gloucester, too, the old favourites are an easy first in public appreciation, the plans for "The Messiah" and "Elijah" filling rapidly.

THE query "Who was Rosetti?" which appeared in last month's "From my Study," has been answered by several correspondents, who were good enough to look the matter up. It appears that there were two musicians of the name. One, Antonio Rosetti, was born at Milan about 1744. He became an able performer upon the double-bass, and was held in esteem both as composer and orchestral leader. He published many works in the style of

Haydn. The date of his death remains obscure. Francisco Antonio Rosetti, a contemporary of the preceding, is described as a Bohemian composer. He wrote an oratorio, "Der Sterbende," and, in 1750, had a second oratorio, "Jesus in Gethsemane," performed in the Royal Chapel, Berlin, by order of the then Prussian King. He composed a Requiem for the funeral of Mozart, and produced it in Prague. His death took place in 1792.

FOLLOWING is an extract from a letter which recently appeared in the *Daily Chronicle*:—

I am very much interested in Thomas Britton to whom you refer in your review on Tuesday of Mr. Edwards's "Musical Haunts in London." Britton was not only a musical man, but a great book collector. His library was sold by Ballard, either in 1704 or 1714—I have mislaid the exact reference. Your musical and other readers may be interested in knowing that a portrait of him will appear in "The Bookhunter in London" (page 172). At one time he was regarded as a man with a history, and a good many stories got into circulation respecting his career, but there was no truth in them.

It is said of wolves that when one of their number comes to grief in any way the others turn upon and rend him. It is said, also, that an affinity in this respect exists between wolves and musical journalists! The other day, a Chicago critic announced the arrival from Europe of Joseffy, the Hungarian pianist, and not only spelt the name wrongly, but stated that his last previous visit took place fourteen years ago. Joseffy has been a resident in the United States a very long time and has his home in New York. The mistake, therefore, was a bad one, and readers who knew better gently smiled at it. But the writer's colleagues howled with unnecessary indignation, and now the critics of the critics are saying, "We told you so."

MANY readers of THE MUSICAL TIMES will regret to learn that Mr. Lewis Thomas has been very seriously ill. His condition is now, I am happy to say, much improved, though cause for anxiety still remains. All who remember his services as a concert-singer, as well as all acquainted with his more recent labours as a musical journalist, must hope for him a complete recovery. How thoroughly his many personal friends do this need not be stated.

THE little hill village of Amberley, Gloucestershire, is becoming favoured of musical folk. The other day I met there Mr. Alfred Gibson and Mr. Henry Bird. Their talk was not concerning the Popular Concerts.

PEACEFUL sleep to Dr. Done. I had known him for thirty years, all that time occupying a position with regard to him which on certain occasions was difficult and delicate. But his cordiality never varied. He recognised duty honestly discharged, however imperfectly, and his invincible amiability did all that was further required for unbroken friendliness. Every man who knew him laments that he, in the fulness of years and completeness of honour, has passed away.

THE New York *Tribune* declares that the "wobble" is especially out of place in Wagner's music. *Freund's Musical Weekly* professes incapacity to see "why a wobble should be more out of place in Wagner's music than in any other." The matter might be developed into a very pretty quarrel.

I HAVE just read that Jean de Reszke's Carlsbad physician "shipped him off to Poland." Shakespeare was right after all, and Bohemia has a sea coast.

THE *Chicago Indicator* has some excellent and timely remarks upon the impatience of musical pupils. I extract a paragraph for such foolish young people to ponder over:—

You may have the finest piano that money can buy; you may have the talent of Paderewski; you may have the greatest teacher; but of what avail are all these things if one thing is lacking unto you, and that is earnestness? Earnestness is the key-note of success. If you have not the capacity for real, genuine, earnest work, and if your surroundings will not enable you to do such work, the best that you can do is to close the lid of your piano, keep flowers and bric-a-brac upon it, and then shall it be a thing of beauty and a joy for ever; then shall your neighbours rise up and call you blessed; then shall the American girl and her piano be a national affliction no longer.

EMPEROR WILLIAM is said to be taking lessons on the flute. Well, that is harmless, at any rate, and possibly soothing.

THE grand old man among pianists is Chevalier de Kotski, who, though eighty years of age, is giving successful Concerts in Japan, where he shows himself "still youthful in soul and as full of sunshine as an acre of iris." Amateurs of long standing in this country can hardly have forgotten De Kotski or his popular show-piece called, if I rightly remember, the "Awaking of the Lion." He was then thought to be an extravagant artist: at present he ranks among the comparatively sedate.

JOSEPH BENNETT.

ROYAL OPERA, COVENT GARDEN.

THE opera season closed, on July 29, with an "extra" performance of "Romeo et Juliette," given before a crowded and brilliant audience that included the Prince and Princess of Wales and other members of the Royal Family. During the evening Sir Augustus Harris came on the stage, and, in presence of the whole company, asked Madame Melba to present a handsome *bâton* to Signor Mancinelli in recognition of his indefatigable efforts during this and the previous seasons. A similar gift was bestowed on Signor Bevnigni, but this presentation was made in private. Mr. Neil Forsyth, Sir Augustus Harris's assistant-manager, was entertained at supper on the previous Saturday by the musical critics. Mr. Hermann Klein presided, and, on behalf of his colleagues, presented Mr. Forsyth with a gold cigarette case, as a token of their appreciation of his courtesy in the fulfilment of duties that often required the exercise of a maximum of tact. The guests included M. Maurel, who was so kind as to sing several times during the evening. He was accompanied by Mr. Landon Ronald. The opera season thus pleasantly brought to an end has, we are glad to hear, been one of the most successful under the present management. As only one new work was produced—Mr. Cowen's "Harold"—students of the conditions under which opera may hope to prosper are compelled to draw inferences not altogether favourable to the progress of art, in so far at least as this means the encouragement of operatic composition.

QUEEN'S HALL PROMENADE CONCERTS.

IT is customary for superior people to sneer at Promenade Concerts as having no beneficial influence on musical art, but if these worthy folk would study the musical history of London with an unbiased mind they would alter their opinions. In the days of Alfred Mellon and his immediate successors it was impossible for amateurs of scanty means to hear a symphony or a concerto except at entertainments of this description. True, some caterers of late years have

deemed it well to consult the tastes of the vulgar, and have reaped a deserved reward in failure. But Mr. Robert Newman, the admirable manager of the Queen's Hall, is rightly of opinion that a large section of the public is prepared to accept something better than the "British Army" Quadrille or the "See-Saw" Waltz. The palatial establishment in Langham Place is thoroughly well adapted for the purpose to which it is being put at present, and the special decorations, consisting of towering palms at the sides and back of the orchestra, and a cool fountain surrounded by huge blocks of ice in the centre of the promenade, together with the general arrangements for the comfort of visitors, testify at once to the astuteness and the good taste of the management. We, however, are more intimately concerned with the programme and the manner of performance. On the opening night, the 10th ult., the conditions were not altogether satisfactory. The adoption of the French pitch in the Queen's Hall should meet with the warm approval of all right-thinking musicians, but it is quite likely that it disconcerted some members of the orchestra at first. Then it was generally felt that the strings were somewhat feeble, and they have since been reinforced, greatly to the enhancement of the effect. In Mr. Henry J. Wood a highly intelligent and experienced conductor has been secured, and he now has his forces well under control. Although conductors are said to be born, not made, occasion is an important factor in their development. These Concerts have proved to be Mr. Wood's opportunity, and have served to show that he possesses exceptional abilities. Among the pieces in the first programme were Wagner's Overture to "Rienzi," Liszt's fourth Hungarian Rhapsody, and some interesting and curious chromatic Waltzes by Cyril Kistler, from his comic opera "Eulenspiegel." The vocalists were Madame Duma, Mrs. Van der Veer Green, Mr. Iver McKay, Mr. Peterkin, and Mr. Ffrangcon Davies.

Music of a somewhat higher class than on other nights has been given so far on Wednesdays, the principal features on the 14th ult. being Beethoven's rarely heard Overture to "King Stephen" and Schubert's "Unfinished" Symphony in B minor. More attractive was the scheme on the following Wednesday, Schubert's "Rosamunde" Overture, excerpts from the second and third acts of "Lohengrin," and Mendelssohn's "Italian" Symphony being capitally interpreted. Two interesting pieces were marked "first time in England"—one was a melodious and voluptuous meditation from Massenet's opera "Thaïs," and the other Rimsky-Korsakoff's Overture to an opera, "La Nuit de Mai," a work noteworthy for the strongly marked, rugged rhythm almost invariably found in Muscovite music. Analytical and historical notes are contributed to the programmes by Mr. Edgar F. Jacques.

SIR JOHN STAINER'S REPORT ON MUSIC IN ENGLISH AND WELSH TRAINING COLLEGES.

SIR JOHN STAINER's report to the Education Department on music in English and Welsh Training Colleges in 1894 has just been issued. The following are extracts (the full text will be found in *The School Music Review* for September):—

"We have always considered the proper rendering of a song an important portion of our examination, as giving us an opportunity of discovering the presence of taste and feeling in the singer, qualities not, of course, to be found out by the various technical tests to which each student is put. For many years there has been a steady improvement, not only in the class of songs sung to us, but also in the manner in which the songs are rendered.

"The culture of the higher musical sentiment must inevitably leave its mark on the character and the rendering of music chosen by students for use in elementary schools when they become teachers."

"There can be no doubt that the selection of proper music for school use is a task of considerable difficulty. Until recently the supply was more or less limited, and certainly much of it was of an inferior quality; teachers were almost forced to teach a good deal of very poor music set to equally poor words. . . . But there is now no lack of supply of good and suitable music for schools, a large

literature of such songs has lately come into existence, and it is becoming daily more extensive. It is clearly, then, the duty of teachers to pay special attention to this subject.

"There is, of course, the possible danger that in making an effort to improve the type of school songs, our teachers may select music of a too advanced character.

"In making choice of school songs a teacher should not pause to consider the nationality of the song or its composer; both Germany and France possess many hundreds of simple and beautiful tunes admirably adapted to school use, and it would be the most foolish of the many existing false notions of patriotism to exclude such songs or even to use them sparingly.

"Though the literature of English national songs is remarkably extensive and replete with fine examples, a close study of them proves that comparatively only a small number are suitable for school use. This arises from various causes, of which only a few need be stated. It is well known to teachers that school songs should not have a very extended compass. When a large number of children are singing together there must necessarily be among them many who cannot sing very high and many also who cannot sing very low. It is most important that the voices of such children should not be "strained" in either direction; songs of a medium compass are therefore a necessity. But, unfortunately, it is one of the characteristics of many of our old English songs that their range is often excessive, very commonly an octave and four notes, frequently a twelfth, and I have noted a large number which actually extend to a compass of thirteen notes.

"But even if old songs of a suitable vocal compass are selected, we still have to face the difficulty of finding new sets of words for the old tunes, new linings for these cherished old garments, owing to the fact that so many are aimed at political events of their period, events of which an ordinary school child has now no knowledge and in which he can take no interest, and, also, because their keen and often clever satire is couched in the most unparliamentary language.

"A large and very beautiful group of our songs were merely vehicles for the interchange of (the usual) compliments between the everlasting Phillis and Damon or Chloe and Corydon. But many of these have been revived in a form suitable to children. A vast number of our national songs are devoted to the subject of hunting. It is not quite in my province to give an opinion on this matter, but I should think that fox hunting is not a subject on which it is advisable to concentrate children's thoughts, even if the methods of the sport had remained unchanged. But they have changed: I am no sportsman myself, but I am not aware that hunting men are now roused out of bed at daybreak by the blowing of horns under their windows or that they return after an enjoyable run to sit down to dinner at twelve o'clock. With regard to the drinking songs, of course temperance words might be set to them, as has been done with some of our old English glees, but the result always sounds to me rather incongruous. Even the sea songs have to some extent grown out of date, a large number of terms and the expressions grouped round them, which were familiar to sailors on wooden sailing ships, would be quite unintelligible to a man on board one of our ironclads. I suppose even the well-worn phrase: "Hearts of oak" will eventually have to be converted into "Plates of steel."

"But a considerable amount of interest has been lately taken in the preservation of our national songs, and I have no doubt our editors and publishers will bear in mind the needs of our little school children for simple melodies with good straightforward words.

"I do not think it would be wise to issue, from time to time, an authorised list of songs to be used in schools, or even to be prepared for the musical examination of Her Majesty's Inspectors. The inconvenience and the difficulties of such a course are obvious to anyone acquainted with our school system. But if our teachers will give this subject the attention it deserves, and will exercise a wise discretion in the selection of school songs, if they will treasure the old without distrusting the new, the children under their charge will take much more interest in their lessons and derive much more benefit from them."

The detailed reports of the visits of Sir John Stainer

and Mr. W. G. McNaught to the sixty training colleges under Government inspection show that a very high standard of musical execution is often attained, especially in choral performance. Lincoln College, where Mr. E. Dunkerton (one of the lay-clerks of the Cathedral) teaches, heads the list by gaining ninety-nine per cent. of the marks assigned for practical work. Admirable performances are recorded of such difficult works as Wagner's "Holy Supper" (Chester), Schubert's eight-part Psalm, for men's voices, "The Soul of Man" (St. Mark's, Chelsea). In all thirty-four cantatas and oratorios were performed.

THE MARSCHNER CENTENARY.

THE birth centenary of Heinrich Marschner was celebrated last month at the leading German theatres, and at Vienna, by gala performances of his principal operatic works, while especial commemoration of the event is to take place in the course of the present month at his native Zittau. Marschner was one of the chief representatives of German romantic opera, sharing the distinction with Carl Maria von Weber and Spohr. But while the lyrical stage works of the composer of "Jessonda" and of "Faust" have, from intrinsic causes, fallen into almost entire neglect, and have exercised no perceptible influence upon the progress of the art, the contrary has been the case with those of his two brother composers. Weber's "Der Freischütz" appears to be evergreen, and his "Euryanthe" is meeting with far more appreciation to-day than it did during the composer's lifetime, and for many years after. The reason for this partly is, because we recognise in them the germs and the forecast of the important modern development of the "romantic opera" into the music-drama of Richard Wagner. In the same way, though in a minor degree, the operas of Marschner may be said to have influenced this development, and at least his finest and most characteristic work, "Hans Heiling," more and more appreciated by his countrymen of late years, is likely to survive for some generations to come.

The composer was born at Zittau, in Saxony, on August 16, 1795. His predilection for music, which the father encouraged, led him to the study of the art from an early age, and when as a student of the law at Leipzig University he went through a course of instruction with the cantor of St. Thomas's, Schicht, it scarcely needed the persuasive arguments of that worthy musician to convince him that the law was not his vocation. Devoting himself henceforth entirely to his musical studies, he accepted an invitation of Count Thaddeus von Amadée to a prolonged sojourn, in 1817, at the latter's residence in Hungary, where he composed his first opera, "Der Kyffhaeuser Berg," and on which occasion also he made the acquaintance of Beethoven, in Vienna. In the following year Marschner sent the newly finished score of his opera, "Heinrich IV. und Aubigné," to C. M. von Weber, in Dresden, through whose benevolent influence the work was produced here in the following year, and well received; a fact which determined him in taking up his residence in the Saxon capital. Here the intercourse with the composer of "Der Freischütz," who encouraged the younger musician in every way, could not fail to produce a profound impression upon the latter, and which has left its distinct mark upon his subsequent productions. The most important of these are "Der Vampyr" (first produced at Leipzig in 1828), in which the demonic element, after the example set by "Der Freischütz," predominates; "Der Tempier und die Jüdin," founded upon Walter Scott's "Ivanhoe" (first brought out in 1820, also at Leipzig), a picturesque and highly dramatic work in part, but suffering from a weak libretto; and finally "Hans Heiling," his masterpiece, a work replete with the glow of romanticism, combining, as it were, the best qualities of the two former works, but which was somewhat coldly received by the critical pens on its first performance in 1833, at Hanover and Berlin. In addition to these still popular operatic works, Marschner has established a claim to the recognition of his countrymen by numerous vocal quartets and songs, many of which have remained favourites with choral societies and private circles.

During his stay at Dresden Marschner had been appointed assistant-capellmeister to Weber and Morlacchi. After the death of the former, in 1826, he became conductor of the Leipzig Stadt-Theater, and in 1831 accepted the first capellmeistership at the Royal Opera in Hanover, from which position he retired in 1859. He died on December 14, 1861, at that town, where a monument was soon after erected to him in front of the theatre which had been for so many years the scene of his artistic activity. To most English amateurs of the present generation, Marschner is but a name. In the earlier part of the century, however, his "Der Vampyr" proved a great attraction, having a run of sixty nights at the English Opera House (Lyceum) in 1829, and being frequently produced for some years afterwards. An intended visit, by invitation, of the composer to this country, for the purpose of conducting some of his works, in 1830, was unfortunately frustrated by the burning down of Covent Garden Theatre.

"THE FROGS" OF ARISTOPHANES AT LEATHERHEAD.

A MOST satisfactory performance of Aristophanes' "Frogs," with Dr. Hubert Parry's music, was given by the boys of St. John's School, Leatherhead, on July 29. The Gymnasium had been turned into a temporary theatre for the occasion, and the audience, numbering about 400, included a good proportion of prominent musicians and critics. A professional orchestra, conducted by Mr. R. R. Terry, rendered the somewhat difficult accompaniments with excellent effect, save in a few instances where a want of rehearsal was apparent. The whole of the rest of the performers were boys of the school, who entered with energy into their work. The chorus especially, with their graceful dancing and spirited singing, were—it is not too much to say—surprisingly good. Of the actors, Mr. L. E. Start, as *Dionysos*, displayed dramatic powers seldom to be found in an amateur. The other parts—especially *Xanthias* (Mr. L. Bevin), *Heraclès* and *Æacus* (both undertaken by Mr. G. L. Bradley)—showed careful training, and were played with a vigour and "go" which was exhilarating. The whole performance was remarkable for the ease and smoothness of both acting and singing, and the St. John's boys are to be congratulated on a display of musical ability highly creditable to themselves and to their school. The scenery (designed by one of the masters, Mr. H. B. Wagreen) was appropriate and tasteful. The work of training actors and chorus, and the staging of the entire play, devolved on Mr. R. R. Terry, who has every reason to be satisfied with the result of his efforts.

REVIEWS.

Borodin and Liszt. By Alfred Habets. Translated, with a Preface, by Rosa Newmarch.

[Digby, Long and Co.]

THERE are so few English books from which music-lovers can gain acquaintance with Russian composers and their works, that this volume is very welcome. It is somewhat sketchy in character, and omits much that would be of interest to the musician; but as an introduction to modern Russian musical art the book has distinct value. Most readers will be chiefly attracted by the preface, which gives a brief but fairly comprehensive history of the rise of the new Russian school. The information is largely drawn from Cui's "La Musique en Russie," who, with Balakireff, may be regarded as having laid the foundations of contemporary Russian music. The principles formulated by these composers, the chief characteristics of their compositions and those of their fellow-workers, Rimsky-Korsakoff, Moussorgsky, Borodin, and others, are briefly described, and an interesting picture drawn of the peculiar conditions under which these composers laboured. So small has been the market for musical productions in Russia, that only men possessing private means could devote their lives exclusively to art. Thus Cui was a general in the Army, Rimsky-Korsakoff started life in the Navy, and Borodin became a celebrated professor of

chemistry. The sketch of Borodin's life is brightly written, and contains interesting references to his principal works. For the benefit of the many amateurs to whom it is to be feared even the name of Borodin is scarcely known, it may be mentioned that these works comprise an opera in four acts, entitled "Prince Igor," two Symphonies (respectively in E flat and B minor), a symphonic sketch, "Dans les Steppes de l'Asie Centrale," two quartets, and several pieces of smaller dimensions but great artistic value. In his letters occur many amusing passages relating to the difficulties under which he laboured as a composer. In a letter dated June 10, 1876, he writes: "One needs time to concentrate oneself, to get into the right key, otherwise the creation of a sustained work is impossible. For this I have only a part of the summer at my disposal. In the winter I can only compose when I am ill and have to give up my lectures and my laboratory. So, my friends, reversing the usual custom, never say to me 'I hope you are well,' but 'I hope you are ill.' At Christmas I had influenza and could not go to the laboratory. I stayed at home and wrote the Thanksgiving Chorus in the last act of 'Igor.'" In another letter he writes: "In fact, when I am tied to the house with some indisposition, unable to devote myself to my ordinary work, when my head is splitting, my eyes running, and I have to blow my nose every minute, then I give myself up to composing." From this it must be admitted that Borodin, in the pursuit of his art, struggled against difficulties of no mean order. The letters to his wife in 1877, concerning his interviews with Liszt at Weimar, contain many passages which draw graphic pictures of the conditions under which Liszt was living at that time. The pictures are not always flattering to the Master, and although Borodin acknowledged the extraordinary personal influence of the Abbé, he seems to have been doubtful of its healthiness, since in one letter, referring to his reception at Weimar, he says: "Already it is all fading like a dream. One might compare it to the scene of the *Venusberg* in 'Tannhäuser' with Liszt in the part of *Venus*. As yet, I remain under the spell."

Novello's Part-Song Book. Nos. 727-737.

[Novello, Ewer and Co.]

IN nearly all districts of the United Kingdom choral concerts are now suspended, but they will be resumed in the autumn, and meanwhile the publication of part-music continues in scarcely diminished volume. The first of the above-mentioned series is by B. Luad Selby, and has the uninviting title of "The Hag," the words being from the pen of R. Herrick. It is a vigorous and picturesque composition, with a very effective accompaniment. No. 728, "Stay, sweet day," by George Garrett, is much simpler, but within four pages of music the *tempo* is changed several times, after the manner of some eighteenth century anthem and service writers. Shakespeare's lines, "Who is Sylvia?" have been set many times, and the latest version, by Edward German (No. 729), may rank among the best of those written for voices in harmony. Without being difficult it is very expressive, and would be more effective without than with accompaniment. No. 730, "The Shepherd's Waking," by Eaton Fanning, is a setting of lines from John Attey's "First Book of Airs," 1622. The sensuous words have been appropriately set, and the part-song is an artistic mingling of the musical seventeenth and the nineteenth century styles of part-song composition. Everybody knows Herrick's verses "Cherry ripe," and the setting, by S. P. Waddington, in six-voice parts (No. 731), is bright and full of musically touches. It is wisely stated that the pianoforte accompaniment is for practice only. In No. 732, "Mary Morison," by George H. Ely, Robert Burns's well-known lines have received quiet musical illustration, not remarkable in any way, but generally pleasing. No. 733 is a so-called "Villotta" by Baldassare Donato (1550), a hymn-like little piece with Italian words. We next come to another example of sixteenth century Italian music, "Chi la Gagliarda" (by the same composer), edited by Barclay Squire (No. 734). It is a characteristic specimen of the time, and might rank with Festa's still popular "Down in a flowery vale." "Soft, soft wind," words by Kingsley, from "The Water-Babies,"

music by J. R. Deer, No. 735, is a very tasteful part-song, somewhat Spohr-like in its harmonic progressions, but not by any means difficult. No. 736, words from Robert Jones's "First Book of Songs and Airs" (1601), music by F. Cunningham Woods, "Lie down, poor heart," could not possibly pass for a composition of the Elizabethan period, for some of the harmonies are distinctly of the present century; but the music is suitably plaintive in feeling and quite easy. Yet one more Elizabethan part-song. No. 737 is "How sweet the moonlight sleeps," being an illustration, by D. Emyln Evans, of Shakespeare's familiar lines. Here there is no attempt at imitating archaic phraseology, the little piece being written in a flowing style and in its melodic and harmonic progressions being suggestive of Mendelssohn and Spohr.

Berthold Damcke, Etude biographique et musicale.
[Paris: Alphonse Lemerre.]

IN this admirably printed volume we read of a musician of whom little is known in England, excepting that he was an intense admirer of Berlioz, and also one of the French master's most intimate friends. In Part 1 the story of his life is told; but, as is mostly the case with musicians, it has little of general interest. Like Berlioz, having "fixé son but au dessus du médiocre," Damcke found the art of living by no means easy. The writer of the book, Prince Alexandre Bibesco, is no great admirer of Mendelssohn, either as man or artist; in one place, referring to that composer's dislike to "Robert le Diable," he remarks that the latter work "surviva longtemps aux pauvretés esthétiques du jeune Bartholdy." There are interesting pictures of Berlioz, and of other illustrious musicians who took part in the *soirées intimes* of the Rue Mansart, evidently drawn from life. Part 2 deals with Damcke's music. As a composer he was not prolific; and, so far as we can read between the lines, his works, excellent in their way, show signs of study rather than inspiration. Part 3 is devoted to the artist as a critic, and our writer places him in the first rank of "critiques-compositeurs." Two extracts, by way of specimen, are given from the *Journal de Saint-Petersbourg*, to which Damcke was a frequent contributor. In the one Rubinstein as a composer is discussed, and the judgments expressed are sound; the other contains Damcke's musical *credo*—viz., that *la beauté idéale* should be the aim of all composers. The remark is true enough: and yet of little practical use so long as musicians are not agreed as to what is, and what is not beautiful. Damcke sums up Wagner thus:—"Convictions factices, contradictions perpétuelles, infatuation de jongleur mal satisfaite: c'est là le vrai fond de Richard Wagner"; though, it should be added, that he regarded the master's musical organisation as "de premier ordre." Damcke's ardent friendship for Berlioz will account, to some extent, for his hostility to Wagner.

First Steps at the Pianoforte. By Francesco Berger.
[Novello, Ewer and Co.]

MR. FRANCESCO BERGER has prepared an excellent book for little folks, which has the special merit of teaching by visual associations. The value of learning by objective perception cannot be over-estimated. It is nature's method, and with children it is of paramount importance. Mr. Berger's book is distinctly the best introduction to the pianoforte and the Staff Notation at present extant, and if its methods and rules are faithfully followed it cannot fail to produce satisfactory results. Mr. Berger teaches the treble and bass staves separately, building up each line by line, the treble being taken first. The hands are treated in similar manner; the right hand, and subsequently the left, and finally both simultaneously, being used in progressions occurring in the upper part of the instrument. The study of the bass clef is delayed until some progress has been made in the time value of notes and even time signatures. This method has much that is commendable, and doubtless it has been well tested by Mr. Berger's experience as a teacher. It certainly has the merit of lending itself to clear mental classification, a desirable feature in all studies.

The Human Voice: its Mechanism and Phenomena. By Anatole Piltan. [Robert Cocks and Co.]

MR. PILTAN'S book has a scientific value which demands specific notice. This gentleman, with the laudable aim of reducing the respiratory movements of vocalists to scientific exactitude, has devised an apparatus which records, in the shape of a series of sympathetic curves on a revolving cylinder, the movements of the inspiratory and expiratory muscles and the pressure of air in various parts of the throat and head. With the zeal of an enthusiast the author has, by this means, tabulated every action in which the lungs take part from the groan to the sneeze. Broadly speaking, Mr. Piltan's deductions may be said to confirm what has been so ably shown in Dr. Joal's valuable book "On Respiration in Singing"—namely, that the best results are to be obtained from expansion of the lower part of the chest according to what is known as the costal method. Mr. Piltan, however, pursues his theory of the control of the breath being the source of all good vocal tone to the extent of throwing doubt upon the commonly accepted theory of the vibratory action of the vocal cords. He says: "The vocal cords must only be taken into account because they impede and, at the same time, regulate the air. Besides, it is not necessary that the vocal cords, which are stiffened by contraction, should vibrate like the reed of an organ pipe; we can see that there are many other ways of producing tone, and even though the vibratory reed determines the pitch, it is not the tongue or reed which is the sonorous element in any case—it is the air." The true theory of the action of the vocal cords is, however, of little moment to the singer, for, apart from the movement of approximation, they are not under his immediate control. The diagrams of the vocal shake would seem to show that the true shake is not the result of the rapid and direct alternation of two notes, but "a kind of beat resulting from the emission of two distinct shades of vowels for the two notes which constitute the shake." As this discovery seems to have been the result of observation, and as Mr. Piltan says, "I always get satisfactory results with this teaching," the matter will doubtless occupy the attention of many teachers. Mr. Piltan would have been wiser had he left the matter of "pronunciation for English singers" alone. The vocalist who for "totter he will not" sang "tawter he weal naught" in any English concert-room would give rise to "audible smiles." Some compromise in the pronunciation of the vowels may be tolerated when they occur in positions of exceptional difficulty, but obviously one of the chief aims of voice cultivation is to enable the singer to pronounce, as far as possible, all the vowels in all parts of his voice; and the sacrifice of clear articulation to produce a fuller tone is one of the besetting sins of vocalists. English audiences want to hear the words, and on the clearness with which they do so greatly depends their esteem of the singer. The method of question and answer which Mr. Piltan has adopted, and of which the former is so obviously dictated by the latter, and the want of terseness in the language are also regrettable, not to say exasperating features of his book; but although sometimes it takes long to get at the author's meaning, the time will be found well spent by all to whom the much vexed question of voice production is important.

A Night in Spring. In Autumn Woods. Songs. English words by Paul England. Music by Eric Meyer-Helmund.
Little Laughing Yeau. Song. Words by James Lumsden. Music by G. Henschel.

[Stanley Lucas, Weber and Co.]

THE first of these songs well sustains the reputation of the composer. The gentle melancholy of the text and tender longing for the presence of an absent one are admirably reflected in the music, which is graceful and expressive. The omission of a sharp before the C in the accompaniment in the first bar of page 4 is likely to prove disastrous to players at first sight. "In Autumn Woods" is less distinctive than the foregoing, and its melancholy is of a hopeless kind. The music is simple and unpretentious. Mr. Henschel's song is a sprightly ditty, but the accompaniment seems somewhat heavy and laboured for so light a subject.

Novello's Parish Choir Book. Nos. 199-210.
[Novello, Ewer and Co.]

A VERY large addition has been made to this series since our last notice. The first of the present series is a setting in C of the *Benedicite*, by John E. West. It is simplicity itself, consisting of two chants in the customary triple time and a *Gloria* in duple measure. No. 200 is a brief and unpretentious anthem, "The Sower went forth sowing," by J. Barnby, but within its limits as musically and expressive as possible. The next is a partly harmonised and partly unisonal *Magnificat* and *Nunc dimittis* in the Gregorian style, by J. Stainer. The familiar *Palm-Sunday* hymn, "All glory, laud, and honour," is effectively set in what may be termed free hymn form by Arthur H. Brown. This is No. 202, and the next is the Nicene Creed from Berthold Tours's justly popular *Service in F*, in its harmonised form. No. 204 is another setting of the same Creed in D, by J. W. Elliott, very bold and vigorous, and noteworthy for striking harmonic progressions, though not otherwise elaborate. The same composer's *Benedicite*, No. 205, consists of four chants variously harmonised and effectively contrasted. No. 206 is a somewhat ambitious *Magnificat* and *Nunc dimittis* in A by Myles B. Foster, suitable for festival occasions, and requiring to be sung and accompanied with energy and confidence. The next two numbers consist of the *Te Deum* and *Jubilate* by Clement R. Gale, and similar remarks will apply to these. If parish choirs are now capable of doing justice to such musical versions of the Canticles, we must have considerably advanced since the bad old days of the "duet service" between parson and clerk. No. 209 is a *Magnificat* and *Nunc dimittis* in C by Eaton Fanning, brilliant and somewhat elaborate, with some excellently written fugal passages. The last is another *Benedicite*, in E flat, by T. R. Matthews, consisting of the usual number of chants in triple and duple measure. Here we must conclude for the present, but many more numbers await notice.

Biblische Lieder. With Pianoforte Accompaniment. Op. 99. Book I. By Anton Dvorák. [Berlin: N. Simrock.]

THESE remarkable songs, five in number, should be acquired by every cultured contralto vocalist, to whom they are the most suitable. The text is given in three languages, German, English, and Bohemian. The delicacy of the accents of the latter tongue has necessitated an additional staff for the voice part of the Bohemian text, and the difference between this and the voice part provided for the German and English words is a peculiar feature of the work. Not only do many strongly accented notes become weak, and *vice versa*, in the German and English voice part, but the composer's keenness of perception has sometimes led him to make important changes in the rhythm of certain phrases. The care thus bestowed upon the agreement between the words and music greatly heightens the artistic value of the songs, and will, doubtless, be a cause of satisfaction to those vocalists who are unable to sing them in Bohemian, in which language they would seem, judging from the thoroughly Slavonic style of the music, to have been originally set by the composer. The English text consists of paraphrases of certain verses, mostly familiar, of the Psalms; but the music is utterly unlike what is commonly met with in songs based upon these poems. The spirit of the words is expressed in a graphic rather than what is accepted as a devotional manner, and the harmonic changes are bold and regardless of conventional procedures. The setting of "I will sing new songs of gladness" partakes largely of the nature of a spirited folk-song which, however, is concluded by a *Finale* finely expressive of the exuberant triumph of the text. A setting of "Hear my prayer" naturally attracts attention. It opens with a broad and dignified phrase of great beauty, and a fine effect is secured on the word "hearken" by an harmonic change from the key of D flat to that of F sharp minor. In contrast to the descriptive pianoforte part and the restless tonality of this song is the setting of "God is my Shepherd," the accompaniment of the five opening bars of which consists of a single note, repeated three times. Enough has been said, however, to awaken the interest of musicians.

Text Book on the Natural Use of the Voice. By George E. Thorp and William Nicholl. [Robert Cocks and Co.]

IN a brief introduction to this work the authors write: "We make no apology for placing before students of singing another book on the use of the voice. We believe in controlling the breath by the use of the false vocal cords," and in chapter four they further state that "although some vocalists believe in the theory of registers, we do not." It is scarcely necessary to say that these opinions are the opposite to those held by the majority of accepted authorities on voice-training; but whether the theories of Messrs. Thorp and Nicholl are right or wrong, they have the merit of being explicitly set forth. A welcome feature in modern works on singing is the attention given to the important matter of articulation, and in this particular Messrs. Thorp and Nicholl's book contains many excellent explanations and directions. The exercises given in the chapters on "Balance of language and tone" and "Vowel formation" are well calculated to effect their purpose, and can scarcely fail to prove beneficial to the intelligent vocalist. The chapter on the pronunciation of consonants is equally good; and the book concludes with some excellent advice to students and insistence upon the important fact that "In order to become a successful artist one not only needs a good voice, but also artistic feeling and musical ability."

Church Music for Harvest-tide.
[Novello, Ewer and Co.]

WE have before us several anthems from Novello's Octavo series, specially suitable for the Harvest Festivals which will shortly take place. No. 503, "All Thy works shall praise Thee," by George H. Ely, is suave and flowing rather than brilliant in style, but finishes with a dignified chorale. No solo voices are required. No. 517, "Great and marvellous," by J. Frederick Bridge, opens with a broad and dignified chorus in A, ending with an effective transition to the dominant of F, in which key there is a melodious four-part verse. The final chorus is brief and appropriately jubilant in character. No. 519, "I will open rivers," by Edgar Pettman, commences with a short bass solo, leading to a somewhat extended and brightly written though simple churchlike chorus. No. 520, "O give thanks," by Bruce Steane, is a bold and expressive little anthem, mostly choral, but containing a little duet for treble voices. It ends with a majestic chorale. No. 521, "Praise my soul," by the Rev. E. V. Hall, is a setting of a familiar hymn, and is appropriately solid and hymnlike in character, within the means of any village choir. The last, No. 629 (*Musical Times*), is "The eyes of all wait on Thee," by Alfred R. Gaul. It is written throughout in this graceful composer's most tuneful style, the most pleasing section being a little movement in the pastoral style (9-8 time) which might have been more prolonged.

We have also the "Harvest Festival Book," consisting of Tallis's *Preces and Responses*, the *Canticles* and special *Psalms* with chants, many of which are new; and four new hymn tunes, two by Sir Joseph Barnby and one each by Sir John Stainer and Mr. John E. West, all cheerful and hearty in tone. The little book is issued in a convenient form and should save choirmasters much trouble in the selection of the music for these autumnal celebrations.

Four Songs. Written and composed by Paul Umlauf.
[Novello, Ewer and Co.]

THE sentiments of these songs may be gathered from their respective titles, which are "Devotion," "Remembrance," "Rejoice, sad heart," and "Farewell." The music is essentially modern in character, and sometimes the striving for expression is more apparent than successful; but much charm pertains to the first, and the third is an impassioned setting, which, well sung, would be effective in the concert-room. They belong to a class of song, now happily meeting with increasing favour, in which the music is not only made entirely subservient to the demands of the text, but also enforces its poetical significance. The union of sense and sound is in this case the more complete owing to the lyrics having been written by the composer, who thus may be accredited with perfect acquaintance with their inner meaning. An excellent English translation of the German is provided, and finished vocalists would do well to add these songs to their repertory.

A FOUR-PART SONG.

Words by W. F. WENTWORTH SHIELDS, M.A.

Composed by JOSIAH BOOTH.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.); also in New York.

Andante sostenuto.

SOPRANO. *mp* *mf*
The trees have loosed their fan of leaves, They pass in gold-en streams, And

ALTO. *mp* *mf*
The trees have loosed their fan of leaves, They pass in gold-en streams, . . And

TENOR. *mp* *mf*
The trees have loosed their fan of leaves, They pass in gold-en streams, And

BASS. *mp* *mf*
The trees have loosed their fan of leaves, They pass in gold-en streams, . . And

PIANO. *mp* *mf*
Andante sostenuto.

cres.
deck with ma - ny co - loured sheaves This au - tumn world of dreams, this

cres.
deck with ma - ny co - loured sheaves This au - tumn world of dreams, this

cres.
deck with ma - ny co - loured sheaves This au - tumn world of dreams, this au - tumn

cres.
deck with ma - ny co - loured sheaves This au - tumn world of dreams, this

cres.

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au - tumn world of dreams, this au-tumn world of dreams.

au - tumn world of dreams, this au - tumn world of dreams.

world of dreams, this au - tumn world of dreams.

au - tumn world of dreams, this au - tumn world of dreams.

a tempo. The sun with sil - ver haze o'erspread, Breaks forth in wild sur - prise, To

The sun with sil - ver haze o'erspread, Breaks forth in wild sur - prise, . . To

The sun with sil - ver haze o'erspread, Breaks forth in wild sur - prise, To

The sun with sil - ver haze o'erspread, Breaks forth in wild sur - prise, . . To

strike a glo - ry from the dead, And fire earth's clos - ing eyes, and fire earth's

strike a glo - ry from the dead, And fire earth's clos - ing eyes, and fire earth's

strike a glo - ry from the dead, And fire earth's clos - ing eyes, and fire earth's clos

strike a glo - ry from the dead, And fire earth's clos - ing eyes, and fire . . earth's

dim. mp rall. pp

clos - ing eyes, . . and fire earth's clos - ing eyes.

dim. mp rall. pp

clos - ing eyes, and fire earth's clos - ing eyes.

dim. mp rall. pp

- ing eyes, and fire earth's clos - ing eyes.

dim. mp rall. pp

clos - ing eyes, and fire earth's clos - ing eyes.

a tempo. mf f mf

The pine trees feel the sa - cred hour, Each stem so straight and bare, Re -

mf f mf

The pine trees feel the sa - cred hour, Each stem so straight and bare, . . Re -

mf f mf

The pine trees feel the sa - cred hour, Each stem so straight and bare, Re -

mf f mf

The pine trees feel the sa - cred hour, Each stem so straight and bare, . . Re -

a tempo. mf f mf

cres. f

- ceives a gran-deur that has power, To mix in na-ture's prayer, to mix in

cres. f

- ceives a gran-deur that has power, To mix in na-ture's prayer, to mix in

cres. f

- ceives a gran-deur that has power, To mix in na-ture's prayer, to mix in na -

cres. f

- ceives a gran-deur that has power, To mix in na-ture's prayer, to mix . . in

cres. f

na - ture's prayer, ... to mix in na - ture's prayer.

na - ture's prayer, to mix in na - ture's prayer.

na - ture's prayer, to mix in na - ture's prayer.

na - ture's prayer, to mix in na - ture's prayer.

na - ture's prayer, to mix in na - ture's prayer.

a tempo, mf The small-est spot on earth unseals Some path by an-gels trod; And ev - 'ry

mf The small-est spot on earth unseals Some path by an-gels trod; . . And ev - 'ry

mf The small-est spot on earth unseals Some path by an-gels trod; . . And ev - 'ry

mf The small-est spot on earth unseals Some path by an-gels trod; . . And ev - 'ry

a tempo, mf The small-est spot on earth unseals Some path by an-gels trod; And ev - 'ry

f fa - - ding flower re-veals Th' un-chang-ing face of God, th' un-chang-ing face of

f fa - - ding flower re-veals Th' un-chang-ing face of God, . . th' un-chang-ing face of

f fa - - ding flower re-veals Th' un-chang-ing face of God, th' un-chang-ing face of

f fa - - ding flower re-veals Th' un-chang-ing face of God, th' un-chang-ing face of

f fa - - ding flower re-veals Th' un-chang-ing face of God, th' un-chang-ing face of

mp *cres.* *f* *Poco più lento.*

God. And ev - - 'ry fa - - ding flower, . . . ev - 'ry

mp *cres.* *f*

God, . . And ev - - 'ry fa - - ding flower, . . ev - 'ry

mp *cres.* *f*

God, . . And ev - - 'ry fa - - ding flower, . . ev - 'ry

mp *cres.* *f*

God, . . And ev - - 'ry fa - - ding flower. . . ev - 'ry

mp *cres.* *f* *Poco più lento.*

pp *rall.*

fa - ding flower re - veals, . . Th'un-changing face . . . of God.

pp *rall.*

fa - ding flower re - veals, Th'un-chang - ing face . . of God.

pp *rall.*

fa - ding flower re - veals, Th'un-chang - ing face . . of God.

pp *rall.*

fa - ding flower re - veals, Th'un-chang - ing face of God.

pp *rall.*

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605.	Seek ye the Lord	608.	A lover's counsel	Frederic H. Cowen.
606.	O God, who is like unto Thee	610.	In a dear-nighted December	G. A. Macfarren.
609.	There were shepherds	611.	{ Soldier, rest! thy warfare o'er	Hamish MacCunn.
612.	Now is Christ risen	613.	I love my Jean	George J. Bennett.
614.	Lord, I call upon Thee	615.	It was a lover and his lass (Morley)	J. F. Bridge.
617.	Jesu, priceless treasure	616.	Blow, ye gentle breezes, blow	J. Christopher Marks, Junr.
618.	Thou crownest the year	619.	Over the woodland chace	Herbert W. Wareing.
621.	With all Thy hosts	620.	Ballad of Earl Haldan's daughter	Robin H. Legge.
622.	There was silence in Bethlehem's fields	623.	Softly the moonlight	F. Illife.
624.	O saving Victim	624.	Spring	Frederic H. Cowen.
625.	Hearken unto me	626.	The shades of night	J. Varley Roberts.
628.	I will sing unto the Lord	627.	Now the wearied sun declining	R. F. Lloyd.
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(PSALM CXXXVII.)

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BY

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THE TIMES.

A most interesting and praiseworthy composition. . . . The management of the main theme of the whole work, a plaintive descending phrase of four notes, is exceedingly clever, and the character of the words has been exactly caught throughout. The contrast, at the words "Sing us one of the songs of Zion," between the harsh utterances of the Assyrians and the foregoing lament of the Israelites, is admirable. . . . The closing section, "O daughter of Babylon," is most beautiful, and, in spite of occasional reminiscences both of Brahms's "Requiem" and of various choral works by Parry, the composition has claims to high consideration.

MORNING POST.

There is a great deal of merit in this work, which denotes the hand of a skilled musician. The voice parts are well laid out, and the orchestral treatment is good. . . . Altogether the composition shows great promise.

DAILY NEWS.

Mr. Macpherson has wisely avoided the essentially Scottish characteristics, which are now becoming more or less overdone; and although there are indications of the influence of Mendelssohn, with traces here and there of the ecclesiastical style, and of the mannerisms of Dvorák, the Psalm is a well-devised and well-balanced work, thoroughly in keeping with the spirit of the text, and with orchestration which is never overdone, and which is always effective. The first two verses are of course more or less in a sorrowful strain, but the music is worked up at the vigorous demand: "Sing us one of the Songs of Zion"—to which the broad melody of "How shall we sing the Lord's song in a strange land?" comes as an excellent contrast. There is again a capital point gained after the imposing "Down with it even to the ground," when, the violins being muted, the wailing *Andante*, "O daughter of Babylon," softly led off by the ladies' voices, enters with truly beautiful effect. The last number is a fugue, which, however, is broken off for a repetition of a portion of the opening, "By the waters of Babylon," the Psalm thus ending as sorrowfully as it began.

GLOBE.

Mr. Charles Macpherson's setting of the 137th Psalm, "By the Waters of Babylon," is a work of real originality and power. It is constructed on an elaborate scale, but though the various sections are developed at some length, there is very little tendency to diffuseness. The work is written throughout for chorus and orchestra, but though the composer denies himself the relief afforded by solo voices, he has cleverly avoided any suggestion of monotony by frequent changes of rhythm and varied orchestral colouring. . . . for the most part his work is sane and vigorous, and his feeling for dramatic effect is undeniable. It would not be difficult to point out traces of the influence of Brahms in certain passages, and occasionally there is a reminiscence of Dr. Parry's massive choral style, but the young composer has plenty of ideas of his own, and treats them like a thorough musician.

DAILY CHRONICLE.

From beginning to end there is nothing trivial or commonplace in the score either with respect to the four-part choral writing or the orchestration. In both elements the merits of the work are such as to warrant the composer being placed among the few younger musicians of the time from whom a really important and valuable contribution to musical art may be reasonably expected.

CHURCH TIMES.

"By the Waters of Babylon," Psalm 137, set to music for chorus and orchestra, by Charles Macpherson, is a fine work with much originality of treatment. Essentially modern in harmonisation, it is nevertheless intensely reverent in feeling, and portrays in an admirable manner all the varied feelings expressed in the verses of the Psalmist. Nothing can be more plaintive and beautiful than the melancholy wailing complaint of the opening chorus, led off by the sopranos and altos, and answered eight bars farther on with the same subject by the tenors and basses. This is greatly heightened in effect by the chromatic independent accompaniment. Very dramatic is the next movement, "Sing us one of the songs of Zion," full of effective, taunting harmonies. The next verse, "How shall we sing the Lord's song," led off by a touchingly beautiful subject in unison, afterwards expanded, is followed by a bright reply, "If I forget thee," in C major. Farther on is a grand and pompous chorus, "Remember the children of Edom," very dignified and effective throughout, and specially noticeable at the words "Down with it." There is some fine fugal treatment afterwards in the last chorus, "Blessed shall he be," to which the *tremolando* accompaniment towards the close contributes great dignity. After a brief instrumental portion of twenty-six bars, a section of the opening verse is re-introduced, bringing this admirable work to a reposeful ending. Choral societies will thank us for introducing this original and worthy composition to their notice.

MANCHESTER GUARDIAN.

It is pre-eminently an earnest and a thoughtful work, the effort of a young student of harmony whose subtle instincts enable him to penetrate far beyond the narrow limits and feeble guidance of our regulation class-books, and whose fancy is keen enough to carry him into regions where danger besets the bold navigator of sounds. The very mistakes of such a man are interesting and instructive, for they are evidences of unfettered thought and of an ambition which, although it may easily lead astray, has a hopeful vigour and virility, and ought ultimately to guide the persevering student to a chastened style, at least free from the commonplace utterance of commonplace ideas. In the work before us the power of the author is, as might be expected, exhibited more distinctly in the setting of the denunciatory phrases than in the more placid episodes, although the lament of the opening verses of the Psalm is poignantly and very impressively expressed. Of the orchestration we can judge only from a perusal of the compressed score, but of its power and independence we have high expectation.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Organ Arrangements. Edited by George C. Martin. Nos. 24-36. [Novello, Ewer and Co.]

NOTWITHSTANDING the enormous increase in the volume of original compositions for the organ of late years, especially in this country, there is still evidently a strong demand for arrangements, and we have in the present instalment of Dr. Martin's series several selections from the works of the great masters which we do not remember to have seen before in the form of transcriptions for the "king of instruments." For example, No. 24 consists of that marvellously original and beautiful *Andante con moto* in A minor, from Schubert's last and greatest Symphony in C (No. 9). No. 25 is Handel's Overture to the "Ode on St. Cecilia's Day" and No. 26 the *Larghetto* in E flat from Schumann's Symphony in B flat (No. 1). No. 27 consists of two little pieces, Schumann's "Warum" and Henselt's "Liebeslied," both of which are well suited to the organ. In No. 28 we have a delightful *Adagio sostenuto* in C from Haydn's Quartet in G (Op. 76, No. 1). Adolph Hesse's music is not much played now-a-days, but those who do not know the bright and spirited Fugue in E flat which forms No. 29 should make its acquaintance. No. 30 is a characteristic *Andante* in C minor, from a rarely-played String Quartet of Spohr. No. 31 is the lovely *Andante* in A from Mozart's familiar Quartet in D, and No. 32 an extremely vigorous Fugue in C major by Albrechtsberger. Antiquarian music also forms the contents of No. 33, which are a Minuet in G from Bach's first Violoncello Suite and a Gavotte in E minor by Veracini. No. 34 is the *Adagio* in D from Mozart's Clarinet Concerto, and No. 35 Rossini's "La Carità," both of which have been previously arranged. The last number for the present is a Toccata in A minor by Purcell, well worthy of the great composer. As regards the transcriptions, No. 24 is by Arthur B. Plant, No. 25 by C. Macpherson, Nos. 26-35 by A. W. Marchant, and No. 36 by H. Davan Wetton.

And there was war in heaven. Anthem for St. Michael's Day. By H. C. Perrin.

[Office of the Organist and Choirmaster.]

THIS ANTHEM is to be first performed at the quin-centenary Service to St. Michael's, Coventry, on the 29th inst. It is a somewhat noteworthy composition, showing clearly that Mr. Perrin has no idea of being governed by tradition in Anglican service music, but is prepared to adopt modern methods with faith and heartiness. The words, taken from Revelations and Hymns Ancient and Modern, are set to strikingly effective music, the elaborate organ accompaniment suggesting the idea that Mr. Perrin must have been thinking of the orchestra when he wrote it. But the vocal parts are no less fresh and vigorous, the final movement, of a fugal nature, showing the hand of a naturally gifted and well-trained musician.

Fifteen Celebrated Marches. Arranged for the Organ by W. T. Best. [Novello, Ewer and Co.]

IT WOULD be late in the day to sing the praises of the gifted organist so long associated with St. George's Hall, Liverpool, for his skill in making transcriptions for his instrument from the scores of the great masters, and it will suffice to call attention to the contents of the present volume. They include such familiar marches as Beethoven's from the Sonata in A flat (Op. 26), Chopin's Marche Funèbre from the Sonata in B flat minor (Op. 35), Handel's Dead Marches from "Samson" and "Saul" and the March from "Scipio," Mendelssohn's "Cornelius," "Wedding," and "War" Marches, Meyerbeer's from "Le Prophète," and lesser known examples by Schubert and other composers. The volume should prove very useful to organists.

Elegy on the Death of a Poodle. Posthumous Song. By Ludwig van Beethoven. [Novello, Ewer and Co.]

THIS SONG, which, after the lapse of about a hundred years, is now published for the first time, is founded on a manuscript in the possession of Dr. Erich Prieger, of Bonn, who believes it to have been composed at about the same date as "Adelaide," though Nottebohm places it somewhat earlier. The present version has English words only, which have been translated from the original German by the Rev. John Troutbeck. The song is in two sections—

the first consisting of three verses in F minor (*Mesto*), the second of an *Andante* in the tonic major, of a more cheerful cast. Melody and harmony of both sections, though not, perhaps, on the master's highest level, are yet in a high degree beautiful and expressive, and, as regards style, could have been written only by Beethoven or, perhaps, Haydn. The song makes no exceptional demands upon either singer or accompanist. It should be added, to avoid possible misunderstanding, that both words and music treat the death of this particular "friend of man" in a spirit of reverence.

Scènes Villageoises (Op. 50). For Violin and Pianoforte. By Emile Sauret.

Nocturne in D (Op. 18). For Violin and Pianoforte. By Leo Stern.

Fête au Village, Morceau facile (Op. 6). By Charles Duret.

[Stanley Lucas, Weber and Co.]

THE first of the above consists of four pieces, of which number one, entitled "Le matin," now under notice, is a good example of M. Sauret's melodious and graceful style. The pianoforte part is neatly written and occupies an honoured place. Mr. Stern's "Nocturne" is appropriately dreamy and pleasing in character, and as it makes but moderate demands on the player's executive abilities will doubtless be welcomed by many amateur violinists. Mr. Duret's piece is bright, gay, and simple, and is suitable to young players.

Short Settings of the Communion Service. Nos. 31, 32, and 33. [Novello, Ewer and Co.]

THE composition of music for Church use is ever on the increase, young musicians recognising the extraordinary demand that has sprung up in the present generation. It is perhaps scarcely necessary to repeat that the present settings of the Eucharistic Office include the Benedictus and Agnus Dei, now so much in use in the Church of England. The first of the series to hand is by P. E. Hughes. It is vigorous, melodious, and generally effective, the only fault being that the composer has occasionally placed the accent on the wrong word, particularly in the Nicene Creed. In the clause "Being of one substance," a stress should be laid on "one." More careful in this respect is Mr. G. M. Livett, who contributes a Service in G. This is simpler in structure, is written in "short score," and is very devotional in character. No. 33, in C, is by T. Leslie Carpenter. It is a very bright and effective Service, and is more elaborate than the others, containing parts for solo voices and musicianly fugal writing.

Quatre Pièces Caractéristiques. Pour Violoncelle seul. By Félix Battanchon.

Précieuse Gavotte. Pour Violon et Piano. By C. Franchi. [Paris: Richault et Cie.]

THE four pieces for solo violoncello consist of Caprice, "Un enterrement en Carnaval," "Coup de vent," and Barcarolle, and violoncellists of average executive abilities will be able to make them pleasing and effective. The B flat should be A flat in bar eight of the principal subject of the *Allegro scherzando* of the Caprice.

The Gavotte is a sprightly example of this dance form, and should require but little practice for its adequate interpretation.

Danse Tyrolienne. For Violin, with Pianoforte Accompaniment. Op. 12. By A. Simonetti. [G. Ricordi and Co.]

M. SIMONETTI has written a characteristic dance, which may be recommended to the attention of violinists in search of an effective but moderately difficult piece.

Novello's Short Anthems. Nos. 54, 55, and 56.

[Novello, Ewer and Co.]

THE first of these, by Charles Wood, "I will arise," founded on words from the parable of "The Prodigal Son," is a singularly expressive little piece, considering that it is comprised within three pages. The accompaniment shows the hand of an accomplished musician, and

the close, for bass voices only, is deeply pathetic. No. 55, "The Angel of the Lord," by Alan Gray, is for St. Michael's Day or general use, and is pleasing, though it does not possess any special characteristics to which attention should be directed. The last for the present is "Jesu, Saviour, I am Thine," by Bruce Steane, for Holy Week. It commences with a suave and flowing solo for soprano or tenor, and concludes with a simple chorale which should be sung unaccompanied, if possible, for the sake of effect.

Novello's Octavo Edition of Two-part Songs for Female Voices. Nos. 92-97. [Novello, Ewer and Co.]

The whole of these are by that talented musician, Myles B. Foster. The first of the series, "Fairy Workmen," is very charming and more elaborate than the second, "Phœbus," and the third, "Get up," though these are written in an equally elegant style. The last-named might pass for a barcarolle and is specially suitable for juvenile choirs. No. 95, "A Fairy Fancy," is a genial and tuneful piece, sure to please young or adult lady vocalists. More sedate in character is the next, "Do your very best," intended doubtless for schoolgirl singers. The last for the present is "Lined with gold," a graceful little piece in 9-8 time. It should be stated that these little compositions are not written solely in thirds and sixths, but are vocally interesting, though of course not difficult. The refined words are from the pen of Somerville Gibney.

FOREIGN NOTES.

ANTWERP.—The "Antwerp Muzickschool," under the direction of the gifted Flemish composer, Peter Benoit, has just been raised, by Royal decree, to the position of a Royal Flemish Conservatorium, with the important government grant accompanying such title. There are now five similar State-subsidised institutions in Belgium—viz., at Brussels, Liège, Ghent, Bergen, and Antwerp.

BAYREUTH.—Herr Max Bauernfeld, of the Bremen Stadt-Theater, has been engaged by Frau Cosima Wagner for the part of *Siegfried* at next year's performances of the "Nibelungen" Tetralogy.

BERGAMO.—At the instigation of the representatives of the Johann Simon Mayr Institution, a commemorative tablet has just been placed against the house inhabited for many years by Alessandro Nini, at his native place, Tano, where also he died in 1880. Nini was the composer of a number of operas, more or less successful in their day, and was the successor of Mayr in the directorship of the Bergamo Institution.

BERLIN.—The Royal Opera, which has temporarily established itself at the Kroll'sche Theater, pending important structural alterations of its proper quarters, resumed its performances, on the 1st ult., with Nicolaï's "Die lustigen Weiber von Windsor," conducted by Herr Weingartner. A three-act opera, "Der Lootse" ("Le Pilote"), the libretto by Armand Silvestre and Aristide Handrey, was recently brought out with considerable success at the Flora-Theater, in the Charlottenburg district. The composer (who conducted) is Herr Urich, a creole (native of Trinidad), and a pupil of Gounod.—Signor Mascagni's new one-act opera "Il Viandante" ("Der Wanderer" in the German version) is to be first brought out at the forthcoming season of Italian Opera at the Theater unter den Linden. The libretto is founded upon Coppé's comedy "Le Passant." Samara's "La Martire" is also to be produced here, with Signora Frandin in the titular part.—Dr. Oscar Fleischer, the custodian of ancient musical instruments at the Royal Museum, and hitherto private lecturer at the University of Berlin, has been appointed to the professorship of musical history at that *alma mater*, in succession to the late Professor Spitta.—A new ballet, entitled "Laurin," by Moritz Moszkowski, is in course of being mounted at the Royal Opera.—The following gentlemen have been nominated members of the jury in the Rubinstein Prize Competition—viz., Professor Schroeder, of Sondershausen; Professor Jadassohn, of Leipzig; Herr Starke, of Breslau; Herr M. Pohl, of Mannheim; M. A. Silioti, of Antwerp; and Professors Breslau, Ehrlich, Dorn, Kleinmichel, Ph. Scharwenka, and Job. Schulze, of Berlin.

BOLOGNA.—The Baruzzi Prize for the composition of an opera has been awarded by the jury, presided over by Signor Giuseppe Martucci, director of the Liceo, to Signor Giacomo Orefice, for a lyrical comedy, entitled "Consuelo." The libretto, from the pen of the composer, is founded upon an episode in the celebrated novel by Georges Sand.

BRUSSELS.—The season of opera at the Théâtre de la Monnaie, which opens next month, will bring some interesting novelties, including M. Massenet's "Thais," M. Xavier Leroux's "Evangeline"; an opera, "Ferval," by M. Vincent d'Indy, and the late B. Goddard's "La Vivandière," with Madame Armand in the titular part. Beethoven's "Fidelio," with M. Gevaert's recitatives, is also to be given during the season.

BUDAPEST.—M. Arthur Nikisch has resigned his position of conductor of the Royal Opera, the result of a long-standing disagreement with his directors. The ready acceptance by the authorities of M. Nikisch's resignation has caused some little sensation in musical circles of Austria-Hungary.

BUENOS AYRES.—A new opera, entitled "Taruss-Bulba," has been brought out recently at the permanent Italian Theatre here, and has met with much success. The composer is the Maestro Arturo Berutti.

DRESDEN.—Herr Julius Schulhoff, the well-known pianist and composer, celebrated his seventieth birthday on the 2nd ult., at his residence, Ober-Loschwitz, near Dresden.—A new opera, "Die Macht der Liebe," by the Danish composer, Herr Schjelderup, is to be shortly brought out at the Royal Opera, where also Herr Eugen d'Albert's "Ghismonda" and Herr Max Schillings's "Ingwilde" are in course of being mounted.—We gather from the annual report of the Royal Conservatorium just to hand that the total number of pupils at this excellent Institution, during the past academical year, was 902, including many foreigners.

GLOGAU.—Herr Julius Lorenz, the esteemed director of the Sing-Akademie, has been appointed, under very acceptable conditions, to the conductorship of the Arion Choral Society of New York and of Newark, New Jersey.

HEILBRONN.—The first performance of a remarkable new oratorio, "Christus der Auferstandene" (Christ Risen), took place here recently, in the Church of St. Kilian, by the Sing-Kranz, under the direction of Herr L. Schmutzler. The composer is Herr Gustav Schreck, the present cantor of St. Thomas's Church, Leipzig, and the work is considered by competent critics to be one of the best of its kind produced in Germany for some years past.

KLAGENFURT.—The fiftieth birth-anniversary of the popular composer, Thomas Koschat, was celebrated here last month by the Kaerntner Sängerbund and other choral societies, and amidst general rejoicings of the populace. The proceedings culminated in a Volksfest, held in the vicinity of the town, in which over ten thousand people took part. Similar demonstrations took place recently at Vienna and elsewhere in Austria, where the composer's songs enjoy an immense popularity.

LEGHORN.—Signor Mascagni's opera "Silvano," revised and in part re-written by its composer, has just been produced here and has met with a far more favourable reception than that accorded it at Milan and Naples. The libretto, which is the work of Signor Targioni Tozzetti, is a kind of pendant to that of "Cavalleria Rusticana." Signora Gemma Bellincioni sang the part of *Milide* and Signor Stagno that of *Silvano*. There was a full house and the composer, who conducted the performance, was called before the footlights many times.

LEIPZIG.—The opera "Bei Sedan," the first part of the duology entitled "In the year 1870," by the patriotic Herr Heinrich Zöllner, is to be brought out with, it is said, magnificent scenic accessories this month at the Stadt-Theater.—Professor Carl Reinecke has now definitely resigned the conductorship of the Gewandhaus Concerts, which he has held for so many years. The important artistic appointment, which carries with it a stipend of £1,000, has been offered to and accepted by M. Arthur Nikisch.

LISBON.—"Don Quichote e Sancho Pança," a Portuguese adaptation of M. Sardou's play by Senhor Eduardo Garrido, with some sprightly and characteristic music, chiefly choral and concerted numbers, by Senhor Luiz Filgueiras, was

brought out recently at the Theatre Dona Amelia and was very well received. — Senhor Augusto Machado, the composer of "Laureana," has completed the score of a new opera, "Mario Wether," an idyl in two acts, for which Signor Leoncavallo, of "I Pagliacci" fame, has furnished the libretto. The gifted Portuguese composer, with characteristic industry, has already taken in hand another operatic work, the subject of which is borrowed from the well known novel by Eça de Queiroz; "O crime do padre Amaro."

LUDWIGSHAFEN.—The ninth annual Musical Festival of the Palatinate, which took place here on July 21 and 22, was a highly successful gathering. Some twelve hundred vocalists took part in the performances, which included as principal features Heinrich Zöllner's cantata "Columbus" and Reinhold Becker's "Vor der Schlacht," conducted by their respective composers and greatly appreciated by a numerous audience. César Thomson, the only instrumental soloist, met with an enthusiastic reception.

MADRID.—A cycle of Wagner's music-dramas will be given at the Royal Opera early in the coming season. M. Ibos, who created the part of *Werther* in Massenet's opera at the Paris Opéra Comique, has been engaged for the parts of *Lohengrin* and *Walther Stolzing* in "Die Meistersinger." — The new opera "Der Lootse," by Herr Ulrich, referred to elsewhere, with a Spanish version of the libretto, is to be shortly brought out at the Eslava Theatre.

MARIENBAD.—At a charitable Concert given here last month, Mlle. Pauline Metternich, the daughter of Princess Metternich, made her *début* in public as a violinist in pieces by W. Bach and Néruda, and created a highly favourable impression. Herr Alfred Grünfeld, the eminent pianist, was the accompanist.

MEININGEN.—A Thuringian Musical Festival is to be held in this town from the 27th to the 29th inst., under the protectorate of the Duke, when Bach's "St. Matthew" Passion, Beethoven's *Missa solemnis*, and Brahms's "Triumph-Lied" will be the principal pieces in the programme. Professor Joachim, with his quartet party, and Eugene d'Albert will likewise take part in the proceedings. Herr Steinbach, the Meiningen Musik-director, will be the conductor.

MILAN.—Signor Spiro Samara, the composer of "La Martire," has completed a new three-act opera, "La Furia Domata," a version of Shakespeare's "Taming of the Shrew," which is to be brought out at La Scala in the coming season. Signor Leoncavallo's new opera, based upon Murger's "La vie de Bohème," and Signor Gianetti's "Madonnetta," founded upon a drama by Boito, are likewise to be first produced here.

PARMA.—The remains of Paganini have lately been exhumed at the Communal Cemetery in this town, for the purpose of removal to a more prominent site. It is stated that the features of the great violinist are still remarkably well preserved.

PRAGUE.—An interesting revival was presented at the National Theatre last month in the opera "Dratenik" (The Wire-worker), by Franz Skroup, the reputed founder of the national Czech opera and composer of the patriotic hymn "Kde domou můj" (Where is my fatherland?). The opera, first produced in 1826, met with a full measure of appreciation on its present revival.

ROHRAU.—The monument erected years since to Joseph Haydn in this, his native place, has just been transferred to a more accessible position, with attendant ceremonies, in which several Austrian musical societies took part.

ROME.—The eightieth anniversary of the first performance on any stage of Rossini's "Il Barbiere" is to be signalled in February next by special performances of the work both here and elsewhere in Italy. The celebrated *chef d'œuvre* was first brought out at the Argentina Theatre, Rome, on February 5, 1816, and it was not until four-and-a-half years' later—viz., on September 16, 1820—that it made its appearance at La Scala, of Milan.—Signor Franchetti, the composer of "Asraël," has just completed a new operatic work, "Maria d'Egitto," which will probably be first produced in Florence.—An opera, in three acts, "Ermingarda," has been accepted for performance here during the coming season. The composer is Signor Renato Brogi, a student at the Milan Conservatorio, and the principal male part in the work is to be taken by the

composer's uncle, the tenor, Augusto Brogi.—Verdi, notwithstanding his advanced age, has been busily at work lately, and besides setting to music several hymns to the Virgin Mary, to words by Arrigo Boito, has just put the finishing touches to a grand mass in honour of the seventh centenary of St. Anthony of Padua.

SALZBURG.—In aid of the building fund of the Protestant church in this town, and under the patronage of the Princess Marie of Saxe-Meiningen, Miss Fanny Davies gave a Concert a few days since in the Royal Palace at Berchtesgaden. The famous clarinetist, Herr Muhlfeld, took part, and, besides joining Miss Davies in one of Brahms's new sonatas, performed a composition for clarinet by the Princess Marie herself. Miss Davies also played pieces by Schumann and Liszt, and vocal numbers were contributed by a son of the once celebrated basso, Staudigl.

SPA.—Marix Loevensohn, the young violoncellist who recently played at St. James's Hall, appeared here on the 7th ult. The public, usually cold, was roused to enthusiasm, and the critics were unanimous in praise of his excellent execution, as well as his intelligent and impressive interpretation.

UTRECHT.—M. Richard Hol, one of the most highly-valued composers of Holland, celebrated, on July 23 last, his seventieth birthday, and was the recipient of numerous tokens of esteem from all parts of the country. M. Hol is equally distinguished as a pianist, orchestral director, and conductor of choral societies, and his four-part songs, more especially, have achieved great popularity. The very ably conducted *Weekbald voor Muziek*, of Amsterdam, devotes an entire number to the event, with contributions, literary or musical, from many representative Dutch musicians.

VENICE.—Signorina Pia Böhm, a pupil of the Conservatoire, has composed a scene entitled "Spes ultima Dea," which was much applauded when performed at the yearly concert of pupils. The music of the little scene shows great dramatic effect.

VIENNA.—Johann Strauss has finished the score of a new operetta, "Waldmeister," which will be brought out at the Theater an der Wien next winter.—Dr. Guido Adler, of Prague, has been appointed to the chair of Musical Aesthetics at the Viennese University, lately vacated by Dr. Hanslick, the distinguished musical critic.—The Imperial Opera, which re-opened its doors after the vacation last month, has just recorded the 200th performance of Meyerbeer's "L'Africaine." Quite a sensation was created by the recent assumption by a young vocalist, Fräulein Paula Mark, of the part of *Carmen* in Bizet's opera. Equally successful has been the appearance of Herr Hesch, of the Hamburg Stadt-Theater, as *Leporello*, which has led to the engagement here for three years of this excellent artist, who it is hoped will be a worthy successor to Carl Mayerhofer.—The ceremony of unveiling the Mozart monument, which was to have taken place here next month, has had to be postponed until April next year.

WEIMAR.—Professor Carl Hummel, the eminent German landscape painter, youngest and last surviving son of Johann Nepomuk Hummel, the famous composer, celebrated his golden wedding here on the 14th ult. Both he and his charming wife, upon whom the weight of years sits very lightly, were the recipients of numerous tokens of affection and regard from their friends and fellow citizens, the Grand Duke at their head.—A monument, erected at the initiative of the Grand Duke of Saxe-Weimar, to Johann Nepomuk Hummel was unveiled last month in the gardens adjoining the Hof-Theater, at which Institution the composer occupied the post of capellmeister from 1820 until his death in 1837.—Herr Stavenhagen has now been definitely appointed to the first capellmeistership at the Hof-Theater, with leave of absence from his post during part of the year, to enable him to continue his activity as a pianist.—The Liszt Museum here has just received a most interesting addition in a beautiful plaster-cast of the great pianist's right hand, taken on the occasion of his birthday in 1874, and hitherto in the possession of Frau Jessie Hildebrand, of Florence, who recently presented it to the Grand Duke.—In a pamphlet just published, and entitled "Ein Vierteljahr Capellmeister," Herr Eugene d'Albert relates his experiences during his brief conductorship at the Hof-Theater.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Committee of the Birmingham Festival Choral Society have presented their forty-ninth annual Report to the members, which, taking all things into consideration, must be accepted as satisfactory.

The financial result of the year shows a net profit on Concerts of £32 16s.; but owing to the very heavy sick and funeral expenditure, amounting to £185 12s. 1d., as against £153 19s. 1d. of last year, the balance-sheet shows a deficit of £34 12s. 9d.

Taking a retrospective view of the work done in the past year, which included the preparations for the Triennial Festival, and the actual Festival itself, I find that three Concerts only were given during the season, and the works represented were "The Golden Legend," selection from "Tannhäuser," Dr. Parry's "King Saul" (composed expressly for the Festival of 1894), "As the hart pants" (Mendelssohn), Te Deum (Berlioz), and "The Swan and the Skylark" (Goring Thomas). Mention, however, should also be made of the usual Christmas performance of "The Messiah." The total attendance of the public at these Concerts was 7,898.

The Report also deals with the resignation of Mr. Stockley, as Conductor and Chorusmaster of the Society, an office held by him for an unbroken period of forty years, with the greatest honour to himself and untold good to the Society. Due reference is also made to the appointment of Dr. C. Swinnerton Heap as Mr. Stockley's successor, who now comes to the Society as a ripened and distinguished musician, with large and varied experience as a conductor, and with credentials of the very highest order.

Of special interest is the suggested Concert scheme for 1895-6, which by rights should find great favour with the subscribers and the public in general. The works to be produced will be Gounod's "Redemption," Berlioz's "Faust," the third act of "Lohengrin," the Prelude and Prize Song from "Die Meistersinger," "Black Knight" (Elgar), "Lotos Eaters" (Parry), and "St. Francis," by Tinel.

Mr. Stockley is already to the fore with an announcement of his usual series of four Orchestral Concerts to be given during the season. The works to be submitted are of a varied and representative character, including several novelties. At present the outline of the programme stands as follows: Beethoven's "Pastoral" Symphony, Schubert's "Unfinished" Symphony, Bizet's "Suite l'Arlesienne," Brahms's Symphony in E minor; Overtures: "Hänsel and Gretel," "Sakuntala" (Goldmark), "Meistersinger," "Fingal's Cave," "Oberon," "Coriolanus"; Violin Concerto (Hollander), "Il Lamento" (Hollander), conducted by the composer; Vorspiel, "Tristan and Isolde"; Elegy (Tschaiakowsky); Vorspiel, "Lohengrin"; "Huldigung's March" (Wagner); Notturmo, "Midsummer Night's Dream," and "Saltarello" (Gounod).

Messrs. Harrison have not yet issued their programme for the season, but I hear that Madame Patti will again head the list of *prime donne*.

Mr. Max Mossel, a Dutch violin *virtuoso*, who has lately settled in our city, has been appointed on the teaching staff of the Midland Institute School of Music as professor of the violin. The new-comer was leader for some time of the "Kes" Orchestra at Amsterdam, and is a pupil of Csillag, the great Hungarian professor. The principal characteristics of his playing are a refined style and a highly artistic temperament.

A just tribute has been paid to our City Organist, Mr. C. W. Perkins, by the musical critic of *La Fédération Artistique*, issued at Brussels, who was present at Mr. Perkins's last Organ Recital, given at our Town Hall in July last. A notice in that paper contains a brief description of the Town Hall organ, also a valued account of Mr. Perkins's wonderful command over the king of instruments, and concludes with an expressed hope that Mr. Perkins may see his way clear to visit the Continent, where he is sure to meet with a hearty welcome.

The free Organ Recitals, by the way, which have attracted a great many people to the Town Hall, are discontinued during the vacations, and will again be resumed on Wednesday, the 4th inst.

The hitherto successful Musical *Matinées* in connection with the Royal Society of Artists will be continued during the autumn Exhibition, under Mr. Oscar Pollack's direction.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

SUNDAY music in open spaces has been introduced in Norwich by the Corporation, that body having given permission to several bands connected with different manufactories to play a selection of sacred (?) music in Chapel Field Gardens on Sunday afternoons during the summer. The movement has been most successful, and the large numbers present on each occasion have behaved with commendable decorum.

The next interim Concert of the Festival Choral Society is fixed to take place on Thursday evening, December 5, when Mendelssohn's "Athalie" will be produced. Miss Teresa Blamy will sing the principal soprano part, and the important spoken part will be declaimed by Mr. Charles Fry, who will make his first appearance in Norwich.

Dr. Bunnett's Concerts in the Pier Assembly Rooms, Lowestoft, are becoming quite celebrated for first performances of operettas, the latest addition being one composed by Albert Henning, entitled "Tom's Choice," which was produced on the 15th ult. Lasting but a short half-hour, the plot is necessarily slight, and need not be described. Suffice it to say it proved very amusing. The music is decidedly above the average of such compositions; several of the numbers are bright and tuneful, and not commonplace. The parts were filled by Mr. Henning (the composer), Miss Lilian Redfern, and Miss Jessie Browning, the latter lady personating a prim up-to-date governess with much spirit and musical ability.

The Church Congress, which meets at Norwich in October next, will be interesting to musicians from the fact that Dr. Armes, Organist of Durham Cathedral, has consented to read a paper on "Church Music of Purcell's period." This will occur at the evening meeting of Thursday, October 10, in St. Andrew's Hall. Musical illustrations will be rendered by the choir of Norwich Cathedral under Dr. Bates, the Cathedral organist, and it is hoped Dr. Bunnett will preside at the organ. It may be interesting to add that Dr. Armes was in his younger days one of the choirboys at Norwich under Dr. Z. Buck.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

IT is now, of course, pretty well known that the coming musical season in Glasgow will be one of the busiest on record. Again the forces of the Glasgow Choral Union and those of the Scottish Orchestra Company have joined hands, and the arrangements, so far as yet completed, are highly satisfactory—generous in some respects it might, indeed, be said as regards the Choral Concerts. These will be four in number, apart from the time-honoured performance of "The Messiah," an event which is now indelibly associated with the doings of Glasgow's premier Choral Society, inasmuch as people come from far and near to renew acquaintance with Handel's work on the first morning of a new year. The season commences on November 5, and will extend over a period of sixteen weeks; the choral works already fixed include Mendelssohn's "St. Paul" (first part) and the same composer's "Hear my Prayer," as also his setting of the 42nd Psalm; Saint-Saëns's sacred opera "Samson and Deïllah" (first time in Scotland), Dvorák's "Spectre's Bride," the Grail Scene from Wagner's "Parsifal" (first time), and selections from the works of Handel on the lines of the Handel Festival selection programmes. The programmes of the ten Classical Orchestral Concerts will, it is understood, contain many new and interesting features, and it is satisfactory to know that the band, numbering eighty performers, will again be led by Mr. Maurice Sons. Mr. Joseph Bradley will, happily, be found at his old post as Conductor of the Choral Concerts, and a hearty welcome awaits Mr. William

Kes, late of Amsterdam, the new conductor of the Scottish Orchestra. The usual series of Saturday Popular Concerts will, of course, be given during the season. Engagements have already been made with many eminent soloists, and the list includes Misses Macintyre, Giulia Ravogli, Palliser, Butt, Madame Clara Samuell, and Mrs. Katherine Fisk; Messrs. Hedmond, Iver McKay, Piercy, Alec Marsh, Bispham, and Andrew Black. The solo instrumentalists comprise Lady Hallé, Mr. Willy Burmeister, Madame Teresa Carreño, and Messrs. Leonard Borwick and Moritz Rosenthal. The detailed prospectus may be expected on an early date.

"Legion" best describes the number of miscellaneous Concerts already arranged for the coming winter. Madame Adelina Patti returns to Glasgow in October next, and later on the Messrs. Harrison will also give other three Concerts. Madame Albani, Dr. Richter with his orchestra, Mr. Sarasate, the Meister Glee Singers, Mr. Emil Sauer, and several other well known artists are all due in Glasgow during the season, and lovers of the lyric drama will be amply cared for in November next, when the Royal Carl Rosa Opera Company appear at the new Theatre Royal.

The sixth session of the School of Music in connection with the Glasgow Athenæum commences on the 9th inst., and the prospectus issued by the directors of that flourishing Institution is again of an attractive nature. The success of the venture has, indeed, been phenomenal, thanks in no small measure to the tactical skill and ability of Mr. Allan Macbeth, the Principal; to Mr. James Lauder, the capable secretary; and to many experienced musicians whose names will be found on the list of professors.

The Paisley Choral Union, another flourishing concern, has taken up Mr. W. A. Barrett's cantata "The Death of Cuthullin" and Gounod's "The Redemption," and it is understood that Mr. Hamish MacCunn, who has been holidaying in Greenock, his native place, has consented to write a glee for the Glasgow Male-Voice Quartet party. The words will be from the pen of Mr. James MacCunn, the composer's father.

It is pleasing to note that Dr. A. L. Peace has revived his Organ Recitals in the Glasgow Cathedral. These are welcome, because it must be some six or seven years since the accomplished Cathedral organist used to draw many amateurs to our venerable pile. He must have been more than encouraged on the evening of the 19th ult., when the choir of the edifice was completely filled by a thoroughly representative audience. The programme was in excellent taste and it need not at this hour be said how well Dr. Peace acquitted himself. Other six Recitals will be given during the next few weeks.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

The first skeleton scheme of the Philharmonic Society has now been issued, the greater works included in the programme of the Concerts to be given this side of Christmas being Handel's "Alexander's Feast," Goring Thomas's "Swan and the Skylark," and Mendelssohn's "Hymn of Praise." No word as yet appears in regard to Symphonic music, but in this respect the matter may well be left in all confidence to the judgment of Sir Charles Hallé, who generally manages to give the subscribers quality and quantity to suit all tastes. The first Concert takes place on October 8.

A brief announcement has appeared as to the resumption of the customary Harrison series, and this seems to complete the list of such things as relate to ordinary Concerts for the present, the season just now being more devoid even of promise than is usual during holiday time.

The Sunday Society has secured St. George's Hall for twenty Concerts, and to allow of this the winter Organ Recitals, which previously alternated with the first-named performances on Sunday afternoons, have had to be abandoned. They have been a somewhat costly matter for the ratepayers, and the attendance has not been encouraging, something less than 300 auditors being the average at each, while as many thousands have thronged the hall at the Sunday Society's Concerts.

Too late for notice last month, there came the Annual Meeting of the Chester Diocesan Choral Association, in St. Werburga's Cathedral. The amalgamated choirs numbered about 1,000 voices, which were from the following choirs:—Cathedral (ladies) Nave choir, New Brighton, St. Thomas's (Stockport), Parish Church (Stockport), Newton Moor, Northenden, Chadkirk, St. George's (Altrincham), Hyde, St. Paul's (Chester), Christ Church (Chester), Sale, Upton, Cholmondeley, Bromborough, Mottram, Conleton, Bowden, St. Mark's (Birkenhead), Tranmere, Smallwood, Malpas, New Ferry, and Rock Ferry. The Rev. Hylton Stewart conducted, Dr. J. C. Bridge and Mr. J. T. Hughes being at the organ; the accompaniments were supplemented by Gladman's band from Lichfield.

The only musical society from this district which has so far given publicity to its intentions is that of Runcorn, where the works selected are Gade's "Erl-King's Daughter," Barnett's "Ancient Mariner," and Mendelssohn's "Elijah."

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

THE only musical event to be mentioned since the end of the season is the Public "Concours" of each of the Conservatoire classes. These displays prove a source of great interest to the public, who rush to secure any available seats. It would seem, however, to be a doubtful pleasure to listen to twenty-two successive performances of Rubinstein's Concerto, or thirty-four of Chopin's Allegro. We need not enter into any details of these performances, but will simply content ourselves with saying that a good deal of satisfactory work is accomplished at the Conservatoire. We may, however, note that Mlle. Marignan obtained a first prize in the three classes for singing, opera, and opéra comique. The first three prizes for the pianoforte (men) were won by pupils from M. de Bériot's class. Young Lazzare, a boy fourteen years of age and a pupil of M. Diemer, played Rubinstein's Concerto with remarkable facility of execution. If this boy is not allowed to enter on the dangerous career of an infant prodigy he will certainly become a great pianist. Another child, Mlle. Strobats, eleven years old, created quite a sensation among the audience. She played Parish Alvars' Concerto for the harp with extraordinary brilliancy. This charming work by Parish Alvars is well written, and, accompanied by a double quartet, created a very good effect. Only the Opera now remains open, but music is in full swing at all the sea-side resorts; the casinos are not sufficient, and even in the poorest churches performances of musical masses are being organised.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE chronicle of events since last writing might be summed up in a sentence almost as brief as the famous report of the old-time sea captain on the manners and customs of the Fiji Islanders: "Manners, none; customs, nasty." The return of Mr. Henry E. Abbey from Europe, where he has been completing the engagements for next winter's season of opera at the Metropolitan Opera House, confirms the announcements already made, and adds the intelligence that the baritone Kaschmann and Miss Clara Hunt, an American contralto who has been studying in Paris, have been included in the company. Two new tenors, Messrs. Cremonini and Lubert, will also be heard. Signor Bevigiani will be the conductor for everything except German work, which, as already stated, will be in the hands of Mr. Seidl. Signor Mancinelli will not return. The season's performances will open on November 18 with either "Carmen" or "Tristan and Isolde."

The Wagnerian opera, to be given under Mr. Damrosch will be heard at the old Academy of Music. The history of this house as the home of grand opera practically came to an end with the close of the Mapleson dynasty. For a short time afterwards the organisation known as the "National Opera Company" occupied it with works sung

in English; but that venture was short-lived, and since then it has been given over to theatrical performances, mostly of the sort which require a very large stage, which the Academy possesses. Old New Yorkers, whose memories run back over the brilliant scenes enacted in the Academy in former years, will be glad to see the old house re-invested with something of its former prestige. Mr. Damosch's venture will be worth watching as an indication of the extent to which the location of a building will affect the success of the performances given in it. Fashionable New York has completely deserted the neighbourhood of the Academy and moved a long way off. It will be interesting to see whether the wealthy patrons of the opera in New York (many of whom are in a manner committed to the Metropolitan either as stockholders or as habitual box owners) will feel an interest in Wagnerian music-drama sufficient to bring them the long distance from their "up-town" residences down to the mercantile and somewhat shabby neighbourhood of the old Academy. However, Mr. Damosch's ventures have usually been well advised, and it is to be hoped that this one will prove no exception to the rule. The German population of New York is still on the East side of the city, and some of it in neighbourhoods from which the Academy is fairly accessible. How important this question of location may become will easily be seen when it is remembered that transportation in New York means movement northward or southward, that the Academy of Music is at Fourteenth Street, a street which is very much farther "down-town" to-day than it was "up-town" when the building was erected, and when it is further remembered that by the elevated railroad (the swiftest method of travel which the city affords) it takes the best part of an hour to reach it from the upper part of the city, where a strong contingent of its German inhabitants live.

The engagement of Mr. Frank van der Stucken as conductor of the Cincinnati permanent orchestra left a vacancy in the conductorship of the Arion Society of New York. It is said that there were fifty-eight applicants for the place, which has just been filled by the appointment of Julius Lorenz, of Glogau, Silesia, as director, at an annual salary of 2,000 dollars. Mr. Lorenz has also been offered the position of conductor of the Arion Society of Newark, New Jersey, at a salary of 1,000 dollars. He is expected to take up his new duties in the Fall.

There are two or three associations of professional musicians in New York, outside the Musical Union, which is in the nature of a trade union, of which, perhaps, the most important are the Clef Club and the Manuscript Society. The Clef Club has all along preserved a more social character, preceding its meetings with a dinner, and devoting considerable attention to the informal exchange of ideas and opinions among its members. The Manuscript Society has heretofore kept to a more serious line of work. Its primary object has been the production of manuscript works composed by its members, and it has shown great earnestness in securing the best attainable performances of these. Up to the present time the Society has had a rather local character, and has not been very large, but this year it has taken a new departure, and is now enlarging its membership by including many of the best professional musicians in the country, irrespective of the distances at which they may live from New York. It is now proposed to put the Society more upon the basis of a social club, while at the same time it will not at all abandon its original purpose. Quarters for the new club have been engaged, and it is expected that these will be ready for occupancy by October, after which date the initiation fees will be increased. The formal opening of the club house will include a series of receptions and the exhibition of a collection of manuscripts, old and new. A part of the building will be fitted up as studios for teaching members. Six private meetings (Concerts of chamber music) will be given in the club house between the months of November and May, and four public Concerts during the season will be given, instead of three, as heretofore. Of these, three will be with orchestra and one will be devoted to chamber music. Of the three Orchestral Concerts it is proposed to devote one to operatic selections, one to oratorio and cantata excerpts, and one to symphonic works. Negotiations are pending with the foremost musical conductors of the

country, and a complete programme of the works to be performed, and the orchestral and choral bodies engaged to interpret them, will be announced at the beginning of the season. The list of musical conductors who are members of the Society includes the names of Mr. Anton Seidl, Mr. Walter Damosch, Mr. Sam Franko, Mr. Richard H. Warren, of New York; Mr. Emil Fauer and Mr. Carl Zerrahn, of Boston; and Mr. Theodore Thomas, of Chicago. All executants at both private and public Concerts must be members of the Society, except in the case of large orchestral or choral bodies, when the conductors must be members. This last rule secures for the compositions presented renderings of as high an order of merit as can be procured in this country. There are five classes of members: active (composers, who must submit a manuscript in polyphonic form for criticism, upon the result of which the action of the Society is based), professional (who must be executants), associate (amateurs), life, and honorary. At the last annual meeting the Society extended its membership limit to 1,000, and it is confidently expected that this limit will be reached before October 1. Seventy-nine applications were received during one week in May.

In the field of Church music there have been a few recent changes which may be of interest to note, chiefly because the persons concerned are for the most part Englishmen. The transfer of Mr. Lacy Baker from St. Peter's, Philadelphia, to St. James's of that city, left the position at St. Peter's open from October 1. This has been filled by the appointment of Mr. Sippel, of Bethesda Church, Saratoga. The Saratoga place has in turn been filled by the appointment of Mr. A. S. Houghton, of Ann Arbor, Michigan. The Ann Arbor place is unfilled at date of writing. Mr. James Pearce has resigned the organ of St. John's Church, Yonkers, New York—an important post just outside the limits of the city—and has been succeeded by Mr. A. E. Jeffery, formerly of the Cathedral at Albany.

IN connection with the celebration of the centenary of the London Missionary Society, a Children's Musical Festival took place at the Crystal Palace on July 27. Most of the young people came from London, but there were several contingents from Luton, Brighton, Tunbridge, Redhill, &c. A Sunday School choir competition was included in the proceedings, the conditions being that each choir should sing a piece of its own selection and also the hymn "Who is this so weak and helpless?" The first prize was gained by the Kentish Town Congregational School; the second by Bromley (Kent) Congregational School; the third by Christ Church, Enfield; and the fourth by Chapman Road, Clapton. Subsequently there was a Sacred Concert on the Handel Orchestra by a choir of about 1,500 voices, Mr. Luther Hinton (who was one of the judges in the choir competition) conducting, whilst Mr. Horace G. Holmes presided at the organ. The hymn "A Message to the Nations" was sung with particularly good effect, and much fervour marked the rendering of the centenary hymn, "The whole wide world for Jesus." The vocal pieces were interspersed with performances by the Crystal Palace Orchestra.

WE may remind our readers that two important provincial Festivals will take place during the present month, the first at Gloucester on the 10th, 11th, 12th, and 13th inst., and the second at Cardiff on the 18th, 19th, 20th, and 21st inst. Details of the programmes of both Festivals have already appeared in THE MUSICAL TIMES. We may, however, recapitulate that at Gloucester the important works will comprise Brahms's "Song of Destiny," Parry's "King Saul," Dvorák's "Stabat Mater," Beethoven's Mass in C, "Elijah," the "Hymn of Praise," and "The Messiah," while the novelties will be "The Transfiguration," by F. H. Cowen, a Church Cantata by C. Lee Williams, and a new Concerto by Dr. C. H. Lloyd. At Cardiff the chief works will be Tinel's Oratorio "St. Francis," Verdi's "Requiem," Berlioz's "Faust," Spohr's "Last Judgment," the Choral Symphony, Sullivan's "Light of the World" (conducted by the composer), "St. Paul," and "The Messiah." The novelties by British composers are two short works—"The Bard," by Professor Stanford, and "The Psalm of Life," by David Jenkins (each conducted by its composer).

AN interesting "Gounod Festival" in the Border Towns will be held at the Exchange Halls, Hawick, on November 14 and 15. The programme for the first date will comprise selections from "The Redemption" and "Mors et Vita," and a Romance for violin solo (M. Maurice Sons), which has not before been heard in this country; and on the Friday evening the programme will include the Garden Scene, Soldiers' Chorus, and Kermesse from "Faust," the Intermezzo from "Philemon et Baucis," the Balcony Scene from "Romeo and Juliet," and several of the composer's most popular songs, including "There is a green hill far away," "Nazareth," &c. There will be a full orchestra and a chorus of 300 voices selected from the five Border Towns. No less than five honorary conductors and five honorary organists figure in the prospectus, and the fact that a guarantee of over £300 has been subscribed augurs well for the financial prospects of the Festival.

GERMAN musical journals express themselves generally in favour of Dr. Chrysander's views in regard to the execution of Handelian scores, as exemplified at the recent Mayence Festival, and are unanimous in their praise of the performances. As regards the soloists, the palm is accorded jointly to M. Messchaert and Mr. Edward Lloyd, and that in no measured terms. Thus Professor Emil Krause, a highly competent German critical authority, says, in *Die Sängerkirche*, of Leipzig:—"M. Messchaert rendered the part of the titular hero (in the "Hercules" performance) in an unsurpassable manner, both as regards truth of expression and beauty of vocalisation. Worthily by his side stood Mr. Lloyd, as *Hyllos*. Probably never before has there been heard in German concert-rooms a tenor commanding in such perfection, and in its every detail, the art of oratorio singing."

THE first great Bavarian Provincial Musical Festival is to be held from the 26th to the 29th of next month, at Bamberg, under the conductorship of Herr Max Leit-häuser. The performances will be inaugurated on the 26th with an opera expressly composed for the occasion, the libretto of which deals with a legend connected with the city of Bamberg. On the second day, a grand Concert will be given in the Municipal Theatre, by prominent Bavarian artists, both vocal and instrumental. The third day will be devoted to performances by the united choirs of the leading choral societies of the kingdom; and the Festival will terminate (on October 29) with a grand Orchestral Concert, in which several new works will obtain a first hearing. The orchestral body will comprise eighty executants.

A *Matinée Musicale*, under the patronage of His Royal Highness the Duke of Cambridge, was given on the 9th ult., at Homburg, by Miss Kate Brigstoke, a lady well known in Leeds musical circles as a pianist and concert-giver. Miss Brigstoke, who is the daughter of the English chaplain at Homburg, and a late pupil of the Frankfurt Conservatorium, created a most favourable impression by the ease and brilliancy of her touch and general proficiency, and was greatly applauded in pieces by Schumann, Chopin, Liszt, and others. She was ably assisted by Fräulein K. Freyberg (contralto) and Herr H. Warnke (violinello), both well known local artists.

THE last Pianoforte Recital of the summer season was given by M. de Greef, at St. James's Hall, on July 27. The performer should be blamed for giving isolated movements from esteemed works, such as Chopin's Sonata in B flat minor (Op. 35) and Schumann's "Faschingsschwank aus Wien," but his rendering of them was brilliant and tasteful, as also of pieces by Schumann, Moszkowski, and other composers. The measure of success attained by M. de Greef was very satisfactory, considering the lateness of his visit, and he is assured of a warm welcome on his next appearance in London.

AT St. James's Hall three Richter Concerts will be given on Monday evenings, October 21 and 28, and Monday afternoon, November 4; Señor Sarasate will give three Concerts, with the co-operation of Madame Berthe Goldschmidt, on Saturday afternoons, October 19 and November 2, and Monday afternoon, December 2; and

Mr. Rosenthal will give three Pianoforte Recitals on Wednesday afternoons, October 30, November 13, and Monday afternoon, December 9. All the above Concerts will be under the direction of Mr. N. Vert.

NOT the least interesting feature of "The Dictionary of British Musicians," which Messrs. Jarrold will issue shortly, is the addition of very many authors connected with British musical bibliography which have never before appeared in any dictionary. It is also stated that the work goes back to such early times as the ancient British bards, and includes the names of all the principal musicians before the public at the present time, and the publication of the volume should be of considerable interest.

MADAME MELBA'S American tour will extend over three months. Over forty Concerts will be given, the first part of each consisting of miscellaneous selections, and the second of an entire act from either "Faust," "Rigoletto," "Hamlet," "Traviata," or "Lucia." Madame Melba's company will include Madame Scalchi, Mdlle. Bauermeister, and Mr. D'Aubigné; and Mr. Landon Ronald, a son of Henry Russell, will conduct a special orchestra which Madame Melba has engaged to accompany her.

THE latest invention for turning the leaves of music, "Joyce's Music Leaf Turner," is by far the simplest device hitherto brought before musicians. There are no springs, the leaves being turned by means of a toothed wheel, set in motion by pressing a knob. Pressure on a lower knob turns the leaf backwards—a great advantage in the case of music that has to be repeated. The instrument fits on to any ordinary music-stand, and is certainly in advance of anything of the kind we have previously seen.

SIR AUGUSTUS HARRIS has acquired the right to produce at Covent Garden next season "La Vivandière," an opera by the late Benjamin Godard, recently produced at the Opéra Comique. The chief character will be played by Madame Calvé. The libretto is by M. Henri Cain, the well known painter, and the author of "La Navarraise." The orchestration of the last two acts, having been left unfinished at the composer's death, has been completed by M. Paul Vidal.

ON Sunday, the 11th ult., at St. Joseph's Retreat, Highgate, Mr. Henry J. Wood's Grand Mass in E flat was given for the first time, conducted by the composer; and in the evening Rossini's "Stabat Mater" was sung. The soloists were Masters Balfre and Barker; and Messrs. Valentine Smith, Lloyd Chandos, Herbert Linwood, William Ludwig, W. A. Peterkin, and F. Fisher. Mr. Volanti Armitage presided at the organ on both occasions.

AN autumn season of opera in English is to be given by Mr. Hedmond at Covent Garden, commencing early in October with "Tannhäuser." Mr. Goossens, late of the Carl Rosa Company, will act as conductor. It is expected that Wagner's "Flying Dutchman" will be revived, and an English version of "Die Walküre" will be produced, the latter under the direction of Mr. Henschel.

THE Bernhard Carodus String Quartet, consisting of Messrs. Bernhard M. Carodus, W. Richardson, R. Carodus, and J. F. Carodus, will give a series of three Chamber Concerts on November 7, 20, and December 5, at the Queen's Hall. The programmes will include, besides well known works, compositions by modern composers.

MADAME SCHUMANN has recently arranged for ordinary pianoforte (solo) all her late husband's Pedal Clavier compositions, known as "Sketches and Studies." This important publication will shortly be issued by Messrs. Novello, Ewer and Co.

THE prospectus of the Royal Choral Society was not issued at the time of our going to press, but we understand that it is intended to perform, during the season, Dr. Hubert Parry's "Invocation" Ode in honour of Purcell, which will be heard first at the Leeds Festival.

CAVALIERE ZAVERTHAL, the Director of the Royal Artillery Band, intends giving an annual Concert, at Queen's Hall, for the sole purpose of introducing the works of British composers. Such a laudable intention cannot fail to meet with hearty recognition.

MR. CHARLES MACPHERSON has been appointed sub-organist at St. Paul's Cathedral, in place of the late Mr. Hodge. Mr. Macpherson was formerly a choirboy at St. Paul's.

MR. HUGH BLAIR, who has for some years been assistant-organist at Worcester Cathedral, has now been appointed organist in place of the late Dr. Done.

PROFESSOR VILLIERS STANFORD's Mass in G is to be performed in the Hofburgkapelle at Vienna during the winter, under the direction of Dr. Richter.

DR. GEORGE J. BENNETT has been appointed organist of Lincoln Cathedral, in succession to Mr. J. M. W. Young, who has retired after many years of service.

MR. F. A. W. DOCKER, the organist of St. Andrew's, Wells Street, has been appointed Professor of the Organ at the Guildhall School of Music.

MESSRS. PLUNKET GREENE and Borwick will resume their Song and Pianoforte Recitals at St. James's Hall in October and November.

SIGNOR TAMAGNO will sing the part of *Nero* on the first production in Italy of Dr. Boito's new opera "*Nerone*."

MR. ALFRED GIBSON has been appointed a Professor of the Violin at the Royal Academy of Music.

OBITUARY.

WE have to record the death of Dr. WILLIAM DONE, the esteemed organist of Worcester Cathedral, which occurred at his residence in the College on the 17th ult., at the advanced age of eighty. For seventy years he had been in the service of the Cathedral, holding the position of organist for more than half-a-century, and conducting the Triennial Musical Festivals during that period, with the exception of the last meeting, when failing health compelled him to hand over the duties to the assistant-organist, Mr. Blair. The deceased musician's career was typical of the Provincial organist of the old school. A native of Worcester, young Done became a choirboy at the Cathedral in 1825, and was subsequently apprenticed to Clarke, the then organist, who in 1839 appointed him his assistant, and upon Clarke's death, in 1844, he was nominated his successor. Done's mastery over his instrument rendered him widely known in his day. He effected many necessary changes and improvements in the musical services of the Cathedral, not the least important and successful of which was the introduction, some fifteen years since, of Bach's "*Passion*" Music into the special services during Holy Week; while to him also is mainly due the formation and careful training of the excellent voluntary choir. He was the conductor, for many years, of the Worcester Choral Society, and some of his compositions for the church have been much appreciated. Obviously, in such a career, the notable events are but few, and arising mainly from the exercise of its professional duties. Thus his memory carried him back to the first Worcester Festival in which he took part, when Pasta sang and George IV. was present. His subsequent assumption of the duties of festival conductor brought him into association with the foremost musicians and musical celebrities of his time, and the crowning event of his life was the celebration last year of the jubilee of his organistship, on which occasion the honorary degree of Doctor of Music was conferred upon him by the Archbishop of Canterbury.

The death is announced, on July 24, at Paris, of HENRI ALTÈS, the celebrated flute player, aged seventy. He was for many years solo flautist at the Paris Opéra, and since 1868 professor of his instrument at the Conservatoire, from which post he only retired last year, when he was succeeded by M. Taffanel. M. Altès, who was the brother of M. Ernest Altès, the former *chef d'orchestre* at the Opéra, has written a number of compositions for his instrument, with orchestral accompaniment or that of the pianoforte.

DR. GEORGE F. ROOT, the popular composer of songs, died suddenly, on the 6th ult., at Bailey's Island, Maine, U.S.A., aged seventy-five. He was born in Sheffield, Mass., on August 30, 1820, and worked on his father's

farm until he was eighteen, by which time he had already acquired, entirely unaided, a certain proficiency on several musical instruments. He then went to Boston for the purpose of taking some lessons, supporting himself meanwhile as best he could, and in 1844 took up his abode in New York, where he soon gained a reputation as a teacher of the pianoforte. Ten years later he visited Paris, where he pursued his studies for a year. Returned to the United States, he published his song "*Hazel Dell*," in 1853, the first of a great number of others that followed, and which had an immense vogue on both sides of the Atlantic; notably his "*Tramp, tramp, the boys are marching*," and other war songs on the side of the North, composed during the Civil War. Dr. Root was the founder of the Normal Musical Institute in America and the author of several theoretical works on the art. It is a melancholy reflection for the relatives of the deceased musician, now in England, that he was within a fortnight of celebrating his golden wedding, and that the diploma of honorary membership of the Tonic Sol-fa College, which had been conferred upon him recently, was on its way across the Atlantic.

TERESA BRAMBILLA, one of five sisters who attained celebrity as operatic singers during the earlier part of the century, the most famous of them being Marietta, the contralto, died recently at Milan, in her eighty-third year. She was born at Cassano d'Adda in 1813. Gifted with a rich soprano voice, Teresa became a pupil at the Milan Conservatorio, and, after having gained experience at several minor theatres, she made her *début* at La Scala, Milan, in 1837, when she took part, with her elder sister, Marietta, and others, in the performance of the cantata "*On the death of Malibran*," written conjointly by Donizetti, Pacini, Mercadante, Vaccai, and Coppola. Her reputation became henceforth established. She was the original *Gilda* at the first performance of Verdi's "*Rigoletto*" in 1851, at Venice, and achieved an enormous success both at the Théâtre Italien, in Paris, and at Madrid. For many years past she had lived in retirement.

PROFESSOR GUSTAV ENGEL, the eminent teacher of dramatic singing, and the *doyen* of Berlin musical critics, died in that capital on July 19, at the age of seventy-one. Engel was born at Königsberg on October 29, 1823, and studied philology at that University, while his musical instructors were the celebrated Berlin professors, Marx, for theory, and Heinrich Kottzolt, for vocal art. He was appointed to the teaching staff of the Berlin Royal Hochschule für Musik in 1874, and numbered amongst his more celebrated pupils Theresa Malten, Lola Beeth, Jetta Finkenstein, Bullis, Krollop, and others. Equally important was his activity as a critic, which he commenced in 1853 on the now defunct *Spener'sche Zeitung* and continued in the columns of the influential *Vossische Zeitung*, with which journal he had been associated since 1861. Amongst his brilliant Berlin contemporaries—Otto Gumprecht, Heinrich Dorn, and Louis Ehlert, the two latter of whom have preceded him in death—were the least brilliant, perhaps, but the most erudite and highly cultured; and while representing a somewhat ultra-conservative standpoint, his judgment was never unduly biassed. The deceased has published an analysis of Mozart's "*Don Giovanni*," and a valuable contribution to the aesthetics of the art entitled "*Ästhetik der Tonkunst*," besides several philosophical and physiological works.

A highly meritorious musician, Musik-director JOSEF RENNEN, died on the 11th ult., at Regensburg, after a protracted illness. He was born at Schmatzhäusen, near Landshut, in 1832, and received his first musical instruction from his father, who was the schoolmaster of the village. In 1858 he was appointed choral conductor and teacher at the Aula Scholastica in Regensburg, an appointment which he held until he fell ill three years ago. During the intervening thirty-five years his indefatigable zeal and devotion to his art, together with the amiability of his character, rendered him one of the most influential and justly esteemed personalities in the musical life of Regensburg. He was the conductor for many years of the choral and orchestral societies, held a professorship at the Regensburg School for Church Music, and some thirty years since founded the Musical Institute bearing his name, and which he personally superintended up to 1882.

In addition to this beneficial local activity Renner has earned the gratitude of musicians and music-lovers generally by his zealous revival of German madrigals of the sixteenth and seventeenth centuries, for which purpose he founded the Regensburg Madrigal Choir, the performances of which have obtained enthusiastic recognition in Concert tours in all the larger towns of Germany.

ACHILLE LEMOINE, head of the well-known French music publishing firm, died at his residence at Sèvres last month, aged eighty-three. The business was established in Paris by his grandfather, Antoine Lemoine, in 1780, and had been under the chief proprietary charge of the deceased for over forty years, in the course of which many important publications have been issued by the house, notably the collection of classical pianoforte music in several volumes, entitled "Le Panthéon des Pianistes," which preceded the similar publications, at popular prices, of Peters and Litolf. M. Achille Lemoine was an accomplished pianist, pupil of Bertini and Kalkbrenner, and the composer, in his earlier days, of a number of pieces for that instrument under the *nom de plume* of Heintz. He was a Chevalier of the Legion of Honour.

The death is announced, on July 20, at Milan, of the once celebrated ballet director, GIOVANNI CASATI, aged eighty-six. Amongst the numerous ballets of his invention which have added brilliancy to the seasons of La Scala, may be instanced "Sardanapolo," "Il Diavolo a quattro," "Il Profeta Velato," and others. To several of these, being an excellent musician, he had also written the music. Like Taglioni, Casati had several children who spread the fame of their father throughout the civilised world.

HENRI WITMEUR, Professor of Mineralogy and Geology at the University and the Ecole Polytechnique of Brussels, died recently in that town. M. Witmeur was a musical amateur of considerable attainments and the composer of numerous songs; one of them, the "Chant des Etudiants," having achieved great popularity in Belgium.

Spanish papers announce the death recently at Barcelona of FEDERICO SOLER, the Catalan poet and dramatic author, in his fifty-seventh year. Under the pseudonym of Serafi Pitarra, Soler wrote a vast number of *poesias*, dramas, and comedies, all of them in the Catalan dialect, which justly attained great popularity throughout Spain, and obtained for him the recognition of the Madrid Royal Academy. Amongst the nine librettos of *zarzuelas* from his pen may be instanced "Los Pescadores de San Pol," "Los Estudiantes de Cervera," and "La Rambla de los Flors," the latter in collaboration with the composer, Felin y Codina. There was an imposing demonstration of public sympathy at his funeral.

We have also to record the following deaths:—

On July 16, through an accident on the mountains near Ried Lötschenthal, Valais, Switzerland, in his twenty-sixth year, EDWARD FELIX MENDELSSOHN BENECKE, a grandson of the composer of "Elijah."

On July 19, at Fredriksvaern, CARL WARMUTH, chief of the well known music publishing firm of Christiania, excellent musician, and proprietor of the *Nordisk Musiktidende*, aged fifty-one.

On July 31, at Schandau, JULIUS RAMMELSBURG, esteemed violinist.

Recently, at Cassel, Frau EMILIE ZAHN, only surviving daughter of Louis Spohr, and herself also musically gifted, aged eighty-nine.

Recently, at Connorsville, Indianapolis, MARY TATE, pianist, aged twenty-one.

On the 1st ult., at Leipzig, EMIL TREFFTZ, distinguished musical amateur, member of the directorates of the Royal Conservatorium and the Gewandhaus Concerts, and President of the Bach Society, in his eightieth year.

On the 2nd ult., at Kansas City, U.S.A., ERNEST APPY, violoncellist, native of Amsterdam, aged sixty.

On the 2nd ult., at Cologne, META KALMAN, highly popular operatic singer, much appreciated also in Berlin.

Recently, at Florence, GIUSEPPE RINI, a well known impresario.

On the 4th ult., at St. Andrew's Place, Bradford, ROBERT LEACH, President of the Bradford Choral Society, in his sixty-second year.

Recently, at Paris, HIPPOLITE DE VOS, esteemed musical critic, one of the *redacteurs* of the *Nouvelle France Chorale*, of which his brother, M. Camille de Vos, is the chief editor.

On the 12th ult., at Munich, Professor LUDWIG ABEL, violinist, pupil of David, inspector at the Royal Academie der Tonkunst, composer of violin music and author of a violin school much in vogue, aged sixty.

Recently, at Munich, FRAU FRANZISKA RITTER (*née* Wagner), a niece of the Bayreuth master.

On the 5th ult., at Pitten, near Vienna, ANTON STINGL, chief of the well known Viennese pianoforte manufacturing firm, aged seventy.

Recently, at Baltimore, RUDOLPH GREEN, excellent violoncellist, member of the Seidl Orchestra and of the Peabody Quartet, aged fifty-four.

CORRESPONDENCE.

SENZA SORDINO.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As a contribution towards solving the meaning of *senza sordino* and *con sordino* in Beethoven, may I offer the subjoined?

Mr. Hipkins, in "Pedals," Grove's Dictionary, says Zumppe's pianofortes had the dampers moved by mechanism governed by stops, and that "Stein's and other German pianos had a lever to be pressed by the knee."

Mr. Hipkins, in "Sordini," Grove's Dictionary, says that Beethoven did not use the term *Ped.* in his earlier works because the pedal was of recent introduction.

Carl Czerny was a pupil of Beethoven. In his Piano School, Vol. IV., he says that he "studied many of Beethoven's works under the Master's own guidance," and enjoyed his "friendly and instructive intercourse"; that he had been asked to treat in his School of the performance of Beethoven's works. The fourth volume is made up chiefly of suggestions "on the proper performance of all Beethoven's works for the piano solo," including metronome marks giving "the time in which Beethoven himself performed his works," and very full instructions for the use of "the pedal," as he calls it in every case—the "damper," "loud," or "right foot" pedal. One sentence says that "Beethoven employed the pedal much more frequently than we find it indicated in his compositions."

In his remarks on Op. 26, Variation 5, Czerny says: "The last fifteen bars *senza sordino*—that is, with the pedal, as it was indicated at the period when this Sonata appeared." See paragraph three, above. In the Funeral March, he says: "In the Trio (in A flat) the *senza sordino* (pedal) prescribed by the author is employed as follows":—

To the Sonata in C sharp minor (Op. 27), first movement, he gives the direction "*sempre senza sordino*," explaining this by "the prescribed pedal must be re-employed at each note in the bass." Further, he directs where the *pp* pedal is to be used and where it is not to be used, in conjunction with the *senza sordino* or damper pedal in this movement,

saying that Beethoven used the *pp* shifting pedal in the way he prescribes. In the third movement, *presto agitato*, he says that at the *ff* quaver chords at the end of bar two of this movement, and wherever they occur, "the pedal must always be used."

In the suggestions as to playing the *Rondo* of Op. 53 he says: "This *Rondo*, of a Pastoral character, is entirely calculated for the use of the pedal, which is here actually expressed"; and in a foot-note to this same sentence he says: "The indication *senza sordino* was only continued as long as the pedal was pressed with the knee." See paragraphs two and three above.

Czerny never speaks of a *pp* pedal (leather or felt interposed between hammer and strings and called *sordino*). He does say that there were pedals other than the two we now use, but that they were discarded, "all others being acknowledged as unworthy of the true artist's notice." His *pp* pedal is the "shifting pedal." *Senza sordino* with him is a lever pressed by the knee, by which the dampers are raised, and is an earlier indication for producing the effect later on, and now obtained by means of *Ped. Con sordino* is the opposite of this, and equals **.*

Czerny ought to know what he is talking about; he himself is sure of the correctness of his remarks, and claims, in a concluding paragraph to the Solo Sonatas, that his remarks are correct. If he is any authority in pianoforte matters, and Beethoven in particular, the above should be of value.

I may perhaps be allowed to say that when I was a youth I was taught that *senza sordino* and *con sordino* were the word-equivalent of *Ped. . . **; that I have never since heard a suggestion to the contrary; and to the best of my recollection, never read one till the July note to Mr. Shinn's letter and this month's article, and I have read every number of THE MUSICAL TIMES since 1856.—Yours faithfully,
R. B. BATEMAN.

Aberdeen, August 5, 1895.

TUNES FOR CHURCH BELLS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Would any of your readers be so good as to tell me of some suitable tunes for bell chimes? I already have most of those commonly adopted for such purposes, but feel sure that many other tunes will be known to the readers of THE MUSICAL TIMES.

I also know the three pretty compositions which have been published for the pianoforte, entitled "Carillons de Dunkerque," "Salzburg Chimes," and "Holsworthy Church Bells"; probably there are other pieces published equally suitable. I should be very grateful for any information on the subject. My clock has fourteen bells.—Yours, &c.,
HENRY T. TILLEY.

St. Mary's Vicarage, Smethwick.

TO CORRESPONDENTS.

. Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BEDFORD.—Satisfactory evidence of the good teaching afforded at the School of Music over which Mr. Diemer presides was afforded on July 25, when a miscellaneous Concert was given by the students on the occasion of the distribution of certificates by the Mayoress.

BRIGHTON.—To a frequenter of Covent Garden stalls, an opera "Recital" in costume of the *ad captandum* motives in "Cavalleria," "Faust," and the "Bohemian Girl" does not sound attractive; but a chance auditor at Mr. Burgo's Opera Recitals at the Brighton West Pier in the last weeks of August would have felt more astonishment at the relatively spirited effect produced by such very slender means, than at the fact that so much talent should have led to the development of this little nomad *troupe* into something like an institution. Notwithstanding unavoidable shifts, such as doubling inconsistent parts, and the substitution of a Steinway pianoforte (very artistically played by Mr. Leslie Smith) for an orchestra, one was surprised at the successful imitation of their European prototypes on the grand opera stage. The little band of six performers do their spiriting with substantial accuracy, and, what is perhaps more important, the stage is never lifeless or dull. The very clever soprano ("*prima donna assoluta*") she would be ambitiously styled elsewhere), Madame Eugénie Morgan, may be pardoned if her gestures, always telling, verge on staginess; holiday-makers like that sort of thing, and the clear ring of her B flat in the "Jewel" song (with a piano which took it up to C) would atone for a little over-zeal. The impression produced by the whole show was one of gratification at the intellectual progress in *fin de siècle* Brighton.

CAPE TOWN, AFRICA.—An effective and much appreciated performance of Gounod's "Redemption" was given, on July 22, in the Good Hope Hall, under the able direction of Mr. T. Barrow-Dowling. Great praise is due to the choir for the intelligent manner in which the choral portions were sung, particularly for the devotional expression with which were rendered the beautiful opening sentences of the "Promise of Redemption"; the impressive delivery of the opening chorus of Part II., "Saviour of men"; and the vigour infused into the male choruses. Under such conditions the magnificent number "Unfold, ye portals everlasting," made its usual deep impression, and most advantageously displayed the capabilities of the choir. Equal justice was done to the fine music by the soloists, who were Madame Cheron-Saxon, Mrs. Vincent, Mr. C. H. Cawse, and Mr. Norman Salmond, the last-named singing the parts of the bass Narrator and also that of the Saviour. Valuable assistance was rendered by Mrs. Barrow-Dowling at the organ.

CARDIFF.—Dr. Joseph Parry's fourth opera, entitled "Sylvia," the libretto of which, by Mr. Mendelssohn Parry, deals with the Druids and Romans, was successfully produced on the 12th ult., at the Theatre Royal. The principal characters were effectively embodied by Miss van Dalle, Madame Hannah Jones, Mr. M. Humphreys, Mr. M. James, and Mr. Franklin Clive; and the choral and orchestral portions were well rendered. The work was heartily received by a large audience.

DOWNHAM MARKET.—Gounod's motet "Gallia," together with a vocal and instrumental miscellaneous selection, were rendered in a praiseworthy manner on Prize-day, on the 1st ult., at Hill House School. The vocal executants were Miss Cole, Mr. F. Cole, and Mr. H. Hilton. Instrumental solos were played by the Misses W. Cubitt, A. Lowe, and Noverre, and the performance as a whole reflected great credit on the music-master of the school, Mr. C. H. Lewis.

DUDLEY.—A Musical Service was given in the Parish Church on the 18th ult., when a selection from Handel's "Messiah" was performed by an augmented choir of about fifty voices. The soloists were Miss May Berry, Mrs. Bird, Mr. J. H. Round, and Mr. W. H. Smith. Mr. W. Stansfield presided at the organ, and Mr. G. H. Mainwaring, who has been connected with the choir for the long period of fifty-six years, conducted. The solos were effectively sung and the shoruses were well rendered, the leads being taken up with precision. This was Mr. Stansfield's last service here, as he was leaving to take an appointment in America. The large congregation of about two thousand, which came from all parts of the district, testified to the appreciation of the good work done by Mr. Stansfield during the past ten years in this neighbourhood. He was also made the recipient of valuable testimonials from the clergy, the Parish Church choir and congregation, and the Amateur Operatic Society.

EASTBOURNE.—The high standard of excellence attained by the Devonshire Park Orchestra, under the able direction of Mr. Norfolk Megone, has been well sustained during the past month, and the performances fully merit the support they receive. Beethoven's Fifth Symphony was played on the 8th ult., and the programmes, as a whole, are models of judicious selection.

EDINBURGH.—The second of the Musical Recitals in connection with the Edinburgh summer meetings was given at the Oddfellows' Hall, on the 19th ult., under the management of Mrs. Kennedy-Fraser, the subject, "Contrasts," having as illustration Mozart and Beethoven. Mrs. Kennedy-Fraser read an interesting and instructive paper, showing, amongst other things, how the musical characters of these two differed like their personal characters; how Mozart was influenced in his music by the aristocratic polish, politeness, and formal conventionalities of the patrons of his time, contrasting thus with Beethoven's more robust naturalness and directness of expression; also pointing out that with Mozart the tendency was to sacrifice emotional expression to formal beauty, whereas, with Beethoven, the form was made to obey the emotion. A well-selected programme was given, Miss Gertrude Peppercorn, a young Royal Academy student, of London, creating quite a sensation by her refined playing of Mozart's C minor Fantasia, and an altogether masterly and powerful interpretation of Beethoven's "Appassionata" Sonata. Excellent work, too, was done, vocally, by Miss Guthrie and Mrs. Tobias Matthay, Mr. T. H. Kennedy and Mr. W. Richardson. Besides well-known excerpts, less well-known songs were also given, amongst which, Beethoven's song-cycle, "An die ferne Geliebte," certainly should obtain more frequent hearing. Mr. Kennedy deserves praise for his excellent singing of this fine work. Miss Brown and Mr. Peter MacGregor also assisted. The last Concert, on the 26th ult., was devoted to Mendelssohn and Schumann.

EPFING.—The fine new organ, built by Messrs. Wordsworth, in the Parish Church was opened on the 8th ult., at a special service, the anthem being "The Wilderness" (Goss). Mr. Donald Penrose accompanied the service, at the close of which a Recital was given by Dr. Reynolds, organist of St. Michael's, Cornhill. A second Recital was given by Dr. Reynolds on the following Sunday afternoon, the 11th ult. The programme of the first Recital included a Sonata in A minor, specially written for the occasion by the performer.

GEORGETOWN, BRITISH GUIANA.—At a Recital of sacred music on June 27, at St. Philip's Church, excellent performances were given of Pergolesi's "Stabat Mater" and Stainer's "Daughter of Jairus." The soloists in the former work were Mrs. James, Mrs. Vyfhuis, and Miss E. Griffin; and in the latter, Mrs. White, Mr. A. Collier, and Mr. W. van Eeden. Mr. C. W. Anderson led the orchestra, Miss Vyfhuis and Mr. Nusum presided respectively at the pianoforte and organ, and Mr. Colbeck conducted.

GRASSENDALE, LIVERPOOL.—An Organ Recital was given by Mr. Robert W. Pringle (organist of Hawarden Parish Church), at St. Mary's Church, Grassendale, on Sunday, the 18th ult. The programme consisted of the following: Overture ("Samson"), Handel; Larghetto, S. S. Wesley; St. Ann's Fugue, Bach; Andante, Batiste; Concerto in B flat, Handel. Mr. Williams was the vocalist.

HONG KONG.—Mr. C. F. A. Sangster, on the occasion of his retirement from the post of organist to St. John's Cathedral, was presented by the choir and congregation, on June 7, with addresses and a piece of plate, in recognition of his faithful service of the past thirty-five years.

LEAMINGTON.—An attractive Organ Recital was given, on the 8th ult., by Mr. Clarence Eddy, in the Parish Church.

MALVERN, VICTORIA, AUSTRALIA.—The Choral Society gave its third Subscription Concert of the present season in the local Shire Hall, on June 13, in the presence of a large audience. The chief choral works performed were Mendelssohn's unfinished opera "Loreley" and Jensen's

"Feast of Adonis," Miss Sara Lewis singing the solo music allotted to *Leonore* in "Loreley." Miss Alice Daish contributed two pianoforte solos, Mr. A. Zelman, jun., played Sarasate's Spanish Dance, No. 8, in D, and Mr. J. P. Clarke sang Sullivan's "Thou'rt passing hence." The Society also gave a good rendering of the choral march "Hail, bright abode," from Wagner's "Tannhäuser," and "The Great God Pan" (Farebrother), as well as two short choruses from "William Tell." Mr. J. P. Clarke was an efficient accompanist and Mr. J. Hasler conducted. It is proposed to give the next Concert about the end of the present month, when Gade's "Crusaders" will be repeated.

PORT ELIZABETH, AFRICA.—The new Glee and Madrigal Society, under the conductorship of Mr. Percival Quarterman, gave its first Concert, on July 23, in the Town Hall. The choir consisted of some thirty vocalists, who gave commendable renderings of various choral pieces, including "When winds breathe soft" (Webbe), "Awake, Æolian Lyre" (Danby), "Lady, arise!" (Costa), "O Gladsome Light" from Sullivan's "Golden Legend," and Bishop's glee, "Now tramp o'er moss and fell," the solo in the last-named being sung by Miss J. Daly. Mr. F. E. Geoghegan also sang the solo part in the cavatina with chorus, "Hasten, ye Druids," from Bellini's "Norma." The instrumental pieces, played by Mr. Quarterman's select orchestra, included the first performance of "Un chanson d'amour," by the Concert-giver, which was encored.

WELLINGTON, NEW ZEALAND.—The attractive and excellent Organ Recitals at St. Peter's Church were resumed on June 27, when the programme was devoted to excerpts from the compositions of Spohr, and largely consisted of selections from "The Last Judgment." Mr. T. Tallis Trimmell was the organist, and the solo vocalists were Mrs. Richards and Messrs. H. Wright, H. L. Castle, E. F. Pollock, A. Clothier, and F. J. Richards.

ORGAN APPOINTMENTS.—Mr. Henry R. Thompson, to St. Mary's Church, Leyton.—Mr. J. W. Hankins, jun., to Chaldon Parish Church, Surrey.—Mr. James E. Reid, Organist and Choirmaster to the Parish Church, Hydro, Forbes, N.B.—Mr. Mowbray P. Balme, to Limehouse Parish Church.—Mr. Ernest H. Ruston, Organist and Choirmaster to St. Michael and All Angels', Weybridge, Surrey.—Mr. Robert W. Pringle, Organist and Choirmaster to Hawarden Parish Church.—Mr. John Macattagart, Organist and Choirmaster to Kelton Parish Church, N.B.—Mr. Charles J. King, Organist and Director of the Choir to St. Matthew's Church, Northampton.

CHOIR APPOINTMENT.—Mr. George Sewell (Alto), to St. Olave's, Woodberry Down.

MISS MARIE BISHOP (Contralto)

(Pupil of Wm. Shakespeare, Esq., London).

Of Sir Charles Hallé's, Provincial, Welsh, and Scotch Concerts. "An excellent, sympathetic, and rich contralto voice."—*Vide Press.* For Oratorios, Cantatas, Operatic Selections, and Ballad Concerts. Address, 31, Great Western Street, Alexandra Park, Manchester.

TYMPANI.—Mr. H. A. DUNN (Tympanist, A.E. Bartle's Llandudno Orchestra) now booking ENGAGEMENTS for WINTER SEASON. Bass Drum and Cymbals. A. Dunn (Berlioz's "Faust" Special), address, Pier, Llandudno; or, 43, William Henry Street, Liverpool.

LANDAFF CATHEDRAL SCHOOL.—A DEAN'S SCHOLARSHIP (75 guineas), completely covering the school fees for board and tuition (for a Boy capable of Solo work in the Cathedral Choir), and, possibly, a Probationership (39 guineas), will be competed for on or about September 19. Candidates must be sons of gentlemen: Ages, 8 to 12. Apply to the Rev. Ernest Owen, M.A., Headmaster.

D. R. W. E. THOMAS (Mus. Doc., Oxon.; Organist and Choirmaster, St. Clement's; Conductor, Boscombe Philharmonic Society) desires Gentlemanly Youth as RESIDENT PUPIL. Preparation for Mus. Bac. and all examinations. Exceptional opportunities. Thorough grounding in all branches. Three-manual organ. Address, Carlyle, Hawwood Road, Boscombe, Bourne-mouth.

ORGANIST, experienced, seeks POST. S.E. district preferred. W., 12, Westdown Road, Catford, S.E.

ORGANIST disengaged. Tests, and refs. Oxford degree, &c. Address, M. L. R., Woodlands, Brig Hill, Enfield.

DURING THE LAST MONTH.

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SOPRANO. *f* Come, tune - ful friends, take heart of grace To sing a stave with

ALTO. *f* Come, tune - ful friends, take heart of grace To sing a stave with

TENOR. *f* Come, tune - ful friends, take heart of grace To sing a stave with

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me, With Tre - ble, And four - - part har - mo - ny.

me, Al - to, And four - - part har - mo - ny.

me, Te - nor, And four - - part har - mo - ny.

me, Bass, . . . And four - part har - mo - ny.

p So let us sing of e - ve - ry thing That min - strels wont *cres.* to

p So let us sing of e - ve - ry thing That min - strels wont *cres.* to

p So let us sing of e - ve - ry thing That min - strels wont *cres.* to

p So let us sing of e - ve - ry thing That min - strels wont *cres.* to

p *cres.*

f praise, Of buoy - ant youth, and bud - ding spring, And ra - dant sum - - mer days.

f praise, Of buoyant youth, and budding spring, And ra - dant sum - - mer days... *mf* Of the

f praise, Of buoy - ant youth, and bud - ding spring, And ra - dant sum - - mer days... *mf* Of the

f praise, Of buoyant youth, and budding spring, And ra - dant sum - - mer days.

f *mf*

p *cres.* Of for - est,

3 hunt - er's horn, that's heard in the morn, *p* *cres.* Of for - est, for - est,

3 hunt - er's horn, that's heard in the morn, *p* *cres.* Of for - est, for - est,

mf Ta - ra, ta - ra. *p* *cres.* Of for - est,

3 *mf* *p* *cres.*

field, and flow'r, Of war-rior bold, and maid love

field, and flow'r, Of war-rior bold, and maid love

field, and flow'r, Of war-rior bold, and maid love

field, and flow'r, Of war-rior bold, and maid love

lorn, And mu-sic's ma-gic

lorn, And mu-sic's ma-gic

lorn, And mu-sic's ma-gic

lorn, And mu-sic's ma-gic

pow'r. The shril-ly Tre-bles pipe on high, The

pow'r. The

pow'r.

pow'r.

mel - low Al - tos moan, *espress.*
The ten-der Ten-ors sob . . and . .

p

Come, . . tune-ful
Come, . . come, tune-ful
sigh, . . Come, . . come, tune-ful
The good Bass holds his . . own. Come, tune-ful

f

friends, take heart of grace To sing a stave with me, With Tre-ble, *mf*
friends, take heart of grace To sing a stave with me, Al-to, *mf*
friends, take heart of grace To sing a stave with me,
friends, take heart of grace To sing a stave with me, *mf*

with Tre - ble, And four - - - part,

Al - to, And four - - - part,

Te - nor, with Te - nor, And four - - - part,

Bass, Bass, And four - part,

four - - - part har - mo - ny. Tra la la la la,

four - - - part har - mo - ny. Tra la la la la,

four - - - part har - mo - ny. Tra la la la la, tra la la la la,

four - - - part har - mo - ny. Tra la la la la,

tra la la la la, tra la la la la la, tra la la la la,

tra la la la la, tra la la la la la, tra la la la la,

tra la la la la, tra la la la la, tra la la la la, tra la la la la,

tra la la la la, tra la la la la la, tra la la la la,

tra la la la la, tra la la la la la, Four - part har - mo - ny,

tra la la la, tra la la la la la la la la, Four - part har - mo - ny,

tra la la la, tra la la la la la la, Four - part har - mo - ny,

tra la la la, tra la la la la la la, Four - part har - mo - ny,

p

Four - part har - mo - ny,

Four - part har - mo - ny,

dim. Tra la la la, tra la la la, Four - part har - mo - ny,

Four - part har - mo - ny, Tra la la la,

dim. *pp*

ff Four - - part har - - mo - ny. *dim.* *p*

ff Four - - part har - - mo - ny. *dim.* *p*

ff Four - - part har - - mo - ny. *dim.* *p*

ff tra la la la, Four - - part har - - mo - ny. *dim.* *p*

ff *dim.* *p*

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1895.

JEALOUSY AND GENIUS.

It is to be feared that the jealousy which, with some honourable exceptions, is so characteristic of the *genus irritabile* of musicians, is ingrained in the artistic temperament. Certain it is that this resentment of rivalry is to be found even in the earliest ages, and plays a notable part in Greek mythology. Apollo, we need hardly remind our readers, was quite the first *virtuoso* of his time. We may remark parenthetically that he is generally represented with long hair, and, doubtless, set the fashion adopted by celebrated instrumentalists down to the present day. Apollo's position was so well established that he might have been supposed to care little what provincial musical critics said about his performances. But, unfortunately, this was not so. A certain Phrygian millionaire, Midas by name, who rather fancied himself as a patron of the arts, had the imprudence to assert that Pan was superior to Apollo in singing and playing upon the flute. What probably annoyed Apollo so much in this comparison was the fact that, whereas he was a singularly handsome specimen of manly beauty, Pan was a monster in appearance, his complexion being ruddy, his nose flat, and his legs, tail, and feet those of a goat. Anyhow, Apollo was so indignant at Midas's remarks that he then and there changed his ears into those of an ass, to show his ignorance and stupidity. Apollo's behaviour in the famous case of Marsyas was even more indefensible. Marsyas was the Taffanel of ancient Phrygia, where he enjoyed such a reputation for his performances on the flute

that he was generally considered to have been the inventor of it. There is another story, it is true, of his finding the instrument when Minerva had thrown it aside on account of the distortion of her face when she played upon it, a proceeding which will doubtless seem very childish to the ladies who affect wood-wind instruments in our own days. Anyhow, Marsyas carried his virtuosity to such a pitch that he finally challenged Apollo to a trial of his skill as a musician. The god accepted, and an Eisteddfod was held at Nysa, at which the Nine Muses acted as adjudicators. The result was, of course, a foregone conclusion, though even the supporters of Apollo admitted that the victory long hung in the balance. But Apollo, we regret to say, was not content with his success, for he promptly seized his unfortunate antagonist, tied him to a tree and flayed him alive. The story that it had been mutually agreed upon beforehand that whoever was defeated should be flayed by the conqueror was obviously fabricated by Apollo to palliate his conduct. But he never denied having carried out this savage act of vengeance on his inoffensive *confrère*, and we read that at Marsyas's birthplace his skin "was suspended in the public place in the form of a bladder or football." Thus the voracious and circumstantial Lemprière, who omits to mention whether the football was of the Rugby or Association form.

We have been at pains to set forth this melancholy history at some length, since it serves to show that even in the golden age, when the gods mingled openly with mankind, artistic rivalry was apt, at times, to disintegrate the equanimity of the most enlightened social circles. It is pleasant to think that, degenerate though Max Nordau would regard us in many ways, we do not now proceed to such extreme measures as those adopted by Apollo in the case of his unlucky rival. Illustrious performers do not flay their illustrious colleagues themselves; they leave that to the critics who, it must be admitted, with a few exceptions, acquit themselves of the task with a good deal more tenderness and consideration for their victims than was exhibited by their predecessors. And when public competition is engaged in, as at the Welsh Eisteddfodau, it is no longer the defeated candidates who need fear for their skins. It is the adjudicators, like the football referees, who have much more cause for alarm lest the dissatisfaction of the populace should vent itself in personal violence. Now when the Nine Muses formed the jury Lemprière does not mention that they displayed the slightest anxiety as to the manner in which the populace would accept their verdict. It will be admitted, then, that in their mutual attitude towards each other the *virtuosi* of to-day display a humaner spirit than in the days of Apollo and Marsyas. But it would be idle to contend that jealousy no longer exists. It is stated in a recent work on the *prima donna* that "the most adorable

persons are sometimes slightly treacherous, and the *prima donna*, in her dislike of rivalry, resembles other artists. The great instrumental *virtuoso* can no more brook successful competition than can the eminent vocalist." This statement we shall examine later on. Meantime we may recall the anecdote quoted in the same work of a pianist who once went to the concert of a rival, and taking his seat in the front row applauded with enthusiasm all the most surprising passages in his rival's most difficult pieces. He did not, however, as he afterwards explained, applaud the best executed passages, but only those in which he detected false notes! Both of these pianists are dead; but whereas the critical one, Leopold de Meyer, is forgotten, the inaccurate performer, Rubinstein, is not likely soon to pass into oblivion. And Rubinstein, we may add, certainly showed no jealousy where his rival executants were concerned. He is reported to have said of Liszt that in comparison with him he (Rubinstein) and all other pianists were mere wood-choppers; and in his interesting dialogue on "Music and Musicians" describes him as "unsurpassed and unsurpassable." But then it must be added that Rubinstein had the poorest possible opinion of Liszt as a composer.

On the whole, we are inclined to think that instrumentalists are capable of greater generosity in their appreciation of the talents of a rival than vocalists. The writer has constantly observed Señor Sarasate applauding vigorously at concerts given by other violinists. He has dedicated one of his most ambitious compositions to Joachim, who, in his turn, is known to cherish the liveliest admiration for the "fascinating Spanish fiddler" as he has called him. This is as it should be, and contrasts very agreeably with the gratuitous and ill-mannerly disparagement of the great German violinist recently indulged in by a former pupil of his, who has of late years achieved considerable success as a transcendental technician. But to the best of our belief no instance is on record of an operatic tenor who was on intimate or even cordial terms with another tenor. It is possible for a tenor to be enthusiastic about a bass, or for a soprano to admire a contralto. Indeed, we believe that instances might be possibly found of a dramatic soprano sincerely appreciating the talent of a light *bravura* singer. But to expect a tenor to love a tenor is to expect too much of frail human nature. Indeed, it has often seemed to us a merciful dispensation of Providence that there never have been a brace of celebrated tenors who were brothers. Had such a pair existed, we feel certain that the inevitable rivalry would have led to some terrible domestic tragedy, say a duel, in which the only weapon allowed was the *ut de poitrine*. Happily, this situation has never yet arisen. As for the *prime donne*, there is the remarkable case of Malibran and Pauline Viardot-Garcia, though the latter was

only fifteen at her sister's death. Still Malibran, as M. Legouv  tells us, had already foretold her younger sister's brilliant success. But then there was only one Malibran and only one Viardot-Garcia, both of them women of genius, and both void of the pettinesses of *prima-donna-dom*.

SLAVONIC MUSIC.

THE prominent position which of late years Slavonic music has attained in all parts of Europe is one of the most striking features of modern musical progress. Its popularity is still increasing, and the influence its form and idioms are exerting over Western composers is daily becoming more obvious. This in itself is remarkable, for it is rare that the spirit of the East dictates to the spirit of the West. Although the term Slavonic is generally applied to Polish, Bohemian, Russian, and Hungarian composers, of which the most representative to the majority of English musical people are severally Chopin, Dvor k, T chaikowsky, and Liszt, it should not be forgotten that the national style of each possesses clearly defined individuality. Particularly is this the case with the Hungarian, owing to that tongue having nothing in common with the Indo-Germanic languages. The above-mentioned composers may be said to have been the chief channels by which the stream of the music of Eastern Europe has flowed to us. Other composers whose writings promise to cultivate popular taste for this music are Smetana, C sar Cui, Borodin, Glazounoff. Now no school of art work obtains wide acceptance unless it expresses the common mode of thought of its period or comes forth with the fascination peculiar to a new development arising from exhaustion of previous methods. Slavonic music may be said to possess both these attractive attributes. Liszt broke down the strict confines of accepted forms, which by long use, and it may be added abuse, had produced conventionality; and the new Russian School expresses in a remarkable manner the intensity and peculiar individuality of modern thought. Few people, however, are aware of the struggle that this has cost many earnest and enthusiastic Slavonic composers. It is but recently that the symphonic poem has been widely accepted, and the new Russian school of music met for many years with the liveliest opposition from all "the powers that were." We are apt to look upon this latter music as a new spirit coming to us from a strange land where it had for ages past been known and honoured. But it is not so. In 1856 two enthusiastic young musicians met accidentally in St. Petersburg. They were C sar Cui and Balakireff. "Let us found a new and more rational school of Russian music,"

they said. They were quickly joined by Rymiski-Korsakoff, the writer of descriptive songs, rich alike in colour and accompaniment; by Borodin, given to Oriental themes and restless changes of rhythm; and by Moussorgsky, whose style is declamatory and brusque. A goodly fighting company—and they had to fight. Said the pedants, "Who are these that preach to us? Soldiers, sailors, professors of chemistry—amateurs! Let us fall upon and utterly destroy them." But although they were assailed on all sides and suffered many defeats, they received such reinforcements that they were enabled to finally gain public esteem. Thus were spent the early years of the new Russian School of Music, a school that is not yet forty years old. For the causes of its acceptance by ourselves it is necessary to review social developments at home.

It has been said that the inventor of the wheel altered the face of the earth, and certainly the multiplication of wheels, combined with the subjugation of electricity, have, by the marvellously increased means of intercourse thus afforded, gone far to remove the cloak of dignified reserve with which we have been wont to envelop our individuality. Again, the majority of scientific discoveries having chiefly resulted from elaborate and subtle analysis, the wider application of this principle followed as a natural consequence until complete satisfaction in "anything that is in heaven above, or in the earth beneath, or in the waters under the earth" would to-day seem impossible till it has been dissected and reduced to its component parts. Human motives and mental activity have been submitted to the same method of treatment as stones and gases. Having, as far as possible, pulled all things to pieces, the next step that naturally occurred to the ingenuity of man was to put them together again in an abnormal manner. In chemistry the results not infrequently departed into space with disconcerting celerity; in literature a flood of heroes and heroines were created, the like no sun has ever smiled upon—at least, we hope so. The chief result on the masses of all this hurrying to and fro, and the increased knowledge of good and evil, has been a keener appreciation and study of the enjoyments of life and an increasing regard for the claims of individuality. No little of the popularity now enjoyed by Bizet's "Carmen," and other modern operas too well-known to need mention, is largely traceable to this cause. Our novels, our plays, our poems are all based upon characterisation. The epic poem is neglected for the glorification of the particle and the greatest interest is aroused by the portrayal of the idiosyncrasies of the human mind—mad or otherwise. Now the chief feature of Slavonic music is the powerful manner in which it expresses the rapid fluctuations of mental excitement. This it does by the ardent expression and exaggerated accentuation of

emotional phases. Its love is wild passion, its desire is unutterable yearning. Its exaltation is frenzy, its despondency is hopeless despair. The cry of the animal is heard in its speech, and barbaric splendour characterises the glow of its colouring. In short, it is, as a modern poet has written, "a music mounting in a shaft of fire," and exactly of the kind which arrests the attention of the lover of strong characterisation.

This intensity of what may be termed the musical expression of emotionalism is most marked in Hungarian music, which presents many distinct and unique features. The causes of this are as peculiar as they are complex. Racially the people of Eastern Europe present an extraordinary mixture. To quote Professor Huxley: "The blonde broad-heads of Poland and West Russia form part of a people who, when they made their first appearance in history, occupied the marshy plains imperfectly drained by the Vistula on the West, the Duna on the North, and the Dnieper and Bug on the South. They were known to their neighbours as Wends, and among themselves as Serbs and Slavs. . . From very early times they have been a mixed race, for their country lies between that of the tall blonde long-heads on the North, that of the short brunette broad-heads of the European type on the West, and that of the short brunette broad-heads of the Asiatic type on the East; and throughout their history they have either thrust themselves among their neighbours or have been over-run and trampled down by them. Gauls and Goths have traversed their country on their way to the East and South; Finno-Tartaric people, on their way to the West, have not only done the like, but have held them in subjection for centuries." In the ninth century, what was subsequently known as Hungary was dominated by the Magyars, a Turanian people, and it would appear that it is to these Magyars that the Hungarians of to-day owe the distinctiveness of their language, and, consequently, that of their folk-songs. These, rhythmically, are totally different from those of all other European nations. In this respect Hungarian music stands by itself. In the fifteenth century bands of gipsies, another Eastern people, probably of Semitic origin, settled in Hungary; but it is only within the last hundred years that they replaced the old Hungarian minstrels and became the people's musicians. When once, however, the gipsies had discovered this means of gaining the favour of their hosts they cultivated it with remarkable success, and at the same time decorated the ancient folk-tunes with elaborate arabesque kind of ornamentations of Eastern character. The rhythmic characteristics of a nation's music are almost wholly derived from the accentuation of its language. In Hungarian the accents are not only more numerous and varied than in any European tongue, but they are distinct

from those common to Indo-Germanic languages, and belong exclusively to the Ural-Altairic family. Hence the rhythm forms one of the most distinguishable features of Hungarian music. But there is another and still more remarkable peculiarity possessed by Hungarian music. Mr. Korbay in his recent lectures, noticed in these columns in May last, drew a graphic picture of the method pursued by the gipsy instrumentalists in Hungary. In other European countries executants are expected, and are at least supposed, to endeavour to express the sentiment of the composer; but in Hungary it would appear that the musician's success depends upon his ability to portray the emotions of his listener. Hence the applicability of their song—

Play on, gipsy, play on always,
Sad and sadder, ever more.
For thy music in mine eyes look,
My pale face shall be thy score.

The task of the gipsy is of course greatly facilitated by the melodies played being well known folk-songs, not only reminiscent of an underlying text, but probably also associated with historical and domestic events. Still the peculiarity of the procedure is very remarkable and, in fact, unique. Imagine one of our popular conductors—say, Sir Alexander Mackenzie—violin at chin, playing “Robin Adair” to the improvised accompaniment of the Philharmonic orchestra; subsequently trying the effect on his audience of other melodies until pocket-handkerchiefs ascended to glistening eyes, perchance at the strains of “Home, sweet home”; whereupon the music would become more impassioned, grow wilder than a student's first symphonic poem, more frenzied than a poet's dream, until players and listeners had acted and re-acted upon each other till both were in a like state of emotional delirium. This picture may surpass the imaginative power of some, but, practically, such is the method pursued in Hungary to-day; and, moreover, that in which is to be seen the origin of the swift changes of sentiment that characterise what is termed the Hungarian School of Music. It is important that this should be realised just now, because what may be called the Hungarian style has caught the public ear and in no small degree is influencing our composers. Such influence is to be welcomed in so far as it will result in the striving for, and power of, greater intensity of expression; but at the same time it should be remembered that the national instincts of the Hungarian predispose him to appeal to what are commonly known as emotional rather than intellectual factors, and that consequently any sacrifice is to him justifiable if it produces sensory excitement in his listeners. To define what is intellectual or sensuous in music is impossible, because even in the simplest music both elements are blended in inextricable embrace, and because each will acquire prominence according to the temperament and capacities of the listener. But the

composer knows, or should know, the intellectual value of his work, and which element preponderates. The magician knows the ingredients of the incense he uses at his incantations, and the nature of the enchantment his spell will cast over the predisposed. The rapid alternations of sentiment and *tempo* of Hungarian music point clearly to its source. It is the nature of emotional states to generate and to be followed by their opposites, whereas intellectual progress is achieved by associative development. The two procedures are reflected in a Hungarian rhapsody and a Beethoven symphony. The cause of the rapid changes of phases of sensuous excitement is not far to seek. All pleasurable emotions caused merely by the action of the sensory nerves are evanescent, because these nerves quickly become exhausted and, in some cases, after a brief period, incapable of performing their functions. The musk plant seems to emit no scent after it has been once smelt; the eye quickly wearies of the most beautiful colour; the ear, more delicate than all, however charmed with a fine tone, soon loses all pleasure in it. Hence music, in which the sensory element dominates the intellectual, can only sustain the interest of the listener by rapid changes of sentiment or rhythm and vivid contrasts of tone. The habit of analysis, now so widespread, is conducive to the isolation and exaggeration of factors which are designed to act, and can only act perfectly in union with each other. We are too apt, like little Jack Horner, to sit in a corner and pull out a plum and say what a great boy am I. The plum may be very beautiful, and the capability to pull it out most meritorious; but for all that it was most satisfactory when in its proper environment. In short, the intellectual and sensory perceptions are so intimately and perfectly entwined in our nature that they cannot be appealed to singly or with individual predominance with satisfactory results. By all means let us absorb the emotional intensity of Slavonic, and its important and distinctive branch, Hungarian music; but let us submit it to rational control, lest in its wild frenzy it should turn and rend from us those intellectual enjoyments upon which is based the immortality of the works of our great tone poets.

G. W.

SOME MUSICAL EXPERIENCES IN ITALY.

ON December 17, 1891, I found myself in the famous Duomo of Milan. High Mass was in progress, to which I listened for some time. The singing was good, and the composition reminded me of the style of Pergolesi. The plain-song portions were sung without accompaniment. Wishing to learn something of the Ambrosian Chant, I made enquiries in the Cathedral, and was taken to the vestry, and from there sent in charge of an old verger to

the office of the *Musica Sacra*. Here I was able to get one or two pieces of Ambrosian music, but only a few scraps are published. One of the proprietors of the *Musica Sacra* (who I afterwards heard was Count Lurani) explained to me that the music, as published by them, was taken from the original MSS.; but that the chant, as sung at the Cathedral, was full of modern alterations, chiefly, of course, prunings of the very elaborate *vocalises*, &c. He sang a few examples in order to show me how different was the modern practice from the written song version. He then gave me a letter of introduction to the Canon Marco Magistretti, the "master of the sacred ceremonies" at the Cathedral, asking him to show me some MSS. Armed with this, I was conducted by my old verger back to the Cathedral, and he was evidently extremely proud of his mission, for, as he strutted in front of me through the building, he told everybody he saw, in a stage whisper, that he was taking me "al Magistretti."

The Canon dwells in the cloisters. I found him most agreeable and polite. He at once produced an Antiphony and Gradual of the twelfth century and others of the fourteenth, and explained some of the differences between the Ambrosian and Roman "uses," besides singing portions of the ancient and modern versions to me. He compared the printed music that I had brought with the MSS., and showed me that it was perfectly correct.

On the following day I went to St. Bartolomeo to try the organ, but it was not much of an instrument. It had two manuals, and some of the soft stops were of good quality, but the full organ was very poor and harsh. It had a full compass of pedals, and while both my feet were employed someone standing by remarked that there was also a *crescendo* pedal, which I did not appear to have noticed, and he forthwith put his foot upon the swell pedal and began pumping up and down with remarkable energy. As the whole, or nearly the whole organ was enclosed in the swell box, the effect may be imagined.

The next day being Sunday, I made an attempt to hear a function at St. Carlo Borromeo; but as no one seemed to know when it was going to commence, I got there an hour too early. Not wishing to waste any of my precious time, I hurried off to the Cathedral, and, acting on advice previously given me, made my way to seats inside the portion answering to the "choir" of an English Cathedral. This was a mistake, for the musical portion of the service was soon over, and I found there was no possibility of escape from a sermon of nearly an hour's length, addressed to an enormous crowd of the working classes. The organ at the Cathedral seemed to me poor. The choir is a large one and is placed *behind* the altar, out of sight. I thought the voices rather harsh and forced, and they were not

always in tune; but they certainly made up in energy for any other failing.

Having been detained by the sermon, I was too late for the beginning of the function at St. Carlo, and only arrived in time for its latter portion, which consisted of a procession of women in black carrying lighted tapers, preceded by a man in red clothes, walking backwards. After a lively jig, full of consecutives and other atrocities, had been played on a very poor organ, a Litany was chanted by the processionists and the congregation. As they approached the altar the organ came in with full power, the congregation got mixed, and there was a fearful shindy; then came a silence for a time, a little more music, and it was over.

I went to see San Ambrogio, a beautiful old church on the site of a temple of Bacchus. A popular service was going on, with hundreds of children singing a kind of Salvation Army Litany in three-four time. The choir sang in thirds throughout; there was no bass, and the organ occasionally joined in, following at a respectful distance, from one beat to half-a-bar behind, and the noise was excruciating. To crown all, the full power of the organ was suddenly put on, fearfully out of tune (nearly all Italian organs are!) and the people singing their loudest in all sorts of *tempi*. I could no longer stand it and fled back to the Cathedral, where I found a really fine service in progress, with several excellent solo singers and the organ really well played. One of the basses was particularly good. The church was nearly dark, the only lights being in the choir.

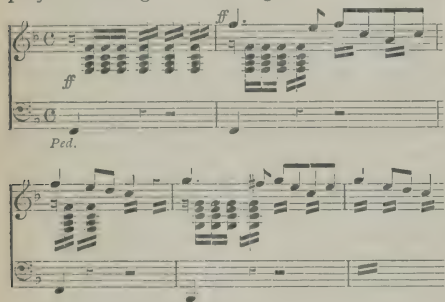
My next stay was at Bologna, where I presented an introduction to Signor Martucci, the director of the Liceo, who, after politely showing me over the building (in one room of which I heard an organ pupil playing Bach's D major Fugue excellently), handed me over to the Librarian. The library had been recently catalogued and arranged, and I was shown several of its treasures, my attention being chiefly attracted by a beautifully illuminated MS. collection of the music of Dufay, Binchois, Romani, &c., made by Doni. Since then, MSS. of compositions by English composers of the fifteenth century, of considerable historical importance, have been found in this library.

In the Museo Civico there is an excellent little collection of musical instruments, containing, among other curiosities, a five-fold flute, the pipes of which are of different lengths, but are all played at the same time by one performer; there is fortunately a means of closing one or more of the pipes at will. A description of this instrument is given by Kircher in his "Musurgia," p. 506. Bologna has the reputation of being the most really musical of Italian cities at the present day. It was here that "Lohengrin" was first received by an Italian audience.

The first music I heard in Florence was in the Church of the Annunciata. The Mass was

a kind of *pasticcio* made up of extracts from various works—ranging from the “March of the Priests” in “Zauberflöte,” sung as a chorus and solo, to some kind of vulgar ballet-music. The choir and organ and a small orchestra were completely hidden behind the altar. The voices were nasal and out of tune, the priest being the chief offender. The *Amens* were invariably sung to a kind of quarter-tone instead of a semitone. The organ was mostly played at its full power, but on the rare occasions in which one heard the soft stops the quality was very good. The choir sang *ff* throughout, no attempt at light and shade was made, and there seemed to be a want of sympathy with the music on the part of the choir, who sang in a very perfunctory manner.

Besides the organ behind the altar, there were two more, placed one on each side of the nave, high up and to the West of the transepts. On one of these the concluding voluntary was played. It began something like this—



I did not stay to hear the rest.

The next day I went to the Duomo, where a space under the dome is partitioned off by marble balustrades and glass for the choir and clergy. I could see no organ, nor did I hear one in any subsequent visits. I can at once dismiss the music of the Florence Cathedral with Ruskin's perfectly justifiable description in “Mornings in Florence”: “Of bestial howling and entirely frantic vomiting up of hopelessly damned souls through their still carnal throats, I have heard more than, please God, I will ever endure the hearing of again in one of His summers.”

I visited several of the libraries at Florence. In the Bibliotheca Nazionale I was shown a MS. of Guido's “Micrologus,” containing pictures of saints; some of its musical characters, however, would require a magnifying glass to decipher—probably they had better eyes in ancient days than we have. I should like to say much about this book, but must pass on to the library of St. Lorenzo. Here there is a famous MS. Virgil, one of the oldest books in existence, it having belonged to T. R. Rufius Apronianus, who was Consul of Rome in 394 A.D. It is in excellent preservation and easy to read, the letters being for the most part

Roman capitals similar to those used in modern print. There is a *fac-simile* in the British Museum made in the last century, but unfortunately the neumes which are found in the original, and which make it of great interest to musicians, are omitted in the *fac-simile*. At this library most of the books are chained to the desks, but the Virgil, owing to its enormous value, is kept in a glass case under lock and key. An introduction to the excellent librarian, Professor Biagi, procured me leave to have the book taken out of its case and brought to a private room, where I was allowed to thoroughly examine it. It is full of neumes, evidently added at a later date. Professor Biagi considers that they are intended to show the inflections of the voice in reading, and are not musical notes. This Virgil is an important link in the history of musical notation, for it helps to prove Pothier's theory that the neumes were originally merely accents, intended to show where the voice had to rise and fall for good declamation; and that not until much later did they become indications of fixed intervals. In the Church of St. Lorenzo I was permitted to go behind the altar and see the choir arrangements. The choir sit in two cages. There are three desks for the orchestra, and a small organ high up in the space usually occupied by the East window, but hidden by the altar. The plain-song is sung from huge MS. books placed on a lofty three-fold desk in the centre of the space, the notes being so large as to be legible from any portion of the choir. The books are held open by a leather strap, and when a page has to be turned a boy goes up a ladder, takes off the strap, and, after turning over, replaces it. This seems to be the arrangement in most of the Italian churches.

Herr Kraus kindly allowed me to see his famous collection of instruments; but the collection is so large that it would take weeks instead of a few hours to see it, and several volumes to describe it. There were six good sized rooms as full as they could hold. I was first taken to the violin room, and, finding I could play a little, Herr Kraus took out of their cases violins by the Amatis, Ruggerius, J. Guarnerius, Guadagnini, and many others, and wished me to try them all. There were about thirty; but after I had played on a dozen or so, I struck, and said I should like to see some of the other instruments.

In the same room was a collection of ocarinas, which he told me were amongst the oldest known instruments, specimens having been found at Babylon, Nineveh, and in Malaya. Alongside the ocarinas was a specimen of the latest kind of flute, invented by a Florentine (I afterwards heard it played by a good performer), and then came M. Victor Mahillon's reproduction of one of the flutes found at Pompeii. Herr Kraus arranged its holes for me to blow the enharmonic scale, and the quarter-tone was very distinct.

The second room contained a large collection of harpsichords and spinets. In the third room were other keyed instruments, including a good clavichord, while Nubian and Abyssinian instruments hung on the walls. The fourth room was very large, and contained instruments arranged in such an order as to represent the history of the pianoforte; in this is contained a pianoforte by Christofori of Florence (1722), with the repetition action, afterwards re-invented by Broadwood and Erard. Numberless *viole d'amour*, *viola da Gamba*, and other string instruments hung on the walls, and there were also two organs. The first was an Umbrian instrument of the last century. Its stops did not draw out, but were shifted sideways and held by notches.

This organ contained a very powerful reed stop, the pipes of which were right in front of the performer's face. There were a few pedals for the left foot, which projected but a few inches from the case, and could only be used by the toe. Of course *legato* playing was impossible. The other organ he described as modern Tuscan. It had one small keyboard and an octave of very short pedals, at such a distance apart that one had to hunt for each before playing it. Both these organs have blinds in front, which are drawn up before playing. This, by the way, is peculiar to nearly all Italian church organs. There were also in this room some finely illuminated MS. church books.

The fifth room contained Japanese and Chinese instruments, and the sixth trumpets and other wind instruments. In the passage were many curious old books relating to music; and in all the rooms there were valuable paintings. Having thanked my host, I departed, very well pleased with my visit.

On leaving Florence I went to Pisa. Here I entered the beautiful little Cathedral as Vespers were in progress, and the noise caused by the choir and organ was horrible as usual. In the evening I went to the opera. It was Rossini's "Barber of Seville." The theatre is a fair-sized one, with five rows of boxes and twenty-four in each row. I had a place in the first row of stalls, just in front of the first violins, but changed it later, as the orchestra was too noisy. There was no partition between the stalls and the band, who played in great coats—checks, or brown, or any other colour—and skull caps. The audience seemed perfectly indifferent to the music, and many sat with their backs to the stage. They talked the whole time, both with one another and with the orchestra, who seemed to know the music by heart. In a box I saw an old gentleman sitting with his back to the stage, reading a newspaper through the whole of the first act; then he disappeared. When any members of the orchestra had nothing to play they talked with one another or with their friends in the stalls, so that practically one

heard little of the performance, which was very bad, except that it was mostly in tune. The singers seemed quite indifferent as to the execution of the difficult passages, but the high notes were sustained until the audience began to applaud, which they did as a matter of course, without necessarily stopping their reading or conversation. It was the funniest performance I ever heard. The band, like the singers, never seemed to have mastered the difficult passages, and tumbled along somehow, getting in together at the finish as a rule, and stopping their conversation for a moment when a more than usually complicated passage occurred. One thing amused me immensely. The conductor had to beat time on his desk so often, in order to keep his forces together, that he had a small sheet of copper fastened on it to save wearing it out! And though he struck this at the first beat of every bar in the opera, it caused the audience no annoyance; for the noise of conversation was so great that no one noticed a minor detail of this kind.

The only energetic person was the Saxhorn player; he was most objectionable, for he made it his business to drown the orchestra, singers, and audience whenever he got a chance. I found him a great nuisance till I moved farther back. After a long, and quite unnecessary flute solo, there were shouts of "bis," "bis"; but as there were counter shouts of "basta," "basta," we were spared having the thing over again.

Another peculiarity of the audience is that they sing the airs with the performers, and say their jokes with them.

Pisa contains several piano organs and many accordions; also 1,000 beggars and 500 guides, who give the unfortunate traveller no peace.

At Naples, which has the evil reputation of being the noisiest city in Europe after London, I had rooms in a house at Posilipo, outside the town and on the seashore, overlooking Vesuvius. The situation was not only in itself most charming and fascinating, but was perfectly quiet. The attractions of Pompeii, Herculaneum, the Lake of Avernus, Cumæ, Pæstum, &c., were so great that I heard very little music at Naples during my three weeks' stay there, and devoted my attention almost entirely to antiquities. The opera season had not commenced, and I visited no church except our own.

In the Naples Museum I was shown the first of the papyri discovered at Herculaneum. It is a Greek treatise on music by one Philodemus, a contemporary of Cicero, but of no great value from a musical point of view. A Latin translation has been made, from which I casually jotted down the following extract: "Those who are learned extol music with one accord as a means of education for boys; while those who are unlearned abuse it and prohibit it in their gatherings."

A large number of bronze musical instruments

found at Pompeii and Herculaneum are preserved in the museum; among them are several cornua or horns, four auloi or flutes (oboi), an instrument which appears to be a kind of portable organ, many sistra and cymbals, some bell-mouthed flutes, &c. I was given free access to all the cases containing these things through the kindness of an English resident, whose acquaintance I made, and was able to measure and thoroughly examine them. There are also many representations of musical instruments and musical performances in the famous Pompeian frescoes.

On Sunday, February 7, I played a Voluntary on the excellent little organ of the English church, and afterwards went to hear a military band on the Chiara. The performance seemed rather effeminate and sentimental; there was too much "gush" and effusion over the somewhat poor material to suit my taste. I was taken to see the Conservatorio, where I was shown the "Archives," consisting of reminiscences and relics of famous musicians of the Neapolitan school from the time of Alessandro Scarlatti, who founded the Conservatorio in 1710. Among other relics was a spinet, formerly belonging to A. Scarlatti, in good condition; and a room is given over to the autograph scores of Italian composers. This is kept carefully locked, but I was allowed to see its treasures. The Conservatorio building was formerly a monastery. C. F. A. W.

(To be continued.)

FROM MY STUDY.

FEW persons, I fancy, have made a more exciting *début* upon the stage of life than Guiseppe Tartini. This famous violinist inherited, or, at all events, possessed a wilful and erratic disposition, which had him completely at its mercy, led him through many adventures, and kept him out of his natural groove till long after young men of better balance generally find theirs. Tartini's father, a man of some position in Pirano, intended his son (born April 12, 1692) for the Church, and sent him to an ecclesiastical seminary, first in his native town, afterwards at Capo d'Istria. Giuseppe was, of course, required to study music, but neither the art nor the sacred vocation had any charms for this headstrong youth. Probably he hated restraint and longed for a more free and self-indulgent life; but be this as it may, I shall assume that he entered himself as a law student in Padua not to gratify a passionate love for the driest of earthly knowledge. He matriculated and then set himself with ardour to master fencing! The brilliant accomplishment then pursued with so much ardour in Italy completely fascinated Tartini, and in time he became so excellent a swordsman that the idea of adopting the craft as a profession was entertained. At this juncture he fell in love, and the course of his passion determined all

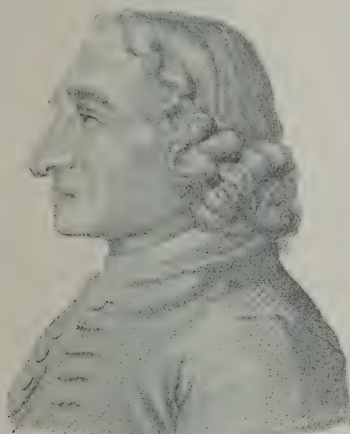
his future career. It is, of course, absurd to censure young men for placing their affections injudiciously. Often they cannot help themselves, for at their age Love is King, and Tartini probably could not help himself when he surrendered his heart to a Cardinal's niece. In those days a young lady of that rank and relationship was a personage not lightly to be approached. Cardinals, moreover, were individuals whom it was unwise to offend. They had long arms and were not in all circumstances, as undoubtedly they should have been, wonders of Christian meekness. But when did lovers turn aside for such considerations? Tartini, at any rate, went straight on, carried off the lady from under her most eminent uncle's nose, and offered all and sundry the spectacle of a Cardinal's niece married to a loafing law student who spent most of his time in Schools of Arms. The Prince of the Church did not take apathetically this affront to his family. On the contrary, he bestirred himself in a manner so vigorous that Tartini fled from Padua, leaving, there is reason to believe, his wife behind him. At first he sought refuge in Rome, but found that city unsafe for such a fugitive as himself, and soon turned his steps towards Assisi, where he had a friend in a monastery. Becoming a lay member of the same community, Tartini spent two peaceful years studying music under the organist, and teaching himself the violin. At the same time, we are told, a great internal change took place. Under the influences of religion and his surroundings, the headstrong, quarrelsome young man became one of quiet temper, gentle and modest. He would probably have remained long in the monastery but for a new turn of events. One day, so runs the story, Tartini was playing a solo behind a curtain to some guests of the house, when the wind blew the veil aside and the performer was instantly recognised by a Paduan present. Returning home this person noised abroad his discovery and made vengeance easy for the Cardinal. But that high dignity had also undergone a transformation. His wrath had cooled down, and it is conceivable that the spectacle of a young wife deprived of her husband moved his compassion. Anyhow, Tartini was permitted to rejoin her, and to take her with him to Venice.

Acquaintance with great artists soon convinced Tartini that he himself had much to learn. Acting upon this, and leaving his wife behind him, he studied at Ancona, thence, after some time, returning to Padua as an artist worthy to stand in the high places of his calling. He was then twenty-nine years old. Tartini speedily became solo violinist in the Chapel of Antonio, whence his fame so spread that in 1723 he was invited to perform at the coronation of Charles VI. at Prague. There he became capellmeister to Count Kinsky, but only for a brief period. His heart was in his

beloved Padua, whither he returned, and where he remained in spite of brilliant offers. Lord Middlesex guaranteed £3,000 if he would visit England, but the great artist said: "Although I am not rich, I have sufficient and do not want more." If great artists were always thus it would be well for them and for music. Dr. Burney, unhappily, did not reach Padua when on his famous tour while Tartini lived, or we should now be in possession of details even more interesting than those we gather from the master's friends and acquaintances. It is sad to be told by the worthy traveller and gossip that Tartini had a childless home and a shrewish wife. In his last hours he was affectionately tended by his best pupil, Nardini. His death took place February 16, 1770, and after a

of Music according to the true Rules of Harmony." All his works, very few excepted, have now been consigned to the library, and to a dusty corner even there; but let us honour the ancient men who, in their day and generation, carried forward the standard of art and handed it, laurel-wreathed, to their successors.

I come now to an artist who lived in our day, whom many of us heard and some knew, and who, perhaps more than any other foreign singer resident in England, won the heart of the nation. It seems but yesterday that, as one honoured with the title of friend, I anxiously watched the course of the illness which deprived Therese Tietjens of life, and witnessed, for the purpose of immediate record, the sad and solemn scene of her funeral. Yet eighteen years have slipped away since that time—years which, it may fairly be said, had done little to dim the memory of a remarkable character and great gifts. Tietjens was born sixty-four years ago. She came of a Hungarian stock, but her parents, who were, it is said, in humble circumstances, resided at Hamburg, which city has the honour of numbering the great singer among her children. As a young girl, Therese gave indications of a musical nature, and, it soon becoming obvious that she possessed a voice of much promise, her career was determined. She had to begin under some disadvantages, but the last of these was overcome when, in 1849, she appeared as *Lucrezia* on the Hamburg stage. Lovers of coincidences may be interested to observe that, as with this character she made what was practically her *début*, so with it she quitted the scene of her labours and triumphs, twenty-eight years later. In 1856 Tietjens was singing in Vienna and had become in a measure famous on the strength of her *Valentine*. There she fell in with another remarkable woman—the widow of Jullien, who, till her death, was connected with opera in London, and, being a shrewd judge, exercised some influence upon managerial councils. Madame Jullien was struck with the capacity of the young Hamburger, and, on returning home, expressed her opinion to the then *impresario* at Her Majesty's Theatre, Benjamin Lumley. Lumley was, at that time, sorely in need of an attraction. His theatrical fortunes were, in fact, crumbling away, and he snatched at the chance of restoring them by engaging the Vienna *Valentine*. Tietjens came, made her *début* in Meyerbeer's opera, April 13, 1858, and at once found favour with the public, going on afterwards from success to success. But she could not save her manager, who, at the close of the season, gave up struggling with fate, and retired to his business as a solicitor. After him came that famous person, E. T. Smith, who about that time emerged from obscurity and flamed large in the theatrical sky. Smith knew as much about opera as of



GIUSEPPE TARTINI.

solemn funeral the city of Padua raised a statue to his memory.

Various reports have come down to us with regard to Tartini's violin playing, critics differing then as much as they do now. According to one writer, "his manner was cold, his taste wanting in noblesse, and in the true singing style," while others praise him for beauty of tone and facility of execution. It has been well said that the composer of so much fine, emotional music must have been a man of feeling, and would naturally express that feeling in performance. Many of Tartini's pupils became eminent in their profession, and cheerfully bore testimony to his merits as a teacher. Of his value as a composer we may all judge at first hand, a large number of his works being extant, though only one, "Il Trillo del Diavolo," stands conspicuously before the public. It is said that this most industrious artist left behind him, still in MS., 200 violin concertos. Tartini's contributions to musical literature were various, the most important, perhaps, being a "Treatise

conic sections, but a man in his position can almost command advisers, and his staff included a gentleman who had studied for the opera stage, but loved to manage rather than be managed. I refer, of course, to Mr. Mapleson. Tietjens was engaged by Smith, and thus came in contact with his lieutenant, to whose professional fortunes the singer remained faithful ever after, spending the best part of her life, and dying in his service. Smith was but a shooting star, and soon burnt himself out. After him, the reins of government were assumed by Mr. Mapleson. Thenceforward, the history

and conscientious of artists, never disappointing her public, who knew that her name on the bills was a guarantee against change of programme or apology for absence through indisposition. . . This great conscientiousness, as well as her genial sympathetic nature, endeared her to the whole nation, and though there never was a Tietjens 'fever,' her popularity steadily increased and never waned. Her kindness and generosity to young and struggling artists and to her distressed countrymen knew no bounds and became proverbial."

The loss of this fine singer and popular



THERESE TIETJENS.

of Her Majesty's Theatre, and of Her Majesty's Opera, as the Mapleson enterprise came to be called, was the history of Therese Tietjens, her manager's main and constant support alike when the fates were propitious and when, as was not seldom the case, they frowned. How, from that time till death, she laboured amongst us, always with determination and energy, singing in opera and oratorio—in no matter what that was honourable—ever winning golden opinions and rising higher in public respect, the readers of this notice must well know. It has been aptly said of Tietjens by Mrs. Julian Marshall: "Perhaps the hardest worked singer who ever appeared, she was also the most faithful

woman was a heavy blow to music in England, and though the vacant place has long been filled, she who once held it is ever looked back upon with admiration and respect.

X.

SIR HENRY R. BISHOP.

SOME time ago, a friend, who is a relative of Sir Henry Bishop, kindly allowed me to peruse a manuscript volume in her possession, which proved to be an autograph "List of the Musical Compositions of Henry R. Bishop." On comparing it with the able article in Grove's "Dictionary of Music and Musicians," I found

a number of discrepancies, and on making further inquiries I ascertained that the volume in question had never before been utilized for any publication. I think, therefore, it will be of value and interest to extract the principal details from this authentic source, and accordingly embody them in the present article.

Sir Henry Rowley Bishop was born on November 18, 1786, in London, and his talent for music showed itself at a very early age. He says: "The first song I remember to have had printed was entitled, 'He winna tak' the hint,' and was published in 1800 or 1801," when he would be about fifteen years of age, but he must have been precocious in other ways as well, for he states: "I was then in partnership (!) with my cousin, William Wigley, a music-seller in Spring Gardens, at the corner of the passage that leads into St. James's Park, during which time we bought of Dr. Arnold, for fifty pounds, a Ballet of Action called 'The Corsair,' performed at the Haymarket Theatre, and which we published. I also, about the same period, composed a set of six Waltzes, which were engraved and printed by one Riley, at No. 6 or 8 in the Strand; and, in the year 1801, I composed and published a characteristic piece entitled 'The Battle of Alexandria,' the idea and programme of which were furnished me by Mr. Samuel Arnold, who at that time was painting a Panorama on the same subject for exhibition at my uncle's great rooms in Spring Gardens.

"From the above Ballet of Action, 'The Corsair,' I arranged, with variations, the Hornpipe called 'Miss Menage's Hornpipe,' which was published, and of which a considerable number of copies were sold.

"When the partnership with my cousin was dissolved, I went to Mr. Panton's, at Newmarket, and do not remember to have composed anything there but the following pieces, during the years 1803 and 1804—viz., an Italian Scena, 'Al ruscelletto,' for soprano, which was never printed; a Quartet, 'Conservati fedel,' and an Italian song for a tenor voice, never published; an Overture, afterwards used for the Ballet of 'Tamerlan et Bajazet,' and part of the music for an opera, 'The Czar of Muscovy,' which was never performed nor printed. The words of this opera were by Mr. Botton, the father of Lady Thurlow."

In 1804 he wrote most of the music for a piece entitled "Angelina." "It was performed at the Margate Theatre. The principal vocal part was sustained by Miss Duncan, afterwards Mrs. Davison, and the part of a countryman in the piece was played by Gilbert, who a few years ago lost his life by the falling of the Brunswick Theatre. His son is now (1837) the dancer at Drury Lane Theatre. This piece was a sort of musical farce, and was brought out for the 'Benefit' of a Mrs. Henry. The words were by Mrs. Goldsmith, and the rest of the music by Lanza. It was never printed."

In 1805, whilst still with Mr. Panton, he became a pupil of Francesco Bianchi, and composed a Grand Sinfonia in C, which was never printed. It may here be mentioned that Bianchi was born in Cremona in 1752, and, after attaining considerable success as an operatic composer in Italy and France, came to London in 1793 as Conductor at the King's Theatre, which post he held until 1800, from which time until his death, in 1810, he principally devoted himself to teaching, and Bishop was his most celebrated pupil.

In 1806 Bishop composed a "Grand Heroic Ballet, Tamerlan et Bajazet," which was produced at the King's Theatre in April or May, but he states, with characteristic candour, "The chief part of the music, however, I selected from a Ballet of Martini's, by desire of the Ballet-master, Ropi. Kramer also had two marches in it for the military band. The original score of the music I composed for it became Ropi's, by agreement; and it was published, with Kramer's Marches and some of the music of Martini, by Pearce and Co., in the Haymarket. This Ballet had a very great success." In this adaptation he only followed the example of his great predecessor, Handel; but, unlike him, he gave the credit where it was justly due.

In the same year he composed the Overture for a ballet entitled "Armide et Renaud" (which he arranged as a pianoforte duet, published by Birchall in Bond Street, whilst Goulding and Co. printed the orchestral parts), and a "Grand Anacreontic Ballet, called 'Narcisse et Les Graces.'" The ballet-master was Ropi, and the principal dancers were Deshayes and his wife, and Parisot. Both these were produced at the King's Theatre, but I find no mention of the two operatic pieces stated in Grove's Dictionary as having been produced at Drury Lane during this year.

In 1807 and 1808 his talent was very prolific, for he gives a long list of vocal and instrumental compositions, of which the most important are songs for Incledon's "Entertainment," for Mrs. Mountain and Braham; twelve glees dedicated to Bianchi, which include the well-known "Foresters, sound the cheerful horn," "When wearied wretches," and "Where art thou, beam of light"; melodramatic pieces for "The Siege of St. Quentin" at Drury Lane; a Concertante for violin, flute, oboe, bassoon, and double bass, with full orchestral accompaniment, performed at the City Concerts, but never printed; a Trio for three flutes; a Sonata for violin and pianoforte; part of an Oratorio, "The Deluge," and also in 1808 "Caractacus" and "Love in a Tub," which are wrongly given for 1806 in Grove. "Caractacus" was the first piece I composed for the English stage* in London. It was termed a 'Grand Serious Ballet of

* The King's Theatre being principally devoted to the French and Italian Schools.

Action' with choruses, and was produced at Drury Lane Theatre in March, 1808. It was written by Thos. Sheridan, and produced by J. H. D'Egville, and was played twenty-four nights in the first season. It was very successful, and in it was a *Pas Seul* danced by Miss Gayton, to the melody of which Moore wrote the song, 'My Heart and Lute.'" "Love in a Tub, a Pastoral Ballet," was produced in November, and between that and April, 1810, was played for 300 nights, a proof of almost unprecedented popularity in those days of short runs. He also in 1808 wrote songs and chorus for "The Mysterious Bride," a romantic drama by Mr. Skeffington, "now Sir Lumley Skeffington."

In 1809 his first grand opera, "The Circassian Bride," was produced at Drury Lane in February, and on the following night the theatre was burnt to the ground, the score perishing in the flames; but Bishop shortly afterwards re-wrote all he could remember of it, and portions were published. He gives the following interesting details of the performers and libretto:—"The principal singers were Miss Lyon, Mrs. Mountain, Mrs. Bland, Mr. Braham, Mr. J. Smith, Mr. G. Smith, Mr. J. Bannister, and Mr. Matthews. The words were by Mr. Ward, a relation of Richard B. Sheridan, and I have reason to believe that some of the poetry was by Sheridan. The poetry of the song 'Sweet Maid' was by my friend, J. Sheridan Knowles; the words of the song 'Simon Supple' were by James Smith, one of the authors of 'Rejected Addresses.'"

"Mora's Love; or, The Enchanted Harp," was produced at the King's Theatre on June 15 of the same year, and afterwards transferred to the Lyceum, under the title of "The Caledonian Minstrel"; whilst a musical romance, "The Vintagers," was produced at the Haymarket.

About this time he resided at Bedford, and whilst there wrote "The Maniac; or, The Swiss Banditti," a grand opera produced at the Lyceum on March 13, 1810, by the Drury Lane Company, which had migrated there from their burnt-out home.

This was followed, in 1811, by "The Knight of Snowdown," dramatised by Mr. T. Morton, from Scott's "Lady of the Lake," and produced at Covent Garden on February 5, 1811, being published by Messrs. Goulding, with whom he had entered into an engagement.

In 1811 Bishop was appointed Composer and Director of Music at Covent Garden Theatre, and his first work for that appointment was "The Virgin of the Sun; a Grand Operatic Drama," performed on January 31, 1812, with Miss Botton (afterwards Lady Thurlow), Miss Feron, Mrs. Child, Mr. Sinclair, and Mr. Broadhurst as principals.

This year was also marked by the composition and production of "The Æthiop" and "The Renegade" (the words of the latter being an

adaptation by F. Reynolds of Dryden's "Don Sebastian"), and amongst the miscellaneous items are additional accompaniments to "Romeo and Juliet," "Comus," and "Midas."

1813 proved to be another very prolific year, but the first item in Grove—"Haroun Alraschid"—for that date is not a new work, but "The Æthiop," with slight alterations and a new caste and title. The works of this year are "The Brazen Bust," a melodrama; "Harry le Roy," a heroic pastoral burletta written entirely in recitatives and airs, partly original and partly selected from French and other airs; "The Miller and his Men," a melodrama; a Canzonet in G minor "for the Album of Mr. J. Windsor, of Bath"; "For England, Ho!" a melodramatic opera; additional music for "Selina and Azar" and "Poor Vulcan"; and a new *Finale* to "Artaxerxes"; the "Epicidium" in "Anthony and Cleopatra"; and some small pieces for the theatre.

In 1814 he wrote "The Farmer's Wife," a comic opera to Charles Dibdin's words, with the collaboration of Davy, Reeve, and others; "The Wandering Boys; or, The Castle of Olival"; the first act of "Sadok and Kalasrade; or, the Waters of Oblivion," the second act being composed by Mr. Ware; "The Grand Alliance," which was "an occasional piece in honour of the illustrious visitors to the British Court—viz., the Emperor of Russia, King of Prussia, &c.—and was performed in their presence, and that of the Prince Regent, on June 13th"; "Doctor Sangrado"; "The Forest of Bondy"; "John of Paris," the music chiefly adapted from Boieldieu's "Jean de Paris"; and he also "arranged the whole of the recitatives in 'Artaxerxes' with orchestral accompaniment, as it was performed at Covent Garden Theatre, and composed for the oratorio a *Scena* (!) entitled 'Hanover,' the words by Southey, for Mr. Braham."

In 1815, "Brother and Sister"; "The Noble Outlaw," an opera in three acts; "Telemachus," opera in two acts; "The Magpie and the Maid"; "John du Boit"; additional music to "Comus" and "Cymon"; and miscellaneous items.

In 1816 came "A Midsummer Night's Dream," adapted by F. Reynolds from Shakespeare; "Guy Mannering," founded on Scott's novel; "Who wants a Wife?"; "The Slave," an opera which proved highly successful, but is not given in Grove; a selection of "Scottish Melodies"; and "The Royal Nuptials; or, The Masque of Hymen," performed at Covent Garden on May 6 to celebrate the marriage of the Princess Charlotte of Wales with Prince Leopold of Coburg. This also is not named in Grove.

1817 began with "The Humorous Lieutenant," produced January 18, followed by "The Heir of Vironi," an opera in two acts, Grove says "with Whitaker," but this does not appear to be correct, as Bishop is always

most careful to state the name of any other musician who wrote even a single song in any of his works. "The Duke of Savoy" was produced on September 29, and "The Father and his Children," on October 25, and he also adapted the music of "Don Giovanni" to a piece called "The Libertine." All the preceding are given in Grove, but the following, also during the same year, are not there named:—"The Gentle Shepherd," songs for pieces at the Haymarket, a cantata, "Mourn Israel," on the occasion of the death of Princess Charlotte, the words being by Coleridge; songs for Braham; and "Retribution; or, The Chieftain's Daughter."

The first work during 1818 is "The Illustrious Traveller," performed on February 3, followed by "Zuma," an opera in three acts, on February 21, in which Braham composed his own songs, the whole of the words being by Dibdin. On May 16 "December and May" was produced, but was not a success, and, referring to the fact that only one number in it was published, Bishop adds the humorous comment, "'Rude was the gale, and unkind was the billow,' was not altogether an inappropriate song to publish after the storm which the piece encountered the first night of its performance." Also in the same year he wrote many songs for the theatre, and music for the melodrama "The Burgomaster of Jaardam," together with a Funeral Anthem for the late Queen Charlotte, none of the latter being in Grove.

1819 saw "The Marriage of Figaro" produced on March 6. The words by Miss Costello, and the music partly by Bishop and partly adapted from Mozart's "Le Nozze di Figaro" and other sources, the principal singers being Mrs. Dickson, Miss Stephens, Miss Beaumont, Mrs. Sterling, Mr. Duraset, Mr. Pyne, and Mr. Isaacs. Next came "Fortunatus and his Song"; "The Heart of Midlothian"; "A Roland for an Oliver," adapted and arranged for the orchestra from French airs; "Swedish Patriotism"; "The Gnome King," and the "Comedy of Errors"; and, in addition, although not given in Grove, a cantata, "The Jolly Beggars"; additional accompaniments to "Macbeth"; "Arthur and Emmeline"; and a number of songs, being under the terms of a six years' engagement to Mr. Power, Publisher, in the Strand.

In January, 1820, he produced "The Antiquary," "Henri Quatre," "The Battle of Bothwell Brigg," "Twelfth Night," and (not in Grove) "Montoni"; an "Irish Overture," performed at the Rotunda, Dublin, on August 5; and arranged a number of Irish melodies.

In 1821 he composed a "Grand Triumphal Ode" in honour of the first anniversary of the accession of King George IV., which was performed as one of the so-called "Oratorios" at Covent Garden on March 9; "Don John"; and "The Two Gentlemen of Verona," all of which

are named in Grove; and, in addition to these, the "Coronation" Music in "Henry IV."; additional accompaniments to Kreitzer's "Lodoiska" Overture; and he arranged Book I. of "Melodies of Various Nations," and Book III. of "National Airs."

On February 14, 1822, he produced "Montrose; or, The Children of the Mist"; followed by "The Law of Java," in which occurs the well-known glee "Mynheer Van Dunck"; "Maid Marian"; "The Tempest" (not in Grove), and another volume of "National Airs," with smaller items.

"Clari; or, The Maid of Milan," in which "Home, sweet home," occurs, was produced in 1823; as were also "The Beacon of Liberty," "Cortez," and (not in Grove) "The Vespers of Palermo," and "Nigel," with miscellaneous songs, including "Evenings in Greece."

In 1824, in addition to the two works, "Native Land" and "Charles the Second," given in Grove, Bishop composed the opera "As you like it," which is of interest as being the last work he wrote during his engagement at Covent Garden Theatre, which had lasted for fourteen years, and he *then* (not in 1825) accepted a similar post at Drury Lane, where he produced Weber's "Der Freischütz."

His first opera composed for Drury Lane was "The Fall of Algiers," produced January 19, 1825, and in the same year "The Coronation of Charles X." was composed; also, not given in Grove, "Faustus," "William Tell," and "Masaniello," and several volumes of arrangements of National Airs. The two last-named works must not be confounded with the immortal works of Auber and Rossini, as the date shows, but were written by Sheridan Knowles and G. Soane respectively, and composed—not adapted—by Bishop.

In 1826 he produced his "Aladdin," which the management of Drury Lane Theatre intended as a set-off to Weber's "Oberon" at Covent Garden; "but," he adds, "chiefly owing to the imperfect state in which it was brought out, it was not successful." This was followed by "The Knights of the Cross," and he also composed (not given in Grove) a cantata, "Waterloo," for five voices; Vol. I. of "Legends of the Rhine," and other songs. In 1827 (*not* 1826) he produced his comic opera of "Englishmen in India," on January 27, and "The Rencontre," on July 12. Grove gives no items between 1826 and 1830, but this gap I am able to fill up, and also to correct the statement that Bishop, in 1820, undertook the "Oratorios" "on his own account, which he relinquished, however, before the commencement of another year." He could not have given them up then, as he states that in 1827 he "produced, at the Oratorios, Beethoven's Opera of 'Fidelio,' with English words by Planchè." In this same year he wrote a "Grand March for the Royal Society of

Musicians," a second volume of "Legends of the Rhine," and a number of songs and glees.

On January 28, 1828, he produced "Edward the Black Prince" (erroneously dated 1825 in Grove), and in the same year produced "Don Pedro" and composed an immense number of songs and glees, of which he gives a list.

In 1829 came "Yelva," the libretto of which, except the poetry, was translated by Bishop himself from the French; "Home, sweet home; or, The Ranz des Vaches"; and an adaptation of Boieldieu's "Les deux Nuits," with additional music entitled "The Night before the Wedding," with the usual volumes of songs, composed or arranged.

In 1830 he produced the opera "Ninetta" at Covent Garden, having translated the libretto (except the songs, which were by Mr. Fitzball) from "La Pie Voleuse" and "La Gazza Ladra," the music being principally by the last-named work, with songs by Bishop himself (not in Grove). This was followed by "Hofer" at Drury Lane, the music being arranged from Rossini's "Guillaume Tell," and the cast included Miss Stephens, Madame Vestris, Mrs. Bedford, Messrs. Sinclair, Bedford, and H. Phillips. Next came "Under the Oak," a Vaudeville Opera, performed at Vauxhall Gardens on June 25, and "William and Adelaide," produced at the same place on July 23, whilst he composed a large number of songs, duets, and glees for Vauxhall during the same year.

In 1831 (*not* 1832) we have "The Romance of a Day," and a number of duets, songs, and glees.

In 1832 we have "Der Alchymist," the music principally adapted from Spohr's operas; "The Demon," with music adapted from "Robert le Diable"; and "The Love Charm," adapted from Auber's "Philtre," neither of which are named in Grove; also "The Magic Fan," "The Sedan Chair," "The Bottle of Champagne," and songs, duets, and glees, all of which were written for and produced at Vauxhall; music for a "Pageant" in commemoration of Sir Walter Scott, performed at Drury Lane, in which occurs the "Coronach" sung by Braham; "The Tyrolean Peasant," an operetta for Drury Lane; and "The Doom Kiss" (*not* in 1836, as in Grove). In addition to these, during the years 1831-32-33 he adapted and produced at Drury Lane: Mozart's "Don Giovanni," Bellini's "La Sonnambula," Rossini's "Barber of Seville," and Auber's "Maid of Cashmere."

Under 1833 Grove gives "Yelva" and "Rencontre," but, as has been seen, these were produced in 1829 and 1827 respectively. During this year Bishop composed a large number of songs, &c., for Vauxhall; various glees, and a cantata, "The Seventh Day," which was published by Novello, and produced by the Philharmonic Society.

In 1834, in addition to more items for Vauxhall, came "Rural Felicity," "Manfred," and a number of canzonets, &c.

In 1835 he only wrote a few songs, and arranged a large number of Handel's songs. Nothing is given in Grove between 1836 and 1841, and the two works given for 1836 should be under 1832 and 1834.

In 1836 he wrote "The Departure from Paradise," a cantata, with solos composed for and sung by Malibran at the Philharmonic Concerts; a "Crucifixus" for four voices; and an operetta, "The Captain or the Colonel."

In 1837, glees and songs; and in 1838 he brought out the first three volumes of Handel's songs, and also became again Musical Director at Drury Lane, where he produced "La Gazza Ladra," with English words, under the title of "The Maid of Palaiseau"; "Guillaume Tell," and Auber's "Le Philtre." In this year also he composed his Oratorio "The Fallen Angel," which has never been performed.

In 1839 he took the degree of Bachelor of Music at Oxford, and again resumed the reins at Covent Garden, for which he composed "Love's Labour Lost," and wrote additional accompaniments to Arne's "Artaxerxes" and "Beggar's Opera," besides bringing out the fourth and fifth volumes of Handel's songs.

In 1840 he composed and produced at Covent Garden "The Fortunate Isles: a Masque," to celebrate the Queen's wedding, and became director of the "Ancient Concerts," for which he arranged a great many pieces.

In 1841 he wrote several songs and glees, arranged the sixth volume of Handel's songs, and collected and edited all his own glees, trios, quartets, &c., in eight volumes.

Bishop was knighted in 1842, and lived until 1855; but the diary contains no entries after 1841. For further details as to Sir Henry Bishop's distinguished career reference should be made to the excellent article in Grove, as the present paper is not intended to replace that, but only to supplement it from a source not available to that writer.

Few other English composers have been so prolific as Bishop, and no history of music in England can be complete which does not give him the credit he so well deserves.

F. J. W. C.

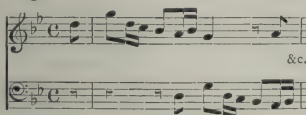
A HIGHLY interesting essay might be written on the subject of literary men and music. Often with the best of intentions they have written about the divine art in a way calculated to render it ludicrous. Or again, on the strength of an exceedingly superficial knowledge they adopt a patronising tone which is highly irritating. For our own part we greatly prefer the delightful candour of Charles Lamb in his celebrated "Chapter on Ears." Lamb tells us frankly that he had no musical ear. He was "organically incapable of a tune. I have been practising 'God save the King,'" he wrote in 1821, "all my life; whistling and humming of it over to myself in solitary corners; and am not yet arrived, they tell me, within many quavers of it. Yet hath the loyalty of Elia never been impeached." Then he goes on with exquisite humour to surmise that he may, after all, have an undeveloped faculty of music

within him. "For, thrumming, in my wild way, on my friend A.'s piano, the other morning, while he was engaged in an adjoining parlour—on his return he was pleased to say, 'he thought it could not be the maid.'" One cannot help admiring Lamb for the heroic courage of his confessions. It was hard, he admitted, to remain as it were "singly unimpressible" to the magic influences of so elevating an art, but he was bound to own that it had caused him a great deal more pain than pleasure. He was constitutionally susceptible of noises. "A carpenter's hammer, in a warm summer noon, will fret me into more than midsummer madness. But these unconnected, unset sounds are nothing to the measured malice of music . . . I have sat through an Italian opera till, for sheer pain and inexplicable anguish, I have rushed out into the noisiest places of the crowded streets to solace myself with sounds which I was not obliged to follow, and get rid of the distracting torment of fruitless, barren attention! I take refuge in the unpretending assemblage of honest common-life sounds; and the purgatory of the Enraged Musician becomes my paradise." Oratorios to him were just as bad, while Concertos were quite pre-eminently insufferable. It would be curious to know whether amongst living men of letters there are any constituted like Lamb in regard of music. If there be any such, we greatly doubt whether they would be as courageous as Elia in the proclamation of their sentiments.

THAT Handel, consciously or unconsciously, conveyed ideas and even notes from the works of other composers into his own, is a well known fact, and one which was recently illustrated on an extensive scale in our March number, in connection with Muffat's "Componenti musicali." But the list of conveyances is not yet complete. Two of which we are about to make mention are, it is true, of small import; yet if the small be taken with the big, it may, perhaps, one day be discovered that Handel never existed. The one is from Mattheson, with whose works Handel must have been familiar. In a Suite in the "Harmonisches Denckmal," published in London, 1714, we find the *Allemande* commencing



and in the volume of Harpsichord Music of the Handel Society Edition, we find, in the second Suite of the third collection, also an *Allemande*, commencing



The other example is from Buxtehude, another composer, who must have been as well known to Handel as he was to J. S. Bach. In one of Buxtehude's Fugues, the subject runs thus:—



It will scarcely be necessary to give chapter and verse from "The Messiah" suggested by this quotation.

IN our July number we gave a brief description of the first instalment of Gounod's "Mémoires d'un Artiste" published in *La Revue de Paris*. In the second and third the composer tells us of his visit to Rome, of his delightful journey thither through Monaco, Mentone, Sestri, Genoa, Pisa, Lucca, and Florence. He travelled leisurely in the old-fashioned *voiturin*, much pleasanter than the modern "obus à rails," which hurries you along "as if you were fish dispatched quickly, so as still to be fresh on arrival." Of the Eternal City, with its churches, its palaces, and its monuments of the past; of the people whom he met there, and, above all, of M. Ingres, Director of the Académie de France, who both by precept and example instilled into the students an intelligent love of art; of the delightful environs of Rome; of the visits to Naples, Florence, and Venice; of all these things Gounod has much to say; and many an eloquent line might be quoted. Here, however, we must restrict ourselves to a few passages specially connected with music and musicians.

GOUNOD'S intense admiration for Mozart's "Don Juan" is well known. In M. Ingres he found an *alter ego*. They used to sit together of an evening at the pianoforte, playing and singing from the score, until Madame Ingres had to come and remind them that the night was far spent. Of a Sunday, Gounod generally went to the Sistine Chapel, and he speaks of Michael Angelo and Palestrina, those two "intelligences privilégiées" who made of that Chapel a monument unique in the world. "There are some works," he justly observes, "which must be seen or heard in the place for which they were created." From the church he passes to the stage. The latter, however, interested him but little; the *répertoire* consisted, for the most part, of operas by Bellini, Donizetti, and Mercadante, "so many plants twined around that robust Rossinian trunk, of which they had neither the sap nor the majesty; works which seemed to disappear under the momentary brightness of their ephemeral foliage." At Rome Gounod made the acquaintance of Fanny Hensel, Mendelssohn's sister, who was spending the winter of 1840-1 there with her husband. He describes her as "a musician *hors ligne*, a remarkable pianist, a woman of superior mind, small, delicate, but whose deep-set eyes and animated countenance betokened energy." She used to play a quantity of Bach's music, and many of her brother's compositions "qui furent pour moi autant de révélations d'un monde ignoré." A reference to M. Ingres leads our author to speculate on the nature of art. "It is neither the Ideal alone nor the Real alone; like man himself, it is the meeting together, the union of both. It is unity in duality. By the Ideal alone, it is above us; by the Real alone, below us. Morals are the humanizing, the incarnation of the Good; science, that of the True; art, that of the Beautiful." On leaving Italy, Gounod went to Germany. At Berlin he renewed his intercourse with the Hensels, and at Leipzig he made the acquaintance of Mendelssohn himself. "He questioned me about my studies, and took lively and sincere interest in my compositions. I had to sit down before the pianoforte and play to him my most recent attempts, and I received from him most precious words of approval and encouragement." The master made him a present of a volume of Bach's Motets. Of Mendelssohn, Gounod remarks that "he was cut off in the prime of life—thirty-eight years old—from the admiration which he had conquered, from the masterpieces which the future held in store for him." The modest manner in which the writer refers to

his first attempts at opera is worthy of note. "Sapho," produced in 1851, he tells us, "was not a success." Gounod believed that one might fairly well assert that a dramatic work receives from the public favour proportionate to its merits. It is not given to every composer to form such a calm opinion, especially when his own work is concerned. He reminds us that success on the stage is the result of many elements; the absence of some of them, even of the most accessory, suffices at times to weigh against the highest qualities. "There are works," he adds, "which have not failed to obtain the admiration of artists, but which have not won the favour of the public for lack of the necessary seasoning to render them acceptable to those to whom the pure attraction of intellectual beauty is not sufficient." "La Nonne Sanglante" disappeared for good from the bills after the eleventh performance; a new director declared that "une pareille ordure" could no longer be tolerated.

A RECENT number of the *Musical Courier* contains an interesting article from Mr. Macdonald Smith on the subject he has made his own in his system "From Brain to Keyboard," which seems to be already spreading in America. As of interest and possibly of profit to those unaccustomed to think of movements of their fingers and arms as subject to most of the physical laws governing inanimate mechanism, we quote one passage:—

Have you ever had the pleasure of playing upon one of the new electric organs and of creating chords at a distance, so noiselessly as to fancy them the actual incarnation of your musical thought? You have dozens, perhaps hundreds of keys and buttons within easy reach; you are a good organist, and as long as all the mechanism of your organ is perfect you are a happy man, for your music seems reproduced as you think it. And all the communication between your keys and the pipes is along so many wires bound up in a single cable!

In the human body we have an exact counterpart of this electric cable and electric action. The nerve, consisting of hundreds and thousands of nerve fibres, all properly insulated, like the electric wires, runs from a certain number of nerve cells to a certain number of corresponding muscular fibres in a precisely similar manner to that in which the organ cable runs from the electric keys and buttons to the valves which make the pipes speak, only we have in our body several cables instead of one. Just as the organ pipes "speak" upon depressing the electric keys, so do the muscular fibres "speak," or rather "contract," on the corresponding nerve cells in the brain being excited. And they respond even more instantaneously and perfectly than the pipes if they are all in order—i.e., in a state of perfect health and development—for just as it is of no use the finest organist in the world attempting the performance of a complicated organ work on a ramshackle one-manual country organ, nor upon the finest electric organ if a quarter of the notes and stops are dumb or otherwise imperfect, so it is little use having in our brain musical genius and beautiful rows of keys—i.e., sets of nerve cells—unless the machinery of nerve and muscle is also perfect, so that the fingers really carry out at once exactly what they are ordered from the nerve cells to perform.

In view of the depreciation of Handel so much in vogue in certain circles, it is interesting to know how far this attitude was forestalled in previous generations. Of course we all know about the rivalry of Handel and Buononcini which divided society into factions much like those of the Byzantine Empire. But it is worth recalling that Horace Walpole, of whom Mr. Lecky remarks that "his cold heart and feebly fastidious taste was usually incapable of

appreciating any high form of excellence," sneered at Handel as he afterwards sneered at Garrick, while it was quite "the thing" in the smart society of the time to ridicule the Oratorios of the great Saxon. This fashion is curiously illustrated in the following very characteristic passage in Fielding's "Tom Jones": "It was Mr. Weston's custom every afternoon, as soon as he was drunk, to hear his daughter play on the harpsichord; for he was a great lover of music, and, perhaps, had he lived in town, might have passed as a connoisseur, for he always excepted against [i.e., objected to] the finest compositions of Mr. Handel; he never relished any music but what was light and airy." In this context one may be excused for quoting the lines from Smollett's poem "Advice":

Again shall Handel raise his laurelled brow,
Again shall harmony with rapture glow!
The spells dissolve, the combination breaks,
And Punch, no longer Fraasi's rival, squeaks.
Lo, Russel falls a sacrifice to whim,
And starts amazed in Newgate from his dream.

The point of these lines resides in the fact that Russel was a famous mimic and drawing-room entertainer of the time, who was engaged by certain ladies of quality to set up a puppet show in opposition to Handel's Oratorios. "When the current of fashion changed," says Smollett, in a footnote, "Russel sank into debt, and was confined in Newgate, where he lost his reason. A small subscription was with difficulty raised among his patronesses to procure his admission into Bedlam." On the whole, it cannot be said that Handel's opponents—in the eighteenth century, at any rate—had any reason to congratulate themselves on the issue of the conflict.

It is generally said, and with truth, that serious music in London takes a rest during the months of August and September, and it will therefore probably amaze readers from afar to be told that symphonies, concertos, and classic overtures were to be heard almost nightly at Promenade Concerts in the palatial Queen's Hall during the fast waning holiday season. The excellence of the programmes offered by Mr. Robert Newman, with the co-operation of a high-class orchestra, and Mr. Henry J. Wood as a conductor of marked intelligence, was noted from the first, and it is gratifying to note that Jullien's "British Army Quadrilles" and vulgar effusions of every sort have been shelved, let us hope for ever. Steadily the standard of excellence, both in the arrangement of the nightly entertainments and in the manner of interpretation, has progressed, and the following may be taken as an example of the sort of fare presented to that large section of the British public which prefers to assimilate music and a good cigar at the same time:—Monday, Wagner night; Tuesday, Sullivan night; Wednesday, classical night; Thursday, Schubert night; Friday, Beethoven night; and Saturday, Popular night; the "Popular" programme containing pieces by Gounod, Grieg, Mendelssohn, and other high-class composers. It is pleasant also to note that the best music has attracted much the largest audiences. Let these facts be read, marked, learned, and inwardly digested.

A CORRESPONDENT sends us the following extract from an unpublished MS. diary of a visit to France in the year 1735. Under the date August 28 and September 8 (the old and new style being both given) the writer describes his attendance at a Concert in the great Concert-room of the Palace of the Tuileries, at which the number of performers, both vocal and instrumental, was about eighty. He then

continues: "The performance was of Church music as well as French and Italian compositions. The first fiddle was played by Guignon, an Italian, a very fine hand, one of the King's musicians, and they say but very few exceed him in Europe. We also heard the German flute, in its highest perfection. Blavet, a Frenchman, played some pieces of music on which it gave us great pleasure and surprise, for he is allowed by the best judges to perform better on that instrument than any man in the world." The mention of the "German flute" so far back as 160 years ago is curious, as it marks that territorial method of designating instruments which modern facilities of inter-communication have well nigh annihilated. People have nowadays practically ceased to speak of the French horn: the only member of the modern orchestra which still retains this national prefix is the English horn. In this connection one is tempted to notice the changes which have taken place in the course of the last thirty years in the spelling as well as the nomenclature of various instruments. The picturesque title "Kettledrums" has been quite superseded by the Italian form *timpani*, which we spell in the Italian way, while the old-fashioned form "clarinet" has yielded to the version "clarinet," modelled on the French and Italian form.

"We think it rather hard on music," writes a reviewer in the *St. James's Gazette*, "that it should be made responsible for so much madness in modern fiction." Hear! hear! Only that we should be inclined to add "maudlin nonsense" as well. In the novel under discussion the heroine is a musical genius, at least, so the author assures us; as to her insanity, there can be no manner of doubt whatever. She writes in her diary: "I have no innate sense of right and wrong," and certainly her conduct is on a par with this candid confession. In this diary, again, she declares at the outset that music is untranslatable into any imagery but its own; but unfortunately lapses from this doctrine—an admirably sound one in her case—and takes to explaining musical illustrations by trees, flowers, stars, and so forth. Finally, she produces a wonderful "opera without words" which wins her immediate renown and admission into a lunatic asylum. What a pity it is, in the interest of the public, that authors of this sort cannot invent some means of writing "books without words"! It is too bad that music should be so constantly made the stalking-horse of the decadent novelist. Some of the most lurid novels of this generation—"The Kreutzer Sonata," "Keynotes," and "Discords"—have all been given musical names. Is there no means by which music can be legitimately avenged on its traducers?

LITTLE notice has been taken of Girolamo Parabosco, an Italian composer of the early part of the sixteenth century, celebrated in his day as a performer on the clavicembalo. And he was not only a skilful musician, but an author of considerable note. Some of his works—he wrote tales, poems, letters—passed through several editions. He was one of the few composers of early times who could also wield the pen. In a subsequent issue we shall have something to say about his life and writings. Also something about his harpsichord music, and this ought to prove of special interest, seeing that Parabosco departed this life presumably before 1557, nearly seventy years before our Byrd. We may add that in some dictionaries of music Parabosco is not even mentioned.

FACTS, RUMOURS, AND REMARKS.

WANTED, an explanation of the following local criticism on the heavy scoring of some of the solos in M. Tinel's "St. Francis": "This might be cited as an anachronism of the work, which, however, may be supposed to give it some of its originality."

THE following appeared in an Edinburgh paper not long since, as a two-line advertisement: "Pianoforte Instruction.—Beginners, 3d. per lesson. Hours, 4 till 10, evening." I miss the cup of tea and bun.

IF the *Cape Mercury* be right, Sir Charles and Lady Hallé have taken to singing. Here is a paragraph cut, by a South African correspondent, from the columns of my contemporary:

The well known vocalists, Sir Charles and Lady Hallé, assisted by Miss Marie Füllinger and Mr. William Wild, will give one of their high-class entertainments in the Town Hall on Friday evening next. The press of the Colony are unanimous in praise of this talented combination, and we are sure they will be well received here. Our old friend, Mr. Tom A. Conby, is engineering them through the country.

It is just as likely that Miss Füllinger has taken to the violin, and Mr. William Wild to the pianoforte.

THE question of Sunday entertainments has of late occupied no little attention. While, however, grave minds are considering what is good for the people, the people would seem to be deciding the matter for themselves. Most frequenters of Hyde Park are aware of the impromptu audiences that listen to the discussion of various subjects by energetic orators whose zeal is greater than their knowledge or discretion. Of late, however, a new departure has been made in favour of music, and it is now possible to hear operatic excerpts given in a manner that would surprise (in more senses than one) the oldest opera-goer. A favourite excerpt is the Miserere Scene from "Il Trovatore." A small box-like structure serves for the tower in which *Manrico* is imprisoned, and *Leonora* sings in appropriately grief-stricken desperation at a becoming distance. The absence of instrumental accompaniment prevents the vocalists doing the music full justice, but it serves to accentuate their courage and vigorous attack. The end of the scene is taken at a pace that is suggestive of a gavotte, but in other respects the traditions of the Royal Opera are faithfully preserved, even to *Manrico* coming forth from his prison to bow his acknowledgments of the applause. With selections from "Faust" being played by Her Majesty's bands at one end of the park, and "Il Trovatore" being acted by the people at the other, will anyone dare to say the English nation is not progressing?

THERE has been some correspondence in the public prints regarding the origin of what is known as "The Bishop's Psalm"—an effusion given out by a parish clerk to be sung in honour of an episcopal visit. It is claimed for Devonshire, and also for Wiltshire (Bradford). Between these two I cannot decide, but I knew the doggerel as current in Gloucestershire fifty years ago. The first verse there ran:

Why skip 'ee zo, 'ee little 'ills?
Ee mountains why d'ye op?
Is it because y're glad to zee
'Is grace the lard bishop?

DEVONSHIRE is fertile in parish clerk stories. When visiting in that county some time ago, my host told of a dispute between the gentleman who officiated in the hold of the "three-decker" and his colleague who led the choir. The question was who should fix the metrical psalms for singing. Matters came to a head one Sunday, when the clerk announced the 100th Psalm, "All people that on earth do well." Up rose the chief of the choir and exclaimed, "Dom 'All people that on earth do well,' 'My soul, praise the Lord!'"

THE printer's boy is now in Southampton and has a post on the local *Times*. To his mischievous and ingenious spirit we, doubtless, owe the information that Mendelssohn wrote a duet, "Rolling in foaming billows," and that among the pieces in a certain programme were a "prelude and figure by Bach"; also that Batiste wrote an "offertory," and that "For the mountains shall depart" is an air in the "Creation." The boy will soon be unable to excel himself if he go on at this rate.

I HAVE authority for stating that Mr. Edward Lloyd will not go to America during the approaching season there. It is, indeed, unlikely that the eminent tenor will ever re-visit our transatlantic cousins.

Who are the true critics?—those who pose as such, or the unsophisticated children of nature? I have just read that an Arapahoe Indian put a nickel in the slot of a phonograph and, on hearing a high note from a famous *prima donna*, wrapped his blanket around him and fled.

WE all know of a delicate American lady who put garments on the legs of her pianoforte. I now hear of another who, during the mourning for her departed husband, played only on the black keys.

MASCAGNI is said to be writing music to Shakespeare's "Midsummer Night's Dream." Is another setting wanted after the exquisite music of Mendelssohn? But perhaps the opportunity for another *Intermezzo* was not to be resisted.

EVERYONE who knows the tune called "Coronation," usually sung to "All hail the power of Jesu's name," will be interested in the following inscription on a tomb in Shirley cemetery, Mass.: "Here sleeps the sweetest singer, OLIVER HOLDEN, composer of the tune Coronation. Born in Shirley, September 18, 1765. Died in Charlestown, September 4, 1844. To his dear memory this tablet is placed by his granddaughter."

THE *Western Daily Mail* has made a contribution to Festival anecdotes:—

One of our best-known singers, who was at the Gloucester Festival, and who is now taking part in the musical function at Cardiff, overheard the following conversation during her stay in the Cathedral city: "Yes, I think it is a great shame. They brought down Mr. Cowen to conduct his 'Transfiguration,' and they brought down Dr. Parry to conduct his 'King Saul'; they might just as well have brought Mr. Purcell to conduct his 'Te Deum.'" "Yes, indeed, it was a great oversight." The speakers were two very fashionably dressed young ladies.

THE towns of Cardiff and Swansea are said to be jealous of each other, and it is now reported that the place last-named is thinking of establishing a Musical Festival like its big neighbour. I hope the Swansea folk will do no such foolish thing. There should be a Glamorgan Musical Festival, covering the entire county, with Welsh and English working harmoniously together. This might result in magnificent success.

JOSEPH BENNETT.

GLOUCESTER MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

UNDER the happily usual conditions of brilliant weather, and the promise of much social as well as artistic enjoyment, the 172nd Festival of the Three Choirs began at Gloucester, on the 10th ult. These music meetings are in some respects unique—unique, certainly, in the charm of their *locale* and surroundings; in the impressive association of glorious architecture with equally glorious music, and, I may add, in the cheery atmosphere of hospitality and gracious companionship which prevails. Long may they flourish, for these reasons, as well as others; long will they flourish if bigotry and narrow-mindedness can do no more against them than has been accomplished down to the present time. Rarely does a Festival pass without the voice of oburgation from some quarter which our American cousins would style "disgruntled." At Gloucester it was a "Member of the Diocesan Mission" who bore his testimony to the wickedness of what was going on round about him. "The Cathedral mapped out like a concert-room!" he shrieked; "places in the House of God bought and sold! singers highly paid!" and so on, and so on, through the round of familiar outcries. A few persons troubled to answer the Missioner (a layman); the rest faintly smiled, as at an old joke, and the clerical members of the Mission promptly and publicly repudiated what their lay brother had advanced. So ended, in *fiasco*, the latest crusade against an institution venerable by its age, noble in its artistic achievements, and praiseworthy in its charitable purpose. If a layman condemned, two dignitaries of the Church blessed the Festival; even Bishop Barry, the leader of the Worcester revolt twenty years ago, preached an eloquent sermon in praise of the higher music exemplified on these occasions, while the Dean of Bristol was ardent in advocacy, and that without spoiling the grace of his deliverance by needless injunctions to remember that a Cathedral is not precisely the same as a concert-room. *Apropos*, I observed that the offensive placards usually affixed to the pillars of the nave on these occasions were conspicuous by their absence. In our decent days no one beneath a Cathedral roof is likely to offend the rule of reverence, least of all when under the influence of sacred music.

The Festival arrangements were on the usual scale, and need not be described further than to say that a London orchestra of about seventy, with Mr. Alfred Burnett in the place so long occupied by Mr. Carrodus, was associated with a Gloucestershire chorus of some 250. The plan of drawing all the voices from within the county was again carried out with entire success, and is now not likely to be abandoned. This is to the credit of the shire, which may also, with some pride, claim the honour of having given birth to four of the solo vocalists and acted as the nursing mother to one more. As in 1892, the orchestra was built against the screen at the east end of the nave, in order to have the advantage of the Cathedral organ, which did excellent service throughout the week, in the hands of Mr. Sinclair (Hereford), Mr. Blair (Worcester), and Mr. Capener, deputy-organist of Gloucester.

It is not my intention to go through the list of performances with the detail which the critics of the daily journals amply provided. In this limited space many things must be taken for granted; the rendering of "Elijah," for example, in which the only feature of comparative novelty was Mr. Andrew Black's impersonation of

the *Prophet*. This gave very considerable satisfaction by its complete dignity and adequate vocal skill, as well as by a good measure of dramatic force. It is very difficult to follow Mr. Santley in this part, and, while he is in recollection, what seems but a moderate success with the public is really one upon which the performer may be congratulated. Madame Albani, Miss Hilda Wilson, and Mr. Lloyd took part in Mendelssohn's work, at which the attendance was a "record"—3,600, or some 500 over the previous highest. Mendelssohn is not yet moribund, it would appear. Truth to tell, the public, though not superior persons, know when they possess a good thing, and hold on with quiet disdain of those who offer something else. On Tuesday evening the attendance was much smaller, and, perhaps, represented only the more cultured taste of the community. The average man held that Mozart's "Requiem," Beethoven's Symphony in C, and Purcell's "Te Deum" made up a heavy programme, and he was right, perhaps, from his point of view. But we are not all average men, some being on lower and others on higher planes. Those above were content with the works provided. Not often can the sublime Mass for the Dead be heard in a great Cathedral, and Purcell's "Te Deum," in its original form, was alone worth going to hear. The version used was that of Dr. J. F. Bridge, who may be congratulated upon restoring to the world a veritable masterpiece. This is a different thing from the extended and diluted composition patched up by irreverent Dr. Boyce, whose name now stands among the most shameful of those that find ignoble employment in "touching up the masters," and compared with whom the fashionable "restorer" of ecclesiastical architecture is a harmless person. How mighty and impressive are many of the choral passages in this noble work, which should never be heard without present consciousness of the fact that the "Te Deum" is a production of the seventeenth century, and saw the light when Bach and Handel were little boys. We cannot sufficiently honour Henry Purcell, who was a prophet in his day and generation, and foretold that which should come on the wings of the advancing spirit of his art. Antique long trumpets were necessarily used, and their silvery tones, ranging far beyond the reach of the modern instrument, produced a truly striking and appropriate effect. The solo vocalists who had the honour of sharing in this performance were Miss Jessie King and Mr. Watkin Mills—competent both. In the "Requiem" these artists were joined by Miss Anna Williams and Mr. Ben Davies.

Dr. Hubert Parry's "King Saul" took up the whole of Wednesday morning, the composer conducting. Here was another display of the county talent, but the work need not be discussed here. It has passed under many critical eyes, and the only drawback it suffers from is excessive length. The composer, of course, could set this right, but do we not know that he would acutely feel any injunction to use the knife upon his own offspring? It is, however, necessary to give pain sometimes for the sake of ultimate good health, and Dr. Parry, I suggest, would be well advised were he to shorten the Oratorio yet a little more. The performance, generally good, was much indebted to the services of the principal vocalists, Miss Anna Williams, Miss Hilda Wilson, Miss Jessie King, Mr. Lloyd (*David*), Mr. Bispham (*Saul*), and Mr. Andrew Black (*Samuel*). Although a novelty in Gloucester "Saul" drew a large audience, helped, no doubt, by the local connection and personal popularity of the gifted composer. In the evening of this day took place the one Concert which is all that remains of the secular part of the Festival. Races, balls, and entertainments of "worldly" music—all have gone save a solitary performance in the Shire Hall, which was attended, this year, by less than 700 persons, although Madame Albani and the pick of the artists took part. I would sweep away the fragment, notwithstanding the objection of ladies who want to show off a smart gown. The secular Concert, as now held, is a sacrifice alike of good taste and opportunity. It is incongruous and ineffective. As regards that under notice, I have only to say, first, that the programme was far too long; second, that Mrs. Katherine Fisk made a successful Festival *début* and should be in future request; third, that the Bristol Orpheus Glee Society sang extremely well, under Mr. Riseley's direction, but sang too much; fourth, that Miss

Rosalind Ellicott's new Fantasia for pianoforte (Miss Sybil Palliser) and orchestra is a respectable but wholly undistinctive piece of work. It would be well for ladies to hold their hands from composition till the time comes when they are privileged to say something which has not been heard before.

Brahms's "Song of Destiny" opened the Thursday's work and was indifferently sung, perhaps because the chorus had, on the previous evening, been junketting with the Mayor of Gloucester somewhere up the river. Work first, "high jinks" after, is a good rule. Following the Brahms piece came two novelties, one close upon the heels of the other, with Mr. Cowen's "Transfiguration" leading the way. The libretto of this work is modelled upon the Church Cantatas of Bach, and consists, therefore, of a Scriptural narrative with reflections interspersed. The idea represents the Christian Church as longing to see their Lord in His glory; the answer to which is the Transfiguration, with the Apocalyptic description of the Redeemer in heaven by way of *Finale*. In his musical illustration of this theme, we have Mr. Cowen's first effort on the field of sacred art; his pastoral, "Ruth," being but a secular story tempered by religious feeling and motive. The composer, therefore, came to his work with freshness, and, I should say, the elation of spirit that generally attends a new departure. It has been urged that as an adherent of the Jewish faith, he was not competent to deal with a Christian subject. Surely that is pushing objection too far. Must a composer be a Mahomedan before he can put music to a Moslem theme? Was Mendelssohn any the less qualified to illustrate "Antigone" because not a Pagan? Really, there should be some discretion in finding grounds for attack, if attack we must. To my mind, Mr. Cowen has dealt very finely with his subject, especially in the choruses. It is something to have written such a touching piece of devotional music as "O Jesus, none but Thee," and such a bold, sustained, and majestic utterance as the final chorus, "Unto Him which is." Among solos, the tenor air "Who would not fear Thee" stands conspicuous for high vocal quality and true expression, while Mr. Cowen's skill in recitative is proved by a truly dramatic setting of words describing the ascended and glorified Christ. Nearly every page in this work is fresh and original, the outcome of one who takes his own view of things and acts upon it. Only from such a source could we have received the very characteristic orchestral movement entitled "The Transfiguration," wherein themes representative of the Saviour and of "saints adoring, guardian angels," are worked up in masterly though unfamiliar style. Having made such an appearance as a composer of sacred music, Mr. Cowen should follow it up. The solos were safe in the hands of Madame Henson, Miss Wilson, Mr. Lloyd, and Mr. Bispham. Mr. Lloyd's delivery of "Who would not fear Thee" was a masterpiece of singing. Dr. C. Harford Lloyd supplied the second novelty—a Concerto in F minor for organ and orchestra. This work contains the usual three movements, and will be most esteemed, perhaps, for the second of the three, which is an exceedingly pleasing and ingenious piece, introducing with great effect one of the characteristic tunes played by the Gloucester Cathedral chimes—when they are in order, which is not just now. The entire work is scholarly, and, as such things go, unconventional. Indeed, I am disposed to say that it places the composer's powers, as an abstract musician, in a more striking light than any previous effort. Dr. Lloyd conducted, and the organ was played in masterly style by Mr. Sinclair, who is, I need scarcely say, an organist *hors ligne*. A fairly good performance of Beethoven's Mass in C brought the morning session to an end. Conspicuous in the evening programme was a new Church cantata, "A Dedication," composed for the Festival by the conductor, Mr. C. Lee Williams. A work in this form was contributed by Mr. Williams both in 1889 and 1892. His subjects then, however, were exceedingly solemn, whereas "A Dedication" is jubilant, and the change has enabled him to show that he is as efficient in the one case as in the other. The cantata is intended for use at the consecration of a church, at dedication anniversaries, &c., and, being the only one of its kind, is likely to come into use. Its "argument," if the term may stand, is that a procession approaches and enters the house set

apart for God; that prayers are offered for the presence of the Almighty, whose glory thereupon, as at the consecration of the Temple, fills the sacred building. Then follow praise and rejoicing, led by the only solo voice (baritone) employed. Throughout the work Mr. Williams has written with needful simplicity, but, as is his wont, with musicianly skill and purely devotional expression. There could be nothing more appropriate to the theme, or more adapted to the avowed purpose of the composition. The cantata met with almost unanimous favour, as a thoroughly honest work, high in value and poor in mere pretence. A good performance gained much by the admirable singing of Mr. Watkin Mills, who gave the solos with all requisite dignity and power. The same artist took the solo in Schütz's "Lamentatio Davidi," which example of noble antiquity had its austerity kept well in countenance by the strong, stern architecture of the Norman nave. The "Hymn of Praise," with Miss Anna Williams, Miss Franklin Higgs, and Mr. Ben Davies as soloists, closed the evening selection. Doubtless the large audience had chiefly been attracted by this favourite work, which seems rather to increase than diminish in popularity as time goes on.

Friday brought "The Messiah" as usual, and with it an enormous congregation, which filled every part of the Cathedral, choir included. Upon this I need not dwell, while, as regards the special closing service, it is enough to say that Miss Beatrice Gough well sang the solo in Mendelssohn's "Hear my Prayer," and that a new setting of the Magnificat and Nunc dimittis revealed the presence of a Church composer from whom much may reasonably be anticipated. Mr. Brewer knows how to write with sentiment without descending to the maudlin and lackadaisical.

The Festival was attended by over 14,000 persons—twenty more than in 1892; and the receipts for tickets were £3,420—about £100 less than three years ago. This, with an increase in artists' fees, &c., left a deficit on the working. The general account, however, comes out thus: Receipts, including stewards' fees, £4,491; expenditure, £3,850; balance payable to the charity, £641. The collections amounted to a much smaller sum than usual, £422. Nevertheless, the charity will benefit, from all sources, to the extent of about £1,350—a sum worth working for. Let my last word be in praise of the new and very able secretary, Mr. P. Barrett Cooke, and of the accomplished and genial conductor, Mr. Lee Williams. The Festival was fortunate in their services.

CARDIFF MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

THREE years ago the guarantors of this Festival had to meet a deficit of £700, more or less. They made it good, and resolved to try again. They have tried again, and now I hear that the gentlemen in question may have to disburse £500. This is better, but the patience of those who pay may not last till the accounts balance themselves; and the outlook is, therefore, quite uncertain. The whole situation will have to be reviewed, and fresh measures taken to enlist a greater amount of patronage by appealing to a wider area of sympathy. This is scarcely the place for initiating discussion—a task devolving upon those who are responsible. I can only hope that wise measures may be adopted and carried out with success. One thing is certain: let this great Glamorganshire community be properly organised and inspired, and we shall see another music meeting as important as those of Birmingham and Leeds.

The Festival which opened in Park Hall, on the 18th ult., was purely an affair of Cardiff, which town supplied the whole of the chorus and the courage needed to bring down from London a costly orchestra and a yet more expensive company of solo vocalists. The one thing that Cardiff neglected was to supply adequate audiences. That demanded co-operation from the many and the many held aloof. This, however, does not affect the question of artistic desert and liberal provision of good things. Of these matters it is my main business to speak.

The opening of the Festival was not encouraging. A great part of the programme was taken up by the Oratorio "St. Francis," in which the Belgian composer, Edgar Tincl, set forth an idea of sacred drama under the impression, apparently, that it is new. This work was once performed, with limited means, at Westminster Town Hall, and has been introduced by Sir Charles Hallé both to Manchester and Liverpool. At Cardiff nothing was known of it, but the music made a most favourable impression upon the chorus in rehearsal, and efforts were put forth to excite public feeling on its behalf. But nothing could stir pervading apathy into life. The question arose, "Who is Mr. Tincl?" and this may, in some cases, have been followed up by another, "Who was St. Francis?" Anyhow, the audience that came to satisfy themselves with regard to both one and the other might have been comfortably accommodated in a much smaller room. This was depressing, but, apparently, did not depress. Mr. Tincl conducted his Oratorio with unflagging energy, and all under him worked with a will, while from time to time the "house" made up for paucity of numbers by a disproportionate volume of applause. At the applause nobody could marvel, for the work contains much pleasing music and a great deal which, if not of distinguished merit *au fond*, is so decked out that the surface adornment satisfies and few care to go deeper. That the English public will ever accept "St. Francis" as an Oratorio is doubtful, or, perhaps I should say, not doubtful, seeing that the librettist has begun with his hero when he was of the world, worldly, and a shining ornament in the society of the period. To a display of him in this mundane capacity and to the supernatural call which changed his life, fully one-third of the "Oratorio" is devoted. Hence it is that the work opens with the music of revelry and of the dance, which runs on and on through scores of pages, pleasingly enough, no doubt, but perplexing to those who think that the hero is kept so long waiting for his entry. We get abundance of music but little of the future Saint, who, throughout, is less musical himself than a cause of music in others. The second part deals with the monastic life of the erstwhile gallant, who now has to endure the mocking of his former boon companions, by whom a marriage to the Lady Poverty seems little understood and less appreciated. In the third part *St. Francis* makes a pious end in a space of time remarkably brief by contrast with the prolonged lamentations raised above his remains and the jubiliations with which his apotheosis is celebrated by way of *Finale*. In the respect just pointed out the work is badly constructed, the Saint being often a mere lay figure upon which to hang a succession of varied garments. This, perhaps, was to the taste of Mr. Tincl, who can write in a variety of styles; dealing with the lighter kinds admirably and, at more serious moments, knowing how to conceal poverty of thought by outward decoration. If I were asked to describe the Oratorio in a word, I should call it "flashy." It shows much ability and a great deal of the music appeals to popular taste, but the striving after effects is too obvious, and the effects themselves are often strained. If it be true, as says a great critic, that he who cannot conceal his art has not begun to be an artist, Mr. Tincl has yet much to learn. I cannot, in the limited space now available, enter into particulars concerning "St. Francis," but space must be found in which to state that the audience did not assume a critical attitude towards the work, but, finding in it much to admire, and justly, accepted the whole without question. It was evident that great pains had been taken in preparation. With few exceptions the performance ran smoothly through its very extended course, and the composer had reason to thank his more prominent interpreters, Madame Medora Henson, Mr. Ben Davies (*St. Francis*), Mr. Whitney Mockridge, Mr. Ffrangcon Davies, and Mr. Douglas Powell. Madame Henson, it should be stated, took the place of Miss Ella Russell, and had the music put into her hands only three days before, together with that of three other works she had not previously studied. Her correct singing in all these was a genuine achievement, worthy of the highest praise. The balance of the first Concert was made up by selections from Wagner, with Mr. Whitney Mockridge as an acceptable vocalist.

The evening of Wednesday brought with it the greatest curiosity of the Festival. We could all understand the indifference shown to "St. Francis," and many of us said that the attendance at "St. Paul" would tell a different tale. But the prophets prophesied falsely, the hall being no better filled for the one than for the other. This was a puzzle, because if Mendelssohn, with Madame Albani among his interpreters, cannot draw a good "house," who can? Such a public would not be affected though one rose from the dead. However, there was the phenomenon; far too evident to be doubted, far too strange to be accounted for. The Oratorio, nevertheless, was well performed, with the eminent assistance of the following artists: Madame Albani, Miss Clara Butt, Mr. Mockridge, and Mr. Watkin Mills, the last-named a thoroughly good representative of the Apostle. The chorus sang even better than in the morning, having more straightforward and familiar work to do.

The first Concert on Thursday introduced two novelties—namely, Professor Stanford's setting of Gray's "Bard," and a cantata, "A Psalm of Life," from the pen of Mr. David Jenkins, Professor of Music at the University of Wales, Aberystwyth. These were preceded in performance by Verdi's "Requiem" and separated by Mozart's Symphony in G minor, of which it may be said at once that the orchestra gave an excellent account. The "Requiem" had, on the whole, a good interpretation, with Madame Henson, Miss Florence Oliver, Mr. Mockridge, and Mr. Watkin Mills as principals. Miss Oliver, who was indisposed, sang only in the concerted music, the solos in her part being most gallantly undertaken by the American soprano, whose readiness and pluck seem to have no limit. I cannot recall another case in which the soprano has done the contralto's work as well as her own. Dr. Stanford's new Ode is an example of a form in which he is accustomed to successes. Preceded by the "Revenge," the Ode on the death of President Lincoln, and others of the same class, the "Bard" had almost an absolute guarantee before a note was heard, and it turned out to be a work suited to its strong, stern theme, and the lurid atmosphere with which the poet's imagination has invested it. In this case the composer varies his procedure by introducing a solo voice (baritone). The reason is obvious when one contemplates the striking individuality of the ancient minstrel and the desirableness of accentuating it by every possible means. The choral portions of the Ode, together with the important orchestral music, follows the composer's own precedent, and moves freely along the course of the poem, recognising no obligation save that of strengthening the force of the words. Dr. Stanford is particularly impressive in dealing with the more sombre passages—the apparitions of departed bards on Arvon's banks and their awful prophecies of disaster in the track of the "ruthless King." All this is dealt with in a broad, elevated, and wholly worthy spirit, which, found more or less throughout the composition, assures its future as a work of art. Thus much of comment must now suffice, for remark in detail other opportunities will surely arise. Mr. Plunket Greene sang the *Bard's* part with much intensity of utterance. He should however, guard against exaggeration, very little of which serves to spoil what otherwise would be a fine dramatic effort. Turning to Mr. Jenkins's "Psalm of Life," I am bound to say that it does not call for extended discussion. The libretto consists of passages from Psalm cvii., arranged under three heads, and is a good thing of its kind, affording abundant scope for varied and suggestive music. But the fact stands out too clearly that, while here and there Mr. Jenkins has been moved to do his best and show capacity which should have free course, he has written with the tastes and limitations of Welsh choirs in view. A Welsh composer can hardly be blamed for thinking first of his own countrymen, but with such an opportunity as a Festival work affords he should put forth his entire strength. I need not touch upon the various movements. They are all correctly written in a somewhat old-fashioned, perfectly orthodox style, and, I doubt not, will be hailed with satisfaction by those for whom they are intended. Berlioz's "Faust" filled the evening programme, and its audience went some way towards filling the Hall. The work was performed here three years ago, making so great an impression that

now, I am told, a large number of miners came down from the hills expressly to hear it. Sir Joseph Barnby secured a good performance, ably supported by Madame Albani, Miss Oliver, Messrs. Ben Davies, Ffrangcon Davies, and Douglas Powell.

Friday morning's programme was composite, opening with the "Last Judgment" and closing with the Choral Symphony, the intermediate selections being a Suite from Mr. German's music to "The Tempter," conducted by the composer, and Mendelssohn's "Hear my Prayer," which, owing to the length of the Concert, had to be omitted. The rendering of Spohr's Oratorio was not entirely free from blemish, but the solo work gave much satisfaction and did credit to the performers, Madame Henson, Miss Butt, Mr. Mockridge, and Mr. Watkin Mills. With regard to the great Symphony, the chorus deserved high praise for attacking the *Finale* in so resolute a spirit and for surmounting its difficulties with, all things considered, comparative ease. But why did the conductor take much of the work at a speed which, to my mind, had the effect of a disaster? I should say that the Symphony was played in the shortest time on record, but at some cost to its beauty and dignity. The soloists were the artists last named. In the evening came Sullivan's "Light of the World," with the composer to conduct it. To hear the one and see the other came an audience quite respectable in point of numbers, and disposed to be appreciative of both. Sir Arthur had a cordial reception and directed a performance which, but for a single slip, would have been highly satisfactory. The many beauties of the work attracted lively attention, though, as usual, the general effect was not free from monotony. Mesdames Albani, Oliver, and Butt; Messrs. Ben Davies, Ffrangcon Davies, and Douglas Powell gave a good account of all the solos.

Saturday's programme included "The Messiah" and a miscellaneous Concert, about which no comment need be made. The attendances again improved, but the guarantors will have to face a deficit and also the vital question how these Festivals can be carried on so as to secure adequate support.

MR. GERMAN'S MUSIC TO "ROMEO AND JULIET."

MR. EDWARD GERMAN'S new incidental music to Shakespeare's "Romeo and Juliet," produced on the 21st ult. at the Lyceum Theatre, under the management of Mr. Forbes-Robertson and Mr. Frederick Harrison, fully sustains the reputation of this clever young composer. The Orchestral Suite formed from his music, written for the production of "Henry VIII." at this theatre, may be said to be one of the most well-known pieces in our concert-rooms; and although there is less that will widely appeal in his music of the world-known love story, it will not prove less attractive to musicians. The most important number in thematic development is the Prelude, in which the love theme and *Juliet* theme, and other subjects subsequently heard during the progress of the play, are entwined in a scholarly and effective manner. Next in artistic importance is the "Dramatic Interlude" in D minor which precedes the last act, and which is written in the form of a Funeral march. The music of the ball-room scene will, however, probably prove to be the most popular. This chiefly consists of a rhythmic and melodious Pavane, instinct with courteous refinement and dainty grace. It is very pleasant to hear this again before the fourth act, where it serves as a suggestive and connective link. A charming Pastoral ushers in the second act, and a dreamy Nocturne appropriately prepares the way for the incidents in Act 3. The thematic materials of these numbers are deftly used in *Leitmotif* fashion during the action, the dramatic significance of which they greatly heighten. It should be added that the music is excellently played by an orchestra of no less than thirty-six executants, under the able direction of Mr. Carl Armbruster.

THE MUNICH WAGNER PERFORMANCES.

THE double "cycclus" of Richard Wagner's operas, from the earliest recognised work, "Die Feen," to the stupendous "Nibelungen" tetralogy, which commenced at the Munich Royal Opera on August 3, was announced

to be brought to its final close, on the 27th ult., with a performance of the last-named work. The result, if doubtless satisfactory from a financial point of view, can scarcely be said to have been one of special artistic significance, the performances but rarely rising above the ordinary, certainly high, level to which one is accustomed at the Institution in question. The comparative proximity of Bayreuth moreover to the Bavarian capital was not altogether favourable to the undertaking, and in the eyes of those who had witnessed the representations at the Wagner Theatre, those at Munich, announced as "model" ones, could not fail to suffer by comparison. Still, the appreciation of the general audience was most pronounced, and there can be no doubt that the admiration of the music-dramas of the Bayreuth master, and the more intelligent perception of his ideals generally are still in the ascendant. There was the usual annual influx of tourist visitors, and a Congress of Catholics and similar gatherings taking place in Munich during the time, all of which elements contributed their contingent to the audience at the theatre, which was frequently completely crowded, notwithstanding the fact of the price of seats having been treble that ordinarily charged here. As regards the executive artists, the palm must be awarded to Herr Vogl, if only for the remarkable fact that he sustained, with his well-known *verve* and vocal and histrionic ability, the leading tenor parts throughout the entire first cycle, with the exception only of that in "Die Feen," Herr Birrenkoven, of Hamburg, having been prevented by illness from sharing the responsibility with his great Munich *confère*. Other artists belonged to the *personnel* of the Royal Opera justly obtaining the high appreciation of the audience, notably Frau Moran Olden as *Brinnhilde* in "Götterdämmerung," Fräulein Frank as a highly dramatic *Ortrud* in "Lohengrin," Fräulein Dressler as an excellent *Brangäne* in "Tristan und Isolde," and Herr Gura as *Hans Sachs*, in the characteristic and spiritualised interpretation of which part, in the opinion of many, he remains *facile princeps*. Amongst the considerable number of artists specially engaged from other leading German lyrical establishments should be mentioned Frau Sucher, of Berlin (*Isolde*), whose voice, however, unfortunately suffered from her indisposition; Fräulein Pauline Meilhae, of Carlsruhe (*Irene* in "Rienzi," *Venus* in "Tannhäuser"); Herr Carl Perron, of Dresden, an excellent artist, who is likely to be permanently engaged here (*Wolfram* in "Tannhäuser"); Herr Schelper, of Leipzig, whose *Alberich* has never yet been approached by any other artist; and Herr Lieban, of Berlin, a clever representative of the cunning dwarf *Mime*, both in the "Nibelungen" tetralogy. Two extra performances of "Tristan und Isolde" and "Die Meistersinger" were given on August 29 and the 1st ult. respectively, when the part of *Isolde*, in the former work, was taken by Madame Doxat, the Leipzig *prima donna*, who scored a distinct success, while Herr Knapp, of Mannheim, fairly roused the enthusiasm of his audience in that of *Kurwenal*; Frau Staudigl, of Berlin, being the *Brangäne*. In the latter work Herr Knapp also proved a very acceptable *Hans Sachs*, Frau Staudigl being the *Magdalene*, and Herr Nebe, of the Munich Opera, the *Beckmesser*, while a young tenor, Herr Walter, did his best in the part of *Walther von Stolzing*. The performances in the first cycle were conducted by Herren Fischer and Richard Strauss. In the second cycle, Herr Levi, the first capellmeister of the Munich Opera, who has only just recovered from illness, also took a share in conducting. Complaints were not unfrequently heard in the course of these representations of the orchestra at times drowning the voices of the singers. The fault probably lies not so much with the conductors, but in the half-measure adopted in the position of the orchestral podium, which is only partly lowered. It was not without excellent reasons that Wagner himself lowered his orchestra altogether out of sight.

THE RUBINSTEIN PRIZE COMPETITION.

THE second International Competition for the Rubinstein Prize—5,000 francs each for composition and pianoforte playing—took place at the Bechstein Hall in Berlin from August 20 to 26 last. The jury, presided over by

Professor Johannsen, the director of the St. Petersburg Conservatoire, numbered some twenty representative musicians of different nationalities, including Professor Safonoff, of the Moscow Conservatoire; Dr. Neitzel, of Cologne; Herr Kwast, of the Frankfort Conservatorium; M. Vigelius, of the Helsingfors Conservatorium; Mr. Asger Americk, of Baltimore; M. Diémer, of Paris; M. Widor, representing the Paris Conservatoire; Professor Jadassohn, of Leipzig; and Professors Klindworth and Schultze, of Berlin. The office these gentlemen had met to discharge was no sinecure, seeing that for five days (the intervening Sunday being a *dies non*), from nine in the morning until one, and again from three until seven o'clock in the evening, it was their business to listen to compositions more or less crude, by candidates whose age had been curiously limited by the founder to between twenty and twenty-six; and, a still more trying ordeal, to judge of the relative merits of a formidable array of pianists, many of whom had selected the same pieces for performance—notably, the Rubinstein Concerto in D minor, which on this occasion "obtained a hearing" no less than twenty-three times. There were only eight aspirants for the composition prize, which was finally awarded to M. Henri Melzer, of Warsaw, upon the merits chiefly of a Concertstück and a Pianoforte Trio. The young Polish laureate was run very close by a Danish competitor, Herr Hamann, whose orchestral and chamber compositions obtained much favour with the jury. In the section for pianoforte playing thirty-three candidates presented themselves to go through the prescribed performances (the conditions of which have been stated in THE MUSICAL TIMES), the prize-winner in this case being a young Russian, M. Lhévinne, of Moscow, whose masterly execution of the Rubinstein Concerto in E flat gained him the suffrages of the jury, who for a time had hesitated between the claims of this candidate and those of M. Staub, pupil of M. Diémer at the Paris Conservatoire. The Berlin New Philharmonic Orchestra assisted in the performances, being most ably conducted by Professor Klindworth. In conclusion, a word of praise should be added concerning the "patient merit" displayed on so trying an occasion by the Bechstein pianoforte used. As the Berlin *Vossische Zeitung*, in a leading article on the competition puts it: "A most remarkable feat must be held to have been achieved by Bechstein. On one grand pianoforte were played over two hundred pieces, amongst them twenty-six concertos, grand sonatas, and Liszt's *fortissimo* Studies, and at the finish the instrument sounded as full, pure, and beautiful as at starting." The members of the jury were not allowed to quit the hospitality of the German capital before some of their number had offered a musical tribute of their own. Thus, on a visit paid to the Royal Museum, with its treasures of antique musical instruments, some of them in excellent preservation, M. Diémer was induced to play a Prelude and Fugue and other pieces on the Sebastian Bach clavier exhibited here; while, on another occasion, M. Widor delighted his hearers with the display of his skill on the fine organ in the Apostel Paulus Kirche. The Rubinstein Competition is to take place every five years, and the next *concours* will, therefore, be held in 1900, at Vienna.

REVIEWS.

Novello's Octavo Anthems. Nos. 496-510.

[Novello, Ewer and Co.]

WE commence this time with "I came not to call the righteous," by Charles Vincent, a brief composition for tenor or treble solo and chorus, with Spohr-like harmonies and progressions. No. 497, "Christ both died and rose again," by E. W. Naylor, is of course for Easter. It is mainly for chorus with an intermediate tenor solo, and the style is generally broad and diatonic, the dogology being especially vigorous. No. 498, "As Moses lifted up the serpent," by Fred. Gostelow, is another example in the solid English church style, with passages for bass and treble *soli*. One episode for chorus would prove most effective if sung without accompaniment. The semibreves in the third bar of the bass part on the last stave, page three, and

in the third bar of the second staff of the treble part on page eight should be minims. "Hallelujah! Christ is risen," for Easter, by Bruce Steane (No. 499), is more modern in phraseology. It is a bright little anthem with brief phrases for tenor and quartet. No. 500 is a setting of the "Miserere" in chant form, by Sir Joseph Barnby. There are several chants, some having a Gregorian feeling while others tend in the direction of lyrical music. The whole is effective and could only have been penned by a consummate musician. No. 501, "Behold, two blind men," by Sir John Stainer, is for general use. Commencing with *soli* passages we pass to a somewhat extended chorus with fugal passages. The whole is very bold and almost dramatic. No. 502, "I will extol Thee," by Charles M. Hudson, is a full anthem, easy, and indicating the influence of some of the eighteenth century church composers, such as Boyce, King, and Kent. "All Thy works shall praise Thee," by George H. Ely (No. 503), is for Harvest or general use. This was reviewed in our September issue. No. 504, "Lo! the winter is past," by Bernard Farebrother, is peculiarly suitable for springtime, and should be borne in mind by organists and choir-masters. It is expressive and appropriately cheerful, and no solo voices are required. No. 505, Purcell's anthem for Ascension Day, "O all ye people, clap your hands" (edited by Dr. J. F. Bridge), needs no recommendation from us, but a new edition is of course welcome. For the benefit of those who do not know the composition it may be said that it consists of one extended movement, florid of course, and containing much imitative and contrapuntal writing. No. 506, "O be joyful in the Lord," by George C. Martin, is of course a setting of the "Jubilate," specially suitable for choral festivals. Though divided into several sections it is full throughout and is remarkably spirited, and not too difficult for an ordinarily well trained choir. No. 507, "O God, Who hast prepared," by J. Varley Roberts, is for soprano solo and chorus. There is no actual plagiarism, but in key and general style Dr. Roberts's anthem recalls Attwood's familiar "Turn Thy face from my sins." The same composer's "O Saviour of the world" (No. 508) is for male voices only, unaccompanied. It is simple, brief, and hymn-like in character. The penultimate number on our present list is "Let not thine hand be stretched out to receive," by Sir John Stainer, described as for Hospital Sunday, or any other occasion of almsgiving to the poor. Its construction is peculiar, a choral recitative and chorus being followed by a very expressive soprano solo and chorus, the anthem ending with a few bars for bass solo with accompaniment in single notes. This is very effective, conveying as it does a suggestion of pathos, for the words are: "When thou hast enough, remember the time of hunger; and when thou art rich, think upon poverty and need." No. 510 is another fine but little known anthem of Purcell's, "Praise thou the Lord, O Jerusalem," edited by H. Ellis Wooldridge. It commences with an overture, *Adagio* and *Allegro* in D minor, the second movement being a brief fugue. Then we have a very lengthy five-part chorus in several sections, the whole finishing triumphantly in D major. It is a noble composition, and it will be performed according to the original score, with strings and organ accompaniment, at the Purcell Bicentenary Festival in Westminster Abbey on November 21 next.

Andante Melancolique. For Violin (or Violoncello) and Pianoforte. By A. Simonetti.

Moments Joyeux. For the Violin and Pianoforte. By William Henley. [G. Ricordi and Co.]

GRACE and refinement are usually prominent in M. Simonetti's compositions, and the present "Andante" is no exception to this rule. Its reflective character is relieved by passages of impassioned nature and a sympathetic player could make it very effective.

In kindly consideration of the needs of those beginning the study of the violin, Mr. Henley has written a series of six pieces in the first position, of which "Moments Joyeux" forms the sixth. It is a bright little piece, well calculated to afford "pleasurable moments"—at least to the performer—and may be recommended to teachers as likely to encourage young students.

Hints on Singing. By Manuel Garcia.
[E. Ascherberg and Co.]

"SINCE the publication of 'L'Art du Chant' (1840), the invention of the laryngoscope and fifty years of additional experience have naturally enabled me to acquire many fresh ideas, and also to clear up my pre-existing doubts. The result of this I now offer to the public in as concise and clear a form as I have found possible." Thus begins the preface of a volume by one who has long been recognised as a leading authority on voice production and singing. Although we cannot agree with the author's statement that "singing is becoming as much a lost art as the manufacture of Mandarin china," and though we cannot but regret that he has adopted for his explanations the tiresome and artificial form of question and answer between an impossible pupil and an all-wise teacher, the book has an obvious value that makes it very welcome. It begins with a clear explanation of the vocal organs, the understanding of which is greatly facilitated by a series of excellent illustrations. The registers and compass of the various voices are next treated, and some valuable remarks are made on vocal *timbre*, an important matter which has but recently received due attention. Under the heading of "singing coupled with words," vowel sounds are dealt with in a concise but exhaustive manner. Vowel-shades and *timbres* are happily described as "the physiognomy of the voice," and as an illustration of their delicacy the author says, "let us suppose the question 'Are you coming?' to be put by an imperious master, or an entreating lover, or a threatening accomplice. In each case the same vowel would assume a different ring." In answer to a question by the impossible pupil, "Would not the modification of vowels disfigure the language?" M. Garcia says: "In the utterance of a thought all the vowels are modified in the same proportion; their mutual relation remains unaltered; only as a whole have they taken the tint harmonizing with the passion expressed." Such subtle analysis shows the master mind. Again, with regard to the use of consonants the definition that "through their varied degrees of energy they declare the state of activity of the sentiment, just as the vowels manifest its nature," is admirable, and conducive to the cultivation of that most desirable of all habits in students—namely, precise and clear thinking. The secret of a trained vocalist's success may be said to be given in answer to the question "How can a singer transmit his emotions to an audience?" "By feeling strongly himself. Sympathy is the sole transmitter of emotion, and the feelings of an audience are excited by our own, as the vibrations of one instrument are awakened by the vibrations of another." The musical illustrations are apposite and the vocal exercises well calculated to achieve their object. There are but few singers who may not profit by consulting the pages of M. Garcia's valuable treatise.

Original Compositions for the Organ. Nos. 239-241.
[Novello, Ewer and Co.]

THESE three numbers consist of the several movements of an Organ Sonata in D minor, by John E. West. For many years it has been a practice among booksellers to issue works of fiction in weekly or monthly parts, but it has not obtained much acceptance in the music trade, though there are times when it may offer a convenient method of publication, as, for example, when an organist may require one movement from a sonata or suite but not the entire work. The first section of Mr. West's Sonata, *Allegro maestoso*, opens with a vigorous and strongly marked theme, 3-4 measure, followed by the usual modulation to the relative major, in which, according to precedent, the second subject is introduced. This is a quiet melody, in excellent contrast to the foregoing. It is worked up, however, to an energetic peroration, after which comes the development of the subject-matter with several transitions of key, eventually leading to the customary recapitulation in which, of course, the second subject is introduced in the tonic major, a *Coda* for the full organ, also in the major key, bringing an effective but not very difficult movement to a close. We have next an *Andante religioso*, commencing and concluding in B flat, the orthodox key for the slow movement of a work in D minor. The principal subject is calm and devotional in

character, with harmonies which suggest the influence of Spohr. It is repeated with amplified accompaniment, and there is a *pianissimo* close. An episode, *Più mosso*, in E flat minor, follows, more agitated in character, and then the principal theme returns in the left hand, with florid triplet accompaniment for the right, this style being continued to the end of the movement. The third portion of the Sonata, headed *Allegro pomposo*, opens in a bright and dignified manner in the major key, 3-4 time; but this is merely introductory, a well-marked fugue subject being soon given out and developed at some length. After a prolonged dominant pedal the opening theme returns, and the peroration is as brilliant and imposing as could be wished, without being in the least out of character with the dignified style in which the Sonata is written. The work will serve for Recital purposes, or the three movements for use separately as Church Voluntaries.

Talks with Bandsmen. A Popular Hand-book for, Brass Instrumentalists. By Algernon S. Rose.

[W. Rider and Sons.]

THIS is a delightful little book. Its 400 and odd pages contain an enormous amount of solid information conveyed in the pleasantest and most gossipy style imaginable, with anecdotes, allusions, and quotations that speak highly for the author's memory, humour, and culture. There exists, so far as we are aware, no other volume of the kind, for Mr. Rose describes not only the peculiarities of the various instruments used in "military" bands, but also the methods of their manufacture, and tells us a great deal concerning the history of the improvements effected by various makers and inventors, includes a directory for bandsmen, and also gives numerous illustrations of the instruments, the workshops in which they are made, and the men who make them. Indeed, so much information has been packed into this by no means bulky *tome* (an ordinary pocket will easily hold it) that what it does not contain on the subject of instruments of brass and of percussion may safely be spoken of as not worth knowing. When we add that eight copies of the book may be purchased for a sovereign, it will be gathered that Mr. Rose has been as thoughtful of the pockets of those for whom he has so admirably catered as of their mental needs.

The Message of the Rose. Song. Words by John Muir. Music by T. Hague Kinsey.

The Good Shepherd. Words by Longfellow. Music by T. Hague Kinsey.

Huntsman's Love. Three short Poems. By Em. Geibel. Set to music by Carl Courvoisier.

To the Night. Words by P. B. Shelley. Music by Carl Courvoisier.

[Liverpool: The Music Publishing Co-operative Society, Limited.]

MR. KINSEY writes in sympathy with his text and in a manner which is grateful to the vocalist. These merits are specially noticeable in the first of the above songs, which is a good specimen of the modern drawing-room style.

The second song is most suitable to a mezzo-soprano voice. As it is stated that orchestral parts may be had of the publishers, the composer presumably intends it for public performances, at which it might be made effective.

Mr. Courvoisier is to be congratulated upon the selection of his text and the able manner in which he has set it to music. The three short poems tell in a graphic manner the aspirations and success of a lowly lover for a high-born maid, and the music is appropriately ardent and vigorous in character.

The spirit of Shelley's suggestive lines has been cleverly caught and the song possesses great charm. Its compass is from a third below to the last upper space of the treble stave.

The Parish Choir Book. Nos. 211-216.

[Novello, Ewer and Co.]

RESUMING our notice of this rapidly-growing publication, we have first to mention No. 211, "Jesus Christ is risen to-day," by W. T. Best, being a new setting of the familiar hymn. It is purely hymnlike in character, and, while appropriately bold and cheerful, differs from the familiar tune, the voice parts being more solid and dignified, though

some variety is afforded by changes of harmony in each verse. The next two numbers are settings of the Magnificat and Nunc dimittis, by Hamilton Clarke and the Rev. T. W. Stephenson respectively. The first, in C, is chiefly in 3-2 measure, is full throughout, and generally placid in character, though not monotonous. The Gloria in excelsis is the most vigorous portion of the Service. The other is slightly more pretentious, being mainly in five vocal parts (two trebles), but certainly not too difficult for ordinary use. It is bold in style and, though not penned by a professional musician, is musically in every respect. No. 214 consists of five Kyries by Oliver King. They are all marked by combined simplicity and expressiveness, the most effective being certainly the last in G minor, ending on the dominant. No. 215 is a chant setting of the evening Canticles skilfully harmonised on the sixth Gregorian Tone, by Dr. C. Warwick Jordan, and No. 216, a re-issue of a Benedictus arranged by Sir John Stainer on the third Gregorian Tone. Here we must pause for the present.

Twelve Humorous Songs. Written and composed by Mostyn T. Pigott. [Ascherberg and Co.]

THIS very amusing album consists of a series of parodies of various well-known types of song popular at the present day. Each has a satirical description of the essential features of the type, intended to be read by the singer, and stinging enough to set the emptiest heads a-thinking. Mr. Pigott's words are excellent fooling; and though his music is scarcely on the same level as regards humour, both are marked invariably by a degree of refinement that is as welcome as it is rare in compositions of this class. Among the best parodies in the book are "The Land of Placardy," "The Wet-Blanket Drawing-Room Song," "The Way of the World"—which begins "Down in a little bright tin box, there lay a small Sardine"—and "'Arriet's Answer."

Novello's Part-Song Book. Nos. 727-731.

[Novello, Ewer and Co.]

THE first of these has the unprepossessing title of "The Hag." It is a setting of lines by Herrick, the composer being B. Luard Selby, and is intended for the Wakefield Music Competition of the present year. It is a wild but very musically piece in B minor, and might have been penned by Mendelssohn when the master was in the mood that prompted his "First Walpurgis Night." Very different is No. 728, "Stay, sweet day," by George Garrett. This is a fairly bright and certainly effective part-song, suitable for performance without accompaniment. No. 729 is yet another setting of Shakespeare's "Who is Sylvia," by Edward German. It bears no resemblance whatever to Schubert's lovely song, but it is full of quiet expression and even originality—in fact, a very charming piece. No. 730, "The Shepherd's Waking," by Eaton Fanning, is an appropriate setting of words from John Attey's "First Book of Airs," 1622, being more in the style of a madrigal than a part-song. The last is a setting of Herrick's "Cherry Ripe," by S. P. Waddington. It is a madrigal in six parts, and, like the best compositions of Pearsall, has an antiquarian flavour with a tincture of modern feeling. All these, with the exception of the first, would sound better without than with accompaniment.

Novello's Octavo Edition of Trios, &c., for Female Voices. Nos. 304-307. [Novello, Ewer and Co.]

THE first of these is Walter Macfarren's "You stole my love," too familiar to need words of description, and here skilfully arranged for soprano and contralto voices in four parts. No. 305, "Moonlight," by Hamilton Clarke, is a vocal waltz in three parts, with *ad lib.* accompaniments for castanets, triangle, and tambourine. It is very graceful and pretty, and conductors of young ladies' singing classes may be recommended to give it a trial. No. 306, "The Snow," by Edward Elgar, has *obligato* parts for two violins, and is a composition of a high class. It is for the most part sad in character, the key being E minor, but it ends more cheerfully in the tonic major. No. 307, "Fly, singing bird," by the same composer, has similar accompaniments but brighter in style. It is delightfully fresh and piquant, and the *pianissimo* close is very charming.

No. 604.

NOVELLO'S PART-SONG BOOK.
(SECOND SERIES.)

Price 2d.

FULL FATHOM FIVE

A FOUR-PART SONG

THE WORDS WRITTEN BY SHAKESPEARE

THE MUSIC COMPOSED BY

CHARLES WOOD.

London. NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro moderato. *mf*

SOPRANO. Full fa - thom five thy fa - ther

mf

ALTO. Full fa - thom five thy fa - ther

mf marcato.

TENOR. Ding-dong, ding - dong, ding-dong, ding-

mf marcato.

BASS. Ding-dong, ding - dong, ding-dong, ding - dong,

Allegretto moderato.

PIANO.
(For practice only.)

dim.

lies, thy fa - ther lies, thy fa - ther

dim.

lies, thy fa - ther lies, thy fa - ther

dim.

dong, ding-dong, ding - dong, ding-dong, ding -

dim.

ding - dong, ding - dong, ding - dong, ding - dong,

lies; . . . Of his bones are cor - al made, are cor - al

lies; . . . Of his bones are cor - al made, are cor - al

dong. . . Of his bones are cor - al made, are cor - al

ding-dong, ding - dong. . . Of his bones are cor - al made, are cor - al

made; . . . Those are pearls that were his

made; Ding-dong, ding - dong, ding - dong, ding - dong. Those are pearls that were his

made, are . . cor - al made; Those are pearls that were . .

made; . . . Those are pearls that were his

eyes, are pearls that were his eyes; No - thing of him

eyes, are pearls that were his eyes; . . No - - thing of . . him

. . his eyes, are pearls that were . . his eyes; No - - thing of him

eyes, are pearls that were his eyes; . . . No - thing of him

that doth fade, But doth suf - fer a sea - change In - to
that doth fade, But doth suf - fer a sea - change In - to
that doth fade, But doth suf - fer a sea - change In - to
that doth fade, But doth suf - fer . . a sea-change In - -
that doth fade, But doth suf - fer . . a sea-change In - -

some - thing rich and strange, in - to some - thing rich and

some - thing rich and strange, in - to some - thing rich and

some - thing rich and strange, in - to some - thing rich and

to some - thing rich and

dim. *p* *f*
 strange. *dim.* *p* *f* Sea - nymphs hour - ly
 strange. Ding-dong, ding - dong, *f marcato.*
 strange. *dim.* Ding-dong,ding-dong,ding-dong,ding-
 strange.Ding-dong,ding-dong,ding-dong,ding-dong,ding-dong,ding-dong,
 piano accompaniment

FULL FATHOM FIVE.

ring his knell, sea - nympha hour - ly ring his
 Sea - nympha, sea - nympha hour - ly ring his
 dong, ding-dong, ding-dong, ding-dong, ding-dong.
marcato. ding-dong, ding-dong, ding-dong, ding-dong, ding-dong, ding-dong, ding-dong, ding-dong.

knell, . . Hark! now I hear . . them, hark! now I hear . . them,
 knell, . . Hark! now I hear them, hark! now I hear them,
 Hark! now I hear . them, hark! now I hear . . them,
 - dong, ding-dong, ding-dong, ding-dong, ding-dong, ding-dong, ding-dong, ding-dong, ding-dong, ding-dong, ding-dong

cres. Ding - dong, . . ding - dong . . bell, ding - dong, ding - dong, ding - dong bell.
rall. Ding - dong, ding - dong, ding - dong bell.
cres. Ding-dong, ding - dong, ding-dong, ding - dong bell.
cres. bell, ding-dong, ding - dong, ding, ding-dong bell.
rall.

PART-SONG FOR FIVE VOICES.

Words by ADELAIDE PROCTER.

Composed by JACQUES BLUMENTHAL.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Moderato ma non troppo. *rit.*

TREBLE. What lack the valleys and mountains That once were green and gay, were green and

ALTO. What lack the valleys and mountains That once were green and gay, were green and

TENOR (Sve. lower). What lack the valleys and mountains That once were green and gay?

1st BASS. What lack the valleys and mountains That once were green and gay?

2nd BASS. What lack the valleys and mountains That once were green and gay?

ACCOMP. *f* *rit.* *p*

♩ = 76.

a tempo. *rit.*

gay? What lack the babbling fountains? Their voice is sad to-day, is sad to -

a tempo. *rit.*

gay? What lack the bab-ling fountains? Their voice is sad to-day, is sad to -

a tempo. *rit.*

What lack the bab-ling fountains? Their voice is sad to-day, . . .

a tempo. *rit.*

What lack the bab-ling fountains? Their voice is sad to-day, . . .

a tempo. *rit.*

What lack the bab-ling fountains? Their voice is sad to-day, . . .

f *rit.* *p*

Più lento. ♩ = 63. *pp*

- day, On - ly the sound of a voice, Tender, and sweet, and low. On -

Più lento. *pp*

- day, On - ly the sound of a voice, Tender, tender, and sweet, and low, On -

Più lento. *pp*

On - ly the sound of a voice, Tender, tender, and sweet, and low, On - ly

Più lento. *pp*

On - ly the sound of a voice, the sound of a voice, Tender, tender, and sweet, and low, On - ly

Più lento. *pp*

On - - - ly the sound of .

Più lento. *p* *pp*

f risoluto. *p* *rit.*

- - ly the sound of a voice, That made the earth re- joice A year a -

f risoluto. *p* *rit.*

- ly the sound of a voice, That made, that made the earth re- joice A year, a year . a -

f risoluto. *p* *rit.*

Only the sound of a voice, That made, that made the earth re- joice A year . a -

f risoluto. *p* *rit.*

Only the sound of a voice, That made, that made the earth re- joice A year, a year a -

f risoluto. *p* *rit.*

a voice, That made the earth re- joice A year a- go, a year a -

f risoluto. *p* *rit.*

a tempo. *ppp* *Tempo lmo.*

- go, a year a - go. What lack the ten - der flow - ers? A

a tempo. *ppp* *Tempo lmo.*

- go, a year a - go. What lack the ten - der flow - ers? A

a tempo. *ppp* *Tempo lmo.*

- go, a year a - go. What lack the ten - der flow - ers? A

a tempo. *ppp* *Tempo lmo.*

- go, a year a - go. What lack the ten - der flow - ers? A

- go, a year a - go, a year a - go. What lack the ten - der flow - ers? A

a tempo. *ppp* *f Tempo lmo.*

a tempo. *rit.* *a tempo.*

sha-dow is in the sun, is in the sun. What lack the mer-ry hours, That I

a tempo. *rit.* *a tempo.*

sha-dow is in the sun, is in the sun. What lack the mer-ry hours, That I

a tempo. *rit.* *a tempo.*

sha-dow is in the sun. What lack the mer-ry hours, That I

a tempo. *rit.* *a tempo.*

sha-dow is in the sun. What lack the mer-ry hours, That I

a tempo. *rit.* *a tempo.*

sha-dow is in the sun. What lack the mer-ry hours, That I

a tempo. *rit.* *a tempo.*

rit. *Piu lento.* *pp*

long that they were done, that they were done? On-ly two smi-ling eyes, That

rit. *Piu lento.* *pp*

long that they were done, that they were done? On-ly two smi-ling eyes, That told,

rit. *Piu lento.* *pp*

long that they were done? On-ly two smi-ling eyes, That told,

rit. *p Piu lento.* *pp*

long that they were done? . . . On-ly two smi-ling eyes, two smi-ling eyes, That told,

rit. *p* *Piu lento.* *pp*

long that they were done? On - - - ly two..

risoluto. *f*

told of joy and mirth, On - ly two smi-ling eyes, They are smi-ling in the

risoluto. *f*

that told of joy and . . mirth, On - ly two smi-ling eyes, They are, they are smi-ling in the

risoluto. *f*

that told of joy and mirth, on - ly, on - ly two smi-ling eyes, They are, they are smi-ling in the

f *risoluto.*

that told of joy and mirth, On - ly, on - ly two smi-ling eyes, They are, they are smi-ling in the

f *risoluto.*

two smi - - - ling eyes, They are smi-ling in the

risoluto. *f*

skies, I mourn on earth, I mourn on earth.

skies, I mourn, I mourn on earth, I mourn on earth.

skies, I mourn . . . on earth, I mourn on earth.

skies, I mourn. I mourn on earth, I mourn on earth.

skies, I mourn on earth, I mourn on earth, I mourn on earth, I mourn on earth.

p *ppp*

THIRD VERSE.

Tempo 1mo.

ritard.

a tempo.

What lacks my heart that makes it So wea-ry and full of pain, so full of pain, That

Tempo 1mo. rit. a tempo.

What lacks my heart that makes it So wea-ry and full of pain, so full of pain. That

Tempo 1mo. rit. a tempo.

What lacks my heart that makes it So wea-ry and full of pain, That

Tempo 1mo. a tempo.

What lacks my heart that makes it So wea-ry and full of pain, That

Tempo 1mo. rit. a tempo.

What lacks my heart that makes it So wea-ry and full of pain, That

Tempo 1mo. rit. a tempo.

f *p* *f*

trembling Hope forsakes it, Ne-ver to come a gain, to come a - gain? *più lento.*

trembling Hope forsakes it, Ne-ver to come a-gain, to come a - gain? *più lento.*

trembling Hope forsakes it, Ne-ver to come a - gain? . . . *più lento.*

trembling Hope forsakes it, Ne-ver to come a-gain? . . . On - ly an - o - ther *più lento.*

trembling Hope forsakes it, Ne-ver to come a - gain? . . .

On - ly an - o - ther heart, Ten - der, and all my own, On - - *crescendo.*

On - ly an - o - ther heart, Ten - der, ten - der, and all, all . . . my own, On - - *p*

On - ly an - o - ther heart, Ten - der. ten - der, and all my own, all my own, On - ly, *p*

heart, an - o - ther heart, Ten - der, ten - der, and all my own, all my own, On - ly, *p*

On - - - ly an - o - - ther heart, *pp*

- ly an - o - ther heart, In the still grave she lies.

- ly an - o - ther ten - der heart In the still grave she lies.

on - ly an - o - ther heart, In the grave, in the still grave she lies.

on - ly an - o - ther heart, In the grave, in the still grave she lies.

... heart, In the still grave she lies, I weep a -

p *cres.*

mf *ppp*
I weep a - lone, I weep a - lone.

mf *ppp*
I weep, I weep .. a - lone, I weep a - lone.

mf *ppp*
I weep . . . a - lone, I weep a - lone.

mf *ppp*
I weep, I weep a - lone, I weep a - lone.

p *ppp*
- lone, I weep a - lone, I weep a - lone, I weep a - lone.

p *ppp*

RECENT NUMBERS.

THE MUSICAL TIMES (Sacred). THE MUSICAL TIMES (Secular).

597.	Four Christmas Carols	{ J. Barnby, A. C. Mackenzie, G. C. Martin and J. Stainer.
599.	I did call upon the Lord .. ..	.. .. Frank L. Moir.
601.	As it began to dawn .. ..	.. .. Myles B. Foster.
603.	Crossing the bar .. ..	.. .. H. H. Woodward.
605.	Seek ye the Lord .. ..	.. .. Charles Bradley.
606.	O God, who is like unto Thee .. ..	.. .. Myles B. Foster.
609.	There were shepherds .. ..	.. .. John E. West.
612.	Now is Christ risen .. ..	.. .. Arnold D. Culley.
614.	Lord, I call upon Thee .. ..	.. .. J. Varley Roberts.
617.	Jesu, priceless treasure .. ..	.. .. Josiah Booth.
618.	Thou crownest the year .. ..	.. .. John E. West.
621.	With all Thy hosts .. ..	.. .. John Stainer.
622.	There was silence in Bethlehem's fields .. ..	.. .. F. Kenig.
624.	O saving Victim .. ..	.. .. Myles B. Foster.
625.	Harken unto me .. ..	.. .. H. Purcell.
628.	I will sing unto the Lord .. ..	.. .. A. R. Gaul.
629.	The eyes of all wait upon Thee .. ..	.. .. A. R. Gaul.

Price Three-Halfpence each.

602.	Shine on, O moon! .. ..	.. .. Michael Watson.
604.	Wanderer's Night Song .. ..	.. .. Charles Wood.
607.	Two Cupids .. ..	.. .. A. Wellesley Bateson.
608.	A lover's counsel .. ..	.. .. Frederic H. Cowen.
610.	In a dear-nighted December .. ..	.. .. G. A. Macfarren.
611.	{ Soldier, rest! thy warfare o'er .. ..	.. .. Hamish MacCunn.
611.	Il ove my Jean .. ..	.. .. George J. Bennett.
613.	It was a lover and his lass (Morley) .. ..	.. .. J. F. Bridge.
615.	Blow, ye gentle breezes, blow .. ..	.. .. J. Christopher Marks, Junr.
616.	O'er the woodland chace .. ..	.. .. Herbert W. Wareing.
619.	Ballad of Earl Haldan's daughter .. ..	.. .. Robin H. Legge.
620.	Softly the moonlight .. ..	.. .. F. Lifle.
623.	Spring .. ..	.. .. Frederic H. Cowen.
625.	The shades of night .. ..	.. .. J. Varley Roberts.
627.	Now the wearied sun declining .. ..	.. .. R. F. Lloyd.
630.	Under the greenwood tree .. ..	.. .. James Shaw.
632.	A Shadow .. ..	.. .. J. Booth.
632.	A Shadow .. ..	.. .. Jacques Blumenthal.

Price Three-Halfpence each.

NOVELLO'S OCTAVO ANTHEMS.

508.	O Saviour of the world	J. Varley Roberts	2d.
509.	Let not Thy hand	J. Stainer	3d.
349.	Behold, how good and joyful (S.A.T.B.)	A. J. Caldicott	3d.
510.	Praise the Lord, O Jerusalem	Henry Purcell	4d.
511.	By the waters of Babylon	Hamilton Clarke	4d.
512.	My beloved spake	Henry Purcell	6d.
513.	Praise the Lord, O my soul	" "	6d.
514.	Thy word is a lantern	" "	4d.
515.	Through peace to light	J. H. Roberts	3d.
516.	There were Shepherds	E. Pettman	3d.
517.	Great and marvellous are Thy works	J. F. Bridge	3d.
519.	I will open rivers in high places	E. Pettman	3d.
520.	O give thanks unto the Lord	Bruce Steane	3d.
521.	Praise, my soul, the King of Heaven	E. V. Hall	3d.
524.	Behold, the days come	H. H. Woodward	4d.

To be continued.

NOVELLO'S PART-SONG BOOK.

728.	Stay, sweet day	G. Garrett	2d.
729.	Who is Sylvia?	E. German	3d.
730.	The Shepherd's waking	Eaton Fanning	3d.
731.	Cherry ripe	S. P. Waddington	3d.
732.	Mary Morison	G. H. Ely	3d.
733.	Viva Sempere	Baldassare Donato	2d.
734.	Chi la gagliarda	" "	3d.
735.	Soft, soft wind	J. R. Dear	2d.
736.	Lie down, poor heart	F. C. Woods	3d.
737.	How sweet the moonlight sleeps	E. F. Evans	1d.
738.	A red, red rose	J. Varley Roberts	3d.
740.	Evening Hymn	Jacques Blumenthal	3d.
741.	Gather ye rosebuds	" "	4d.
742.	The loyal Lover	" "	3d.
743.	The Butterfly	" "	4d.

To be continued.

NOVELLO'S PARISH CHOIR BOOK

231.	Te Deum laudamus (Chant Form)	Edgar Pettman	1d.
232.	Benedicite, omnia Opera, in B flat	" "	1d.
233.	Te Deum laudamus (Chant Form)	" "	1d.
239.	Magnificat and Nunc dimittis in F	J. Stainer	4d.
240.	The Lord's Prayer (Pater Noster)	Battison Haynes	2d.
241.	Magnificat and Nunc dimittis in G	George C. Martin	6d.
244.	Benedictus in A	John Goss	2d.
245.	Jubilate Deo in A	" "	2d.
246.	Te Deum laudamus in C	" "	2d.
248.	Te Deum laudamus in F	" "	3d.
249.	Te Deum laudamus in D	" "	3d.
250.	Magnificat and Nunc dimittis in B flat	George C. Martin	6d.
251.	Nicene Creed	John Stainer	3d.
253.	Magnificat and Nunc dimittis in D	J. T. Field	3d.
254.	Benedictus in A	Sir John Goss	3d.
255.	Te Deum laudamus (4th Series). (Greg. Tones)	J. Stainer	3d.

To be continued.

THE ORPHEUS (New Series).

272.	Old affection	L. Spohr	3d.
273.	Drinking Song	" "	4d.
274.	Sunset	Percy Pitt	3d.
275.	When fierce conflicting passions	S. S. Wesley	8d.
276.	Come to me, dreams of heaven	Herbert W. Schartau	4d.
277.	To a kiss	W. Beale	2d.
278.	The rook sits high	King Hall	4d.
279.	Bacchanalian Song	Hamilton Clarke	4d.
280.	Cradle Song	Arthur Stenz	2d.
281.	To Phoebe	J. Frederick Bridge	2d.
282.	One by one	Marie Wurm	3d.
283.	Not a drum was heard	A. M. Goodhart	6d.
284.	At that dread hour (Faith)	S. S. Wesley	6d.
285.	The Ivy	C. Lee Williams	3d.
286.	A red, red rose	J. Varley Roberts	2d.
289.	What care I how fair she be	Jacques Blumenthal	4d.

To be continued.

NOVELLO'S SHORT ANTHEMS.

44.	O ye that love the Lord	S. Coleridge-Taylor	1d.
45.	Ponder words, O Lord	Arnold D. Culley	1d.
46.	Jesu, Who from Thy Father's Throne	F. C. Woods	3d.
47.	Have mercy upon me, O God	F. White	1d.
48.	Jesu, word of God (Ave Verum)	" "	1d.
49.	Shew me Thy ways, O Lord	J. V. Roberts	3d.
50.	The Lord opened the doors of Heaven	F. C. Woods	1d.
51.	Watch ye and pray	G. R. Vicars	2d.
52.	The path of the just	J. V. Roberts	1d.
53.	O Lord, correct me	James Coward	1d.
54.	I will arise	Charles Wood	1d.
55.	The Angel of the Lord	Alan Gray	1d.
56.	Jesu, Saviour, I am Thine	Bruce Steane	1d.
57.	O Lord, Who hast taught us	A. G. Ingledens	1d.
58.	Almighty and Everlasting God	John Stafford Smith	1d.

To be continued.

NOVELLO'S COLLECTION OF TRIOS, QUARTETS, &c. FOR FEMALE VOICES.

295.	In a year	Felix Woysrach	3d.
296.	Hymn to nature	L. Streabbog	3d.
297.	Dickory, dickory, dock	Herbert W. Schartau	3d.
298.	Whither away?	C. Villiers Stanford	8d.
299.	Summer	Hamilton Clarke	4d.
300.	Cradle woods	" "	4d.
302.	No be thy life	Beethoven	4d.
303.	So be the world goes round	Marie Wurm	2d.
303.	Softly the moonlight	F. Lifle	3d.
304.	You stole my love (arranged by F. Maxson)	W. Macfarren	2d.
305.	Moonlight	Hamilton Clarke	4d.
306.	The Snow	E. Elgar	6d.
307.	Fly, singing Bird	" "	6d.

To be continued.

FOREIGN NOTES.

AGRAM.—The newly-erected National Theatre in the capital of Croatia is to be opened on the 15th inst., in the presence of the Emperor of Austria, with a new patriotic opera "Zriny," by M. Zajc.

ALTENBURG.—The Duke of Saxe-Altenburg has appointed the Baron von Kagenack to the post of Intendant at the Hof-Theater. Like his predecessor, Freiherr von Seckendorff, the new Intendant is a colonel *à la suite* in the Prussian army.

AMSTERDAM.—The Netherlandish Opera re-opened its doors last month with the first performance here of "Hansel and Gretel." Humperdinck's charming fairy opera, which had been carefully rehearsed, under the direction of M. de la Fuente, and well staged, achieved, as elsewhere, an enormous success. Performances of Wagner's "Tristan and Isolde" and "Die Meistersinger" are to be given here at the Opera House in the coming winter, by the Wagner Society, under the direction of its zealous, and somewhat daring conductor, M. Henri Viotta.

ANTWERP.—The performances of opera at the Royal Theatre were announced to be resumed on the 20th ult. Amongst novelties to be brought out during the season are signalled "Alvas," by M. Paul Gilson, and two operas by M. Jan Blockx, entitled respectively "Saint Nicholas" and "Rita."—M. Peter Benoit, the Principal of the Royal Conservatoire, who is just recovering from a short illness, has been for some time past engaged upon the score of a fairy opera, "Princess Sunbeam," the book of which has been furnished him by M. Paul de Mont.

BERGAMO.—Wagner's "Lohengrin," with Tito Scipione Terzi, formerly of La Scala, as the *Knight of the Swan*, met with a most enthusiastic reception, on its recent first performance in this town, at the Teatro Ricordi.

BERLIN.—Signor Sonzogno opened a season of Italian opera, on the 14th ult., at the Theater Unter den Linden, with the performance of Samara's "La Martire," which was well received; Signora Lison Frandin, as the ill-starred heroine, being greatly applauded, especially in her acting of the tragic part. Other works, all of them by "young Italy" composers, to be produced in the course of the season, are Mascagni's "Silvano" and "Zanetto," Corneo's "Claudio," Cippolini's "Il piccolo Haydn," Paër's "Il Maestro di Capella," and Boci's "Cristo al Festa di Purim," nearly all of them in one act.—An excellent performance of "Die Meistersinger" took place last month at the Royal Opera, under the direction of Herr Weingartner, with Fräulein Hiedler as *Eva*, Herr Gudehus in the part of *Walther*, and the veteran Herr Betz in that of the shoemaker poet.—In connection with the consecration and dedication of the new Kaiser Wilhelm Memorial Church, a musical performance took place in the sacred edifice, on the evening of the 1st ult., by the Schnöpsche Gesang-Verein, with the co-operation of the organist, Dr. Reimann, who skilfully performed on the magnificent new organ, the work of Messrs. Sauer, of Frankfurt-on-Oder.—The 100th performance of Herr Ignaz Brüll's opera "Das goldne Kreuz" was recorded at the Royal Opera last month, Herr Schmidt singing his original part of *Nicolas* on this occasion likewise for the hundredth time. The opera was first produced here in December, 1875, and retains its popularity throughout the Fatherland.—A new three-act grand opera, "Ingo," by Herr Philipp Rüfer, the libretto based upon a novel by the late Gustav Freytag, is the first novelty to be produced at the Royal Opera after re-installation in its newly-restored quarters.—Dr. Joachim has received from the German Emperor the title of Director of the Royal Hochschule für Musik.—Frau Mathilde Mallinger, the eminent dramatic singer, who has been for some time engaged in teaching at the Prague Conservatorium, has accepted a professorship at the Eichelberg Conservatorium in this capital.

BLOEMFONTEIN (SOUTH AFRICA).—The Orchestral Society, conducted by Mr. Ivan Haarburger, is making steady progress both in the efficiency of its members and in the favour of the public. At a recent Concert of the Society, when pieces by Mozart and Mendelssohn were included in the programme, Mdle. Antoinette Trebelli, the pianist, Tryal Bevan, and the clarinet *virtuoso*, August Grader, took part, and met with enthusiastic appreciation, more especially the lady vocalist.

BREMEN.—W. Kienzl's opera "Der Evangelimann," successfully brought out at the Berlin Opera some months since, will shortly be produced here, the work having also been accepted for performance by the majority of other German lyrical theatres, notably at Cologne, Mannheim, Munich, Cassel, and Strassburg. The composer is just now engaged upon a new operatic work, entitled "Don Quixote."

BRESCIA.—The *Sentinella Bresciana* publishes an interview with Mascagni, according to which the young *Maestro* is engaged upon the scores of a "Nero," with a libretto founded upon Pietro Cossa's drama, and of a "Midsummer Night's Dream," in which latter he intends to "combine the comic with the sentimental elements."

BRUSSELS.—The Théâtre de la Monnaie re-opened its doors on the 5th ult. with a performance of Meyerbeer's "L'Africaine." Massenet's "Thaïs," Xavier Leroux's "Evangéline," and an opera, "Ferval," by Vincent d'Indy, are amongst the new works to be first brought out here. Beethoven's "Fidelio," with M. Gevaert's recitatives, is in course of being remounted.

BUDAPEST.—Herr Franz Kaldy has been appointed the successor of Herr Nikisch in the capellmeisterhip of the Hungarian National Theatre. Count Andreas Festetics is the new director of the Institution.

COBURG.—Marschner's "Hans Heiling" opened the performances of the Hof-Theater on the 8th ult., after the vacation, during the greater part of which the *personnel* had been performing in London. A new operatic work, entitled "Ludwig der Springer," by Dr. Sandberger, of Munich, is in process of being mounted.

COLOGNE.—Herr W. H. Dayas, the excellent pianist and esteemed composer, hitherto residing at Wiesbaden, has accepted a professorship of his instrument at the Conservatorium here.—At a recent Gürzenich Concert a highly favourable impression was produced by the performance of some compositions by the American composer, Mr. Frank van der Stucken, notably of a "Festival Procession," for orchestra and organ, with final chorus (the latter sung by the Cologne Männergesang-Verein), exhibiting a considerable gift of melodious and effective writing.

DRESDEN.—The opera "Der Ueberfall," by Herr Heinrich Zöllner, the sister work to the same composer's "Bei Sedan," was given at the Royal Theatre for the first time last month, under the direction of Herr Schuch, when it met with a very favourable reception. The libretto is founded upon a novel, "Die Danaide," by the well-known poet, Herr Wildenbruch.—Mr. Eugene d'Albert, whose opera "Ghismonda" is in course of being mounted here, is engaged upon a new operatic work entitled "Gernot."—Herr Waldemar von Bausnern, the musical director of the Dresdener Liedertafel, has been appointed to the conductorship of the Bach-Verein in this town.—M. Willem Kes is reported rather seriously ill at Loschwitz, near this capital, where he is staying on a visit, and has been unable to conduct his last Concert of the Amsterdam Concertgebouw, previous to taking up his residence in Glasgow.

EISENHART.—Kaiser Wilhelm has subscribed one thousand marks to the fund for the acquisition of the "Wagner Museum" of Herr Oesterlein, now in the keeping of this town. The total sum subscribed, some 91,000 marks, leaves a small balance over and above the purchase price.

FRANKFURT-ON-MAIN.—Herr Humperdinck has nearly completed the score of the music to a play by Ernst Rosmer, "Die Königskinder," which is to be brought out at the Munich Royal Theatre next Christmas. There will be vocal numbers for two parts only in the piece, which will, besides, contain incidental music, while each of the three acts will be preceded by a symphonic prelude.

HAMBURG.—Frau Klafsky, the dramatic *prima donna* of the Stadt-Theater, well known also to London opera-goers, has broken her contract with director Pollini and has joined Mr. Walter Damrosch's German Opera Company in New York, drawn thence, it is presumed, by "metal more attractive."

HELSINGFORS.—A series of performances of Wagner's "Lohengrin" is to be given during the coming winter, under the auspices of the Philharmonic Society here, and under the able and zealous direction of Herr Kajanus. Wagner's *chef d'œuvre* will then be heard here for the

first time, and a highly promising young tenor, Herr Gröbke, a pupil of Professor Schroeder, of Sondershausen, will make his *début* in the titular part on the occasion.

KIEL.—A monument is to be erected in the wood at Düsterbrook, facing the shores of the Baltic Sea, to Carl Loewe, the famous composer of "Balladen," and of some remarkable oratorios which will yet meet with a revival. The unveiling of the monument is planned for November 30 next year, when a hundred years will have elapsed since the death of the composer at Kiel.

LEIPZIG.—Herr Heinrich Zöllner's opera "Bei Sedan," brought out on the 1st ult. at the Stadt-Theater, met with a most enthusiastic reception, due quite as much to his charming and masterly orchestrated score and picturesque scenic effects, as to the patriotic sentiment pervading it. The libretto is, curiously enough under the circumstances, founded upon a tragic episode in Zola's "La Débâcle," and includes an excellent scene of military camp life. The composer, who is his own librettist, is a son of Carl Zöllner, the well-known composer of male quartets, and has been for some years past the conductor of the New York German Liederkränz. —Herr Arthur Nikisch enters upon his new functions as conductor of the Gewandhaus Concerts on the 10th inst. On the 19th he will conduct the first Philharmonic Concert of the season at Berlin. The latter series promises to be one of exceptional interest, Herr Nikisch having been able to arrange for the co-operation of Johannes Brahms, Sarasate, Leopold Auer, Eugene d'Albert, Jean Gérardy, and other distinguished artists.

LIÈGE.—A highly-gifted pupil of the Liège Conservatoire, Signor Ipolito Ragghianti, who had obtained the first prize for composition, and who recently died, at the age of twenty-seven, at Nice, has left the nearly-finished score of an opera in one act, "Jean Marie," founded upon André Theuriet's drama, in which Sarah Bernhardt appeared with so much success. The score, which was found to be of considerable merit, has been completed, chiefly in its orchestration, by M. Paul Gilson, and the work will shortly be brought out at the Théâtre de la Monnaie, in Brussels.

MADRID.—A new opera, entitled "Se hierra en frío," by Señor Tomaso Breton, the libretto by Señor Ricardo de la Vega, is in course of preparation at the Apollo Theatre in this capital. —At the Teatro Principe Alfonso a successful first performance has recently taken place of a drama, "El Testarudo," written by Señores Perrin and Palacios upon the lines of a novel by Jules Verne, "Kéraban le Têtu," with music from the joint pens of Señores Brull and Estelles. —Señor Echegaray, the gifted and fertile author, has written his first operatic libretto, entitled "La Gitanella," to which Señor Chapi has composed the music.

MAINZ.—Herr Hans Pfitzner, the composer of the opera "Der arme Heinrich," successfully produced here last season, has completed a new score upon an operatic version of Ibsen's early romantic drama "The Feast of Solhag," a work which has nothing in common with the Norwegian author's later dramas, upon which no librettist, however daring, has as yet ventured. Herr Pfitzner's opera will be brought out ere long at the Stadt-Theater.

MEININGEN.—A Musical Festival was announced to take place here from the 27th to the 29th ult., devoted entirely to the works of Bach, Beethoven, and Brahms—the famous three B's, as the late Hans von Bülow was wont to style them. The programme included Bach's "St. Matthew" Passion, Cantata, No. 50 (for double-choir), and Concerto for strings; Beethoven's Pianoforte Concerto in E flat major, Quartet in C sharp minor, and "Missa Solemnis"; and Brahms's "Triumphlied." The Dr. Joachim Quartet Party and Mr. Eugene d'Albert, as solo pianist, took part in the performances; the conductor was Herr Fritz Steinbach.

MEXICO.—The tenor, Herr Schott, who will be remembered by English opera-goers of some two decades since as a successful Wagner interpreter, is just now giving a series of Concerts here and in different parts of the provinces, without, however, attracting very great attention.

MILAN.—According to Italian journals Signor Boito has been prevailed upon, at the instance of Verdi, to hand over the score of his "Nerone" to Messrs. Ricordi, and the new work is to be first produced at the Pergola Theatre here. The composer's reluctance is explained by his being reported to have said: "I am too old to risk undergoing a

similar experience with 'Nerone' as I did with its predecessor"—an allusion to the complete *fiasco* his "Mefistofele" met with on its first representation in Italy.

—Signor Sonzogno has acquired the rights of performance of a new opera, entitled "André Chénier," the libretto by Signor Illica, the music by Signor Giordano, which he will bring out at La Scala during next carnival season.

MONTEROTONDO.—A private performance was given here last month, by Signora Gemma Bellincioni, at her picturesque Villa Bianca, of a three-act opera, "La Sorella di Mark," the libretto of which has been suggested by the famous *cantatrice* to the poet Goliciani, and the music wedded thereto by Signor Giacomo Setaccioli. The new work is said to have proved highly effective, and its production in public, with Signora Bellincioni in the principal part, is shortly to be expected.

MUNICH.—Herr Eugen Gura, the esteemed baritone of the Royal Opera, whose contract with that Institution has expired, has entered upon a fresh agreement with the management, in accordance with which the artist will appear twelve times each season for the next three years in his favourite characters. —A new opera, "Enoch Arden," by a young composer, Herr Victor Hansmann, has been accepted for performance here. —A new journal, *Die Mandoline*, devoted entirely to that popularly revived instrument, has just been started, the editor being Herr Joseph Huslwanter, a manufacturer of zithers. The accompaniment to the famous serenade in "Don Giovanni" is written for the mandoline, but for many years, until recently, it has been almost invariably rendered by the violin *fizzicato*.

MÜRZSCHLAG (STYRIA).—A memorial tablet to Victor von Scheffel, the poet of "Der Trompeter von Sakkingen" and of many lyrics set to music, was unveiled here last month. The tablet, of black marble, is a portrait medallion in relief of the poet, who in 1873 stayed in this place for some time and commemorated his visit in some happy verses.

OPORTO.—Senhor José Vianna da Motta, the well-known pianist, is giving a series of chamber concerts here in conjunction with the violinist, Senhor Moreira de Sá.

RHEIMS.—M. Henri Marteau, the distinguished violin virtuoso, has just returned to this, his native town, for a period of rest, after an extensive concert tour, comprising over seventy concerts in the Scandinavian countries and Finland.

ST. PETERSBURG.—The repertory of the Imperial Opera during the approaching season will comprise no less than thirty operatic works by native composers, including three novelties—viz., "Raphael," by M. Arensky; "Nuit de Noël," by M. Rimsky-Korsakoff; and "Orenstela," by M. Tanaïeff.

STRASSBURG.—A Beethoven Festival was held here, on the 4th and 5th ult., under the conductorship of Herr Felix Mottl, on which occasion, in addition to others of the master's works, the Ninth Symphony was performed, the Festival concluding with a performance of "Fidelio" at the Municipal Theatre.

STUTTGART.—A monument is to be erected at Wasserburg, where he died in 1856, to P. von Lindpaintner, the once highly-popular composer, and Capellmeister of the Stuttgart Opera.

TURIN.—The Teatro Regio will commence its new season with a performance of "Die Götterdämmerung," shortly after which a complete representation of the "Nibelungen" Tetralogy is to be given here, for the first time in Italy.

VARESE.—Signor Tamagno is having a small opera house built for himself in the grounds of his residence here. The artist has commissioned Signor Gnaga to compose an opera expressly for the inauguration of this building, early next year, with a series of performances, some before invited guests, others given for the benefit of the poor of the district.

VENICE.—One of the workmen engaged at the arsenal in this town, Coccòlo by name, has written an opera. The public, always on the alert for a possible new Mascagni, have started a subscription for the purpose of the performance of the work, the title of which has not transpired.

VIENNA.—Herr Carl Goldmark's new opera, "Das Heimchen an Herde," a dramatised version of Dickens's

"Cricket on the Hearth," from the pen of Herr M. A. Willner, is to be one of the first novelties to be produced at the Imperial Opera. Another new work here will be Herr Albert Kauder's "Walther von der Vogelweide," which has already scored a success at the German Theatre in Prague. —At the Theater An der Wien, last month, a five-act operetta, entitled "Y. Z.," to which Herr Theodor Taube has furnished the libretto, achieved a conspicuous success. The composer is Herr Franz Wagner, one of the very few younger Viennese composers who bid fair to worthily succeed the late Genée and Franz Suppé. A so-called "Butterfly Walzer" in the piece is likely to become the rage of this dance-loving capital. —Miss Edith Walker, the young American contralto, who made so successful a *début* at Berlin last season, has entered upon a definite engagement at the Imperial Opera. —Dr. Hanslick, the eminent musical author and critic, celebrated, on the 11th ult., his seventieth birthday.

WEIMAR.—Xaver Scharwenka's new opera, "Matawintha," is to be shortly brought out, for the first time on any stage, at the Hof-Theater, the composer being expected here next month for the purpose of superintending the rehearsals. Herr Scharwenka has been, for some years past, residing in New York as director of the Conservatorium bearing his name. —Herr Krzyanowski, lately of Prague, has been appointed to the second capellmeistership at the Hof-Theater; his wife, the well-known dramatic singer, Madame Doxat, of the Leipzig Stadt-Theater, having likewise been engaged here.

WIESBADEN.—The senior professorship for pianoforte at the Conservatorium, lately vacated by Herr W. H. Dayas, has been conferred upon Herr Rudolph Niemann, a pianist widely known by his extensive concert tours in association with Professor August Wilhelmj.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

WE are on the eve of a busy musical season, and an unusual activity has been displayed by our Concert-giving bodies in making their schemes more attractive than they have ever been before, by the introduction of a fair amount of novelties, and of eminent artists who are to make their *début* before local audiences.

I have already referred in my last letter to the works to be given by the Festival Choral Society, but I regret to say that at the last moment they have withdrawn Dr. Parry's "Lotos Eaters" from performance, at least for this season.

Messrs. Harrison's four Popular Subscription Concerts have for this season again been framed on a scale of the highest magnitude. Madame Patti is once more the *prima donna* at the first Concert, which will take place in our Town Hall on the 7th inst.

The Midland Institute is gradually enlarging the musical department in connection with the School of Music. The latest addition has been effected by the amalgamation of the Birmingham Amateur Opera Society with the Institute. The gradual growth of large music schools in the principal provincial cities, where every branch of music is represented, is sorely telling upon local individual professors, who find their vocation gone. There are naturally two sides to this question, which I shall not endeavour to solve. The local school of music is, however, not governed by professional musicians, but by amateurs.

The Birmingham branch of the Amalgamated Musicians' Union gave an Orchestral Concert in the Town Hall on Saturday, the 14th ult., for the purpose of establishing a Benevolent Fund. Saturday evenings during the musical season are, as a rule, devoted to popular Concerts for the people, at the uniform charge of admission of 1s., 6d., and 3d. The use of the Town Hall is granted at a nominal fee, in order to encourage music among the artisan classes. The orchestra on this occasion was principally composed of members of Mr. Stockley's band, and Mr. Stockley occupied the post of conductor. The programme was naturally of a popular character, and included, besides some Overtures, a selection from Gounod's "Faust," Grieg's "Peer Gynt" Suite, and the ever welcome three Dances from "Henry VIII.," by Edward German. A

strong effort was made to encore the Dances, but the programme being so lengthy the conductor did not accede to the demand. The vocal contributions also deserve honourable mention, and the palm must be awarded to Mr. Samuel Evans, a Welsh tenor, who possesses a well-trained voice and an excellent artistic style. Miss Nellie Pritchard, one of our foremost local contraltos, again enlisted the sympathy of her hearers by her sympathetic voice and phrasing. Songs were also rendered in a pleasing manner by Mr. G. H. Cutmere, a bass, who holds the post of principal bass singer at the English church at Nice. Two well executed violin solos were also given by Mr. Fred. Ward, a thorough and competent artist. The accompanist was Mr. W. Timperley.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

IT seems strange that in so musical a city as Bristol three months should elapse without any Concerts of a substantial nature taking place. Such has been the case nevertheless, for the very few events that have occurred have been unimportant from the point of view of the advancement of art. Some gratifying features, however, may be recorded as a kind of set-off against this musical dearth in our midst. First, the famous Orpheus Glee Society received a Royal command to sing before the Queen at Windsor a few weeks ago; but owing to Court plans being altered unexpectedly the visit to the Royal borough has been postponed for the present. Secondly, so high was the degree of satisfaction afforded by Bristol singers at the Gloucester Musical Festival three years ago, that a larger contingent, forming nearly half the choir, were engaged to take part in the 172nd celebration of The Three Choirs during the second week of last month. Once more their performances have given satisfaction, and it is probable that Bristol may be asked to furnish a contingent for the meetings at Worcester and Hereford. Musical prospects in our city are excellent, particularly on the part of the Musical Festival Society (the triennial meeting of which takes place next year) and the Choral Society. The works chosen, or being considered, by the committee of each body, could scarcely be better, and it is hoped that the starvation amateurs have recently undergone may lead them to partake bountifully of the liberal fare to be provided for them in the near future. The greatest blot on our musical escutcheon is the lapse of the regular Orchestral Concerts owing to insufficient support. Surely the many hundreds of young people who are educated at our numerous establishments and who year after year pass the examinations of the Royal Academy, Royal College, and other Institutions, should now form sufficient *clientèle* to maintain so admirable a series of orchestral performances as those conducted by Mr. Riseley, without detriment to any other society. Up to the time of writing, however, the question of resuscitating the Concerts has not been mooted.

MUSIC IN DUNDEE.

(FROM OUR OWN CORRESPONDENT.)

THE Concert lists already issued promise another active season here. The Dundee Amateur Choral Union will give two Concerts as usual. At the first, on December 18, Costa's "Naaman" will be performed, with the following principals: Miss Amy Sargent, Mrs. Katherine Fisk, and Messrs. Hedmond and Bispham. Messrs. Paterson have organised the sixth series of the Dundee Subscription Orchestral Concerts, and the re-appearance of the Scottish Orchestra, under its new conductor, Herr Willem Kes, will be very welcome. They also announce two Pianoforte Recitals—one by M. de Greef on the 8th inst. and another by Herr Stavenhagen on February 24, 1896—and two miscellaneous Concerts at which Madame Albani and other popular artists will appear.

The fourth series of the Harrison-Simpson Subscription Concerts will bring a number of fine artists. Mr. George Crossmith will give a Recital, on November 13, and there will also be quite a host of smaller Concerts of local

interest, both orchestral and chamber. The Incorporated Society of Musicians, which has been largely augmented, promises a series of Concerts and Lectures; and four Lectures on Bach, Mozart, Beethoven, and Wagner will also be given by Mr. S. Fraser Harris. The first Pianoforte Recital of the season was held, on the 13th ult., by Mr. J. T. Pye, assisted by Mr. H. E. Loseby (violin).

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE Concert organised by the committee of ladies who manage the Norwich Lying-in Charity, in aid of the funds of that Institution, came off in St. Andrew's Hall, on the 3rd ult. Local amateur and professional assistance was given by Miss Beatrice Green, Miss Evelyn Ray, Rev. A. E. Black, Mr. J. H. Brockbank, and Master Percy Green (violinist), while Madame Alice Gomez and Miss Isabel Hirschfeld came from town. With such an array of talent the organisers had no difficulty in presenting a well-executed programme before the large and sympathetic audience assembled. In addition to filling the arduous post of accompanist, Dr. Bunnett played several organ solos with his accustomed ability.

A high class Pianoforte and Violin Recital was given in the Town Hall, Aylsham, on the 10th ult., the performers being Mr. Kingston Rudd and Mr. Arthur Bent. So unusual a circumstance brought together a large and appreciative audience. Mr. Rudd gave a fine rendering of Liszt's "Le Carnaval de Peth" and also three excerpts from Chopin, while Mr. Bent was equally satisfactory with Wieniawski's grand Polonaise in A. In conjunction these gentlemen played Beethoven's "Kreutzer" Sonata, much to the delight of those assembled. The singing of Miss Beatrice Semmence made a pleasing variety.

Mr. Kingston Rudd and Mr. Arthur Bent gave a Pianoforte and Violin Recital in the Assembly Room, Swaffham, on the 13th ult., which deserved a larger audience; but the musical taste of the residents in West Norfolk appears hardly sufficiently educated at present to digest so rich a programme as that put before them, comprising as it did works by Liszt, Chopin, Wieniawski, and Beethoven. A very capable performance of the latter master's "Kreutzer" Sonata was warmly applauded. Miss Beatrice Semmence sang several songs in good style.

On the evening of the 20th ult. Messrs. Howlett's Autumnal Concert was given in St. Andrew's Hall, before a large audience. The artists engaged included the Meister Glee Singers, Miss Mary Harris, Madame Alice Gomez, and Mr. John Saunders (violin). The audience were most enthusiastic and encores were the order of the evening.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE programme for next session, which promises to be as busy as any of its predecessors, includes only two novelties of very outstanding importance. The first, in virtue of its pervading influence, is the appointment of M. Kes to conduct the Concerts given by the Scottish Orchestra under Messrs. Paterson and Sons' ninth annual scheme of Orchestral and Choral Concerts; the second is the appearance in Scotland of Herr Rosenthal at a Recital arranged by Messrs. Methven and Simpson.

Messrs. Paterson and Sons are happy in their Concert management—Mr. J. C. Dibdin is *facile princeps* in Scotland—and the programme just published is replete with interesting features. "Old friends" are by no means neglected, while "new faces" in goodly proportion are as attractive in promise as they are sure to be welcome in performance. The Edinburgh Choral Union and Mr. Kirkhope's Choir have promised their assistance in the scheme, and we shall have the pleasure of witnessing the production of a new choral work ("The Death of Cuthullin") by our promising young countryman, W. Augustus Barratt, and of hearing Mr. Andrew Black again in his wonderful reading of the stern *Prophet* in "Elijah."

Messrs. Paterson also announce numerous single Concerts and Recitals, at which Sarasate, Madame Marx-Goldschmidt, Madame Albani, Herr Johannes Wolff (after too long an absence), and many others will be enthusiastically greeted by many warm admirers. Their season opens on the 10th inst. with a Recital by M. de Greef (his first appearance in Scotland); and to give the place of honour to the most honourable, Dr. Richter will conduct an Orchestral Concert on the 23rd inst.

The Harrison Concerts, under the local supervision of Messrs. Methven and Simpson, offer the usual four opportunities of hearing popular and other music rendered by the most distinguished artists.

Messrs. Wood and Co. announce the annual Recital, by Sir Charles and Lady Hallé, on November 16.

Besides sustaining the choral part in "Elijah" at Messrs. Paterson's eighth Concert, the Edinburgh Choral Union are to give the usual New Year's Day performance of "The Messiah," and a Concert, at which Mendelssohn's "Walpurgis Night" will be contrasted with Rossini's "Stabat Mater."

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

SUPPLEMENTING our last month's notice of the coming season's Choral and Orchestral Concerts, the sketch programmes have now been issued, and from these we gather that the following orchestral works will be heard here for the first time: Tschaiakowsky's "Overture Solenne," as also his Symphony (No. 4) in F minor; Moszkowski's Suite in F, Saint-Saëns's Symphony, No. 3 (with pianoforte and organ); Lalo's Overture "Le Roi d'Ys," Hartmann's "Nordische Heerfahrt," and Sinding's Symphony in D minor (Op. 21). I have already given a note of the choral works to be performed and it now only remains to be said that the Continental pitch will be adopted during the season. This alteration is undoubtedly interesting.

Dr. Richter's programme for Glasgow has been finally adjusted, and largely, it need hardly be said, on Wagnerian lines. It includes, almost as a matter of course, the "Tannhäuser" and "Flying Dutchman" Overtures, as also selections from "Die Götterdämmerung" and "Parsifal." We shall, moreover, have Tschaiakowsky's "Symphonie Pathétique" as a *bonne bouche*. The Concert has been fixed for the 24th inst., and Mr. Edward Lloyd will, amongst other selections, sing *Siegmund's* "Spring Song" from "Die Walküre." Tastes differ, of course, and hence it would be wrong to ignore the good work often accomplished under the auspices of more than one popular organisation in Glasgow. Thousands and thousands of people, for example, find their way to the Saturday Evening Concerts at the City Hall, where, on the 14th ult., the forty-second series was successfully inaugurated. More than once the Scottish Orchestra has discoursed classical music to our East-End friends, and with a success which was both agreeable and surprising. Mr. James Airlie should, therefore, be encouraged in his plucky efforts in this direction.

The smaller choral societies are putting their houses in order for the season. At the hour of writing these notes complete details are not to hand, but it is understood that the Pollokshields Philharmonic Society takes up Mendelssohn's "Hymn of Praise" and "The Messiah." The Greenock Choral Union is also to perform Handel's oratorio, and the "Creation" and "The Spectre's Bride" have a welcome place on the programmes of Mr. W. T. Hoock's popular Society. The Uddingston United Presbyterian Church Musical Association is studying Gade's "Christmas Eve," the Springburn Choral Association has fixed upon Smieton's "Jolly Beggars," Lyon Street Free Church Choir has placed "Samson" under rehearsal, and "The Messiah" will be performed during the season by the East Campbell Street United Presbyterian Church Choir, as also by the Dumbarton Choral Union. On the 16th ult. Mr. Wm. Nicholl, of the Royal Academy of Music, gave a Vocal Recital, preceded by a short Lecture on the singing voice; and on the same evening Dr. Peace gave his fifth Organ Recital of the Glasgow Cathedral series. The sustained popularity of these gatherings has, indeed, been something remarkable, and their resumption has been undoubtedly called for

at the proper time. A series of Saturday Popular Concerts, at St. Andrew's Hall, was announced to commence on the 28th ult., and the veteran Mr. Sims Reeves was also announced to appear at the City Hall on the 26th ult.

Mr. James Gallie, of the Free Church Training College, has been appointed Music Master to the Pupil Teachers' Institute.

A new series of Organ Recitals in St. Andrew's Hall was inaugurated, on the 30th ult., by Mr. J. K. Strachan, the originator of the Saturday Afternoon Recitals in the West-End Hall. A number of well-known vocalists have been engaged, and, to enable the humblest lover of the art to attend, the prices have been fixed at 3d. and 6d.

A successful Convention, organised by the Glasgow branch of the Tonic Sol-fa College, was held on the 19th and 20th ult. Papers were read by Mr. D. S. Allan on "Tonic Sol-fa: a retrospect"; by Mr. James Buchanan, on "Some considerations on the present state of music"; by Mr. James Sneddon, on "Voice Production"; by Mr. W. H. Murray, on "Church music harmonies"; by the Rev. J. Robertson, on "Church Praise, as it is and as it might be"; by Mr. James Gallie, on "Method of Teaching"; by Mr. R. L. Reid, on "Taste, voice, and style in school singing"; and by Mr. W. G. McNaught, on "Music in Schools: the end in view and the means to attain it." Mr. John Boque's choir, Mr. D. S. Allan's choir, and the children under Mr. Gallie sang selections of part-songs with effect.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

WITH the close of September has presumably come that of a season of dulness, which has been unprecedented within the memory of contemporary amateurs, for during the past six months or thereabouts there has been scarcely a note of music heard in this city or district. Of course we do not within such a category class the open air performances of bands good, bad, or indifferent—and generally of the latter character by the way—which take place in the parks and public places, the sweeping statement made being intended to apply to what should come under the head of concert notices.

In reference to the question of wind bands, something of a stir has been attempted by the recently formed local branch of the Society of Musicians. The latter, a sort of trades union, has attempted to dictate to the City Council what ought or ought not to be done by the police band, which holds the foremost position among such organisations in Liverpool, but the representations thus made have been ignored by the civic authorities. There seems, however, to be some reason for the objections urged by the professional men against the practice of allowing the police band to take engagements which would otherwise fall to ratepaying musicians who have to buy their own instruments and music, who have had to pay for their education, and who further actually contribute their quota to the support of the police force, the band of which body places itself in opposition to their livelihood. Further, it may be argued that if the policeman has time to practise privately, to attend rehearsals, and to perform in public when required, his lot can scarcely be as unhappy as depicted in Gilbertian rhyme, nor can he be overworked with the hours spent on beat.

A novelty in the form of Hebrew opera was produced at the Grand Opera House, which is the present style of the rehabilitated Coliseum Theatre, on the 26th ult. The company hailed from the United States, and the music of "King Saul and King David" is the composition of H. E. Singer, of New York. On the 2nd ult. another piece of the same kind, called "Sulamita, or the Daughter of Jerusalem," was given, the music being by the same writer. These quasi-sacred music-dramas have a good deal in common that is worthy of praise, but the whole seemed somewhat strange to those accustomed to nothing more Scriptural than that acknowledged failure of the lyric stage, Rossini's "Moses in Egypt." The two performances named seem to have been the only ones ventured upon in Liverpool.

For the 26th ult. was announced the opening of the Parr Hall, Warrington, by the local Musical Society, under Mr. F. H. Crossley. In the afternoon Handel's "Judas

Maccabæus," and in the evening Sullivan's "On Shore and Sea" were respectively promised.

Various musical societies in this locality are getting into harness, but, owing to the particularly fine weather and other causes, definite programmes have in most cases not been yet forthcoming; with the beginning of the present month matters will have been put more into shape and the season gives promise of activity all round. This is a consummation much to be desired, especially as we shall sadly miss our accustomed lengthy series of performances by the Carl Rosa Opera Company.

Among the almost countless crowd of organists who have been, and are being laid under contribution for the weekly Recitals at St. George's, the names of Dr. C. J. Frost, Mr. H. L. Balfour, and Mr. B. Jackson claim attention. These metropolitan performers recently appeared and did ample justice to the fine instrument placed at their disposal. Local interest does not, however, appear to grow in this direction, and even during the régime of Mr. W. T. Best the audiences were frequently very meagre. The three players named above happily succeeded in attracting more than the average amount of attention.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE coming of the Royal Carl Rosa Opera Company to the Prince's Theatre marks the awakening of music among us after the long repose during the summer heat. The proposed length of its sojourn here has not yet been announced, but probably it may extend over six or more weeks. During the last visit of the company to this city it was made clear that a strong reinforcement was absolutely necessary, for the strain on the really capable members was too unremitting to be long sustained. The return of Madame Ella Russell—by far the best *prima donna* the Company has ever had—is most welcome. Miss de Lussan, too, has a certain popularity, and the alternation will be a relief to both and will serve to give a variety of attraction. It is a great pity that the management has not been able to secure some promising recruits of the sterner sex. What can our numerous colleges and academies and advertising "voice producers" be doing? Are there really no sweet-voiced young tenors and sonorous baritones attracted by the only too obvious openings on every side?

Sir Charles Hallé's visit to the Cape has retarded the issuing of his prospectus; and before his first Concert, at the close of the month, the orchestra of ninety performers of Dr. Richter will, on the 25th inst., awaken the echoes of the Free Trade Hall, with Mr. Edward Lloyd as the vocalist; and we trust that the audience may be so crowded as to induce an early return. Messrs. Harrison, in conjunction with Messrs. Hime and Addison, will give their first Concert in the same week; Madame Adelina Patti remaining constant to them, with Mdle. Nikita and a host of talent waiting to be heard during the subscription series.

On Saturday evenings the Free Trade Hall will again be musically occupied. Mr. Lane announces four Concerts, or Opera Recitals, with full costume and action, for which the Misses Macintyre, Ella Russell, De Lussan, and Alice Estey, with Mr. Hedmond, are engaged; and, with Sir Charles Hallé's permission, a large portion of his band will give popular programmes, under the direction of Mr. Speelman (who has engaged a goodly array of popular artists), on the other Saturday evenings during the winter. There will also be Mr. Cross's Concerts at the Young Men's Christian Association and Mr. Pyne's Organ Recitals at the Town Hall. So far, no one has announced his intention to essay rival performances at St. James's Hall; and past seasons have made it evident that the crowding of so many undertakings into the last evening of the week is as disastrous to the speculators as it is perplexing to the public.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

HARVEST Festivals are now occupying attention, and the choral singing is of a very high order. At the Bethesda Chapel, Hanley, on the 12th ult., the programme included

"The heavens are telling," "The marvellous work," and "Ye shall dwell in the land." Mr. J. Garner conducted and Mr. T. Johnson presided at the organ.

On the 14th and 16th ult. the Hanley Temperance Society held its second Choral and Instrumental Competition, in the Victoria Hall. On the first evening a Pianoforte Solo Competition drew thirteen entries from boys and girls under seventeen years of age. The test was the *Allegro* from Beethoven's Sonata (Op. 26), and each candidate played, in addition, a piece of the teacher's own selection. Mr. L. C. Venables was the judge. Miss Gertrude Marian Sanders (of Burslem) secured the first prize and Miss Esther Cornes the second. Miss Minnie Seabridge and Masters Hammond and Arden received commendation. Mr. Venables addressed the competitors and audience, giving some practical advice upon the performances of the evening. The Junior Choir Contest produced unusual interest among the audience. Mr. F. A. Challinor, of Longton, had prepared a two-part setting of the words of Tennyson's "Brook," and this formed the test for the evening. Eight choirs competed and some excellent singing was given. Mr. Venables again adjudicated and awarded Talke Wesleyan (Mr. Whewall) first prize, Talke Primitive (Mr. Handford) second, and Florence Boys' Choir third. If these junior competitions are to be continued the age limit should be rigidly enforced, thus bringing all choirs to the same age standard and making the contest a true test of ability.

Vocal music does not find a place in the evening class programmes issued by the various Board Schools. The friends of music should certainly secure official recognition for their favourite art. Thousands leave school yearly without the opportunity of continuing their musical studies.

The second evening's Competition at the Victoria Hall attracted a large and enthusiastic audience. The programme was a very lengthy one and future curtailment is absolutely necessary, as it was half-past eleven before the proceedings closed. In the violin class seven entries were received, and in the end, Miss K. Woolley, of Stoke, secured first place, and Miss E. M. Sanders obtained the second. *Vieuxtemps's* "Reverie" was the test. The Adult Male-Voice Quartet Competition produced seven entries to sing Macfarren's "Now the sun has mounted high." Hanley Male Glee Singers and the Longton Glee Union obtained the prizes. For the Adult Choir Contest, Sir George Macfarren's setting of Tennyson's "Break, break," was selected. The Congleton Choir, owing to the lengthy programme, had to leave before being heard, the last train starting for Congleton prior to the fifth choir having a hearing. The other choirs sang with exceptional taste and precision. The judge (Mr. Venables) once more expressed his pleasure and awarded Northwood (Mr. Joseph Kirk) the first prize of £7 7s. with forty-nine points, Upper Hanley Guild (Mr. H. Morrey) and Newcastle Ebenezer (Mr. S. Hughes) divided the second and third with forty-six points each. Mr. Hughes, the secretary of the Society, deserves thanks for the admirable arrangements made throughout the competitions.

The ballot for season tickets at the Meakin Popular Concerts has been restricted to residents of Hanley.

On the occasion of the ordination of the Rev. J. V. Rogerson, at Trinity Church, Hanley, the church choir sang anthems, and Miss Mackie and Mr. Sheldon rendered solos.

Mr. J. A. MacGregor, of Burslem, was elected a Fellow of the Educational Institute of Scotland at the annual meeting held in the High School, Edinburgh, on the 21st ult. The degree of F.E.I.S. is only conferred "for distinguished service in the cause of education."

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE forthcoming musical season in Sheffield promises to be an exceedingly busy one. There is an abnormal number of preliminary announcements of choral and instrumental performances, Ballad Concerts and Pianoforte Recitals. It is to be hoped that this excess of enterprise may not result

in any considerable monetary losses. The most interest attaches to the doings of the various influential choral societies of the city. The old-established Amateur Musical Society (Mr. Schöllhammer) announces for the Winter Concert Costa's "Eli." For the Spring Concert an interesting novelty will probably be introduced to Sheffield.

The Musical Union (Dr. Coward) announces Dr. Parry's "Job" and the "Creation." The committee of this enterprising society deserve every encouragement in their efforts to introduce new works. If Dr. Parry's work meets with adequate success it will no doubt be followed by the same composer's "King Saul."

The St. Cecilia Musical Society (Mr. W. Brown) will give during the season "The Messiah" and other works.

The Choral Union (Mr. Suckley) will give a Concert performance of Verdi's opera "Ernani."

Dr. Coward's new cantata "Heroes of Faith" and the same composer's "Story of Bethany" are announced by several local and district societies.

The amateur Instrumental Society proposes to give three Concerts during the season, the chief works being Mendelssohn's "Italian" and Raff's "Leonore" Symphonies and one of Liszt's Rhapsodies, while one Concert will be a "Wagner night."

Mr. Harrison announces his third series of Subscription Concerts. At the first of these Madame Patti will sing. Mr. Charles Harvey has issued an attractive list of Concerts, the chief of which are a Richter Concert (this month) and a Concert by Madame Albani and party. The city will be well served in the matter of Pianoforte Recitals, visits from Messrs. Paderewski, Slivinski, Frederick Dawson, Stavenhagen, W. Richter, and De Greef being already promised. A visit from Mr. Sims Reeves and party, and several performances of "The Messiah" at Christmas are likewise announced.

Efforts are being made in Sheffield to establish a musical Festival, and the amalgamation of several of the choral societies of the city and district has resulted in the announcement of a performance of "Elijah" on the 10th inst. All the expenses are guaranteed, so that no loss can accrue, and any profit will be handed over to medical charities. The principals engaged are Miss Medora Henson, Miss Edith Leslie, Mr. Ben Davies, and Mr. R. E. Miles. The post of conductor will be occupied in turn by the conductors of the societies taking part. Dr. Coward will fitly conduct this year.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

MUSICAL matters here are still quiet; particulars, however, of the coming season are being announced. MM. Vidal and Marty have formed their orchestra, and are engaged by the Opéra to organise important Sunday Symphonic Concerts, dating from November 1. MM. Saint-Saëns, Massenet, and V. d'Indy will each direct a Concert devoted entirely to their own works.

M. Saint-Saëns has just completed "Frédégonde," and it is now in rehearsal.

The Opéra Comique opened its doors on the 1st ult., but only works from the old *répertoire* are being produced.

The Minister of Fine Arts has just ordered a bust of Malibran, which will be placed at the Opéra, and M. Frère, the sculptor, has also been commissioned to execute a bust of Carafa.

MM. Widor and Diémer have been appointed members of the International Jury at Berlin, which awards the prize founded by Rubinstein. This quinquennial competition will take place in Paris in 1905. Although the Amsterdam Exhibition is over, the public are still commenting upon the success obtained by the French instrument manufacturers. It is scarcely twelve years since that France imported from England the steel wires necessary for the manufacture of its pianofortes. The "Firminey" steel manufactories have improved matters in this respect. M. Lyon, the head of the Pleyel firm, is an old pupil of the "Ecole Polytechnique," and in consequence is able to carry out his work on scientific principles.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

WHILE midsummer dulness still prevails this letter must needs be more prophetic of what is to come during the season which is approaching than descriptive of any past events. Only the first small stir of returning musical life has begun in New York, with the re-opening of the several conservatories and schools, which are said to be more crowded with pupils than is common at this time of the year. All indications point towards the coming musical season as one of the richest and most varied in its attractions which New York has ever witnessed.

The two events of importance which are nearest at hand are a pair of Wagnerian Festival Concerts, to be given in the Madison Square Garden, New York, and the annual Musical Festival of the choral society of Worcester, Massachusetts. The Madison Square Garden Concerts were to be given on two Sundays, September 22 and 29, and the vocalists announced to appear are Madame von Januschowsky, from the Imperial Opera House, Vienna, and Messrs. Fischer, Berthald, and Mertens, with Mr. Adolph Neuendorff as conductor. This gentleman has not held the *bâton* over a New York orchestra for a number of years, and his former popularity makes his return doubly welcome.

The thirty-eighth annual Festival of the Worcester County Musical Association, of Worcester, Mass., was to take place from September 23 to 27. Mr. Carl Zerrahn, of Boston, who has conducted the Society for many years, was to occupy his usual place, with Mr. Franz Kneisel as associate conductor. The solo singers announced are Madame Melba, Mrs. Elene B. Eaton, Mrs. Slabury C. Ford, and Miss Lillian Blauvelt, sopranos; Mrs. Carl Alves and Miss Carlotta Desvignes, contraltos; Messrs. William H. Rieger, J. C. Bartlett, A. G. Thies, and J. H. McKinley, tenors; Messrs. Carl E. Duft, William H. Kieth, and G. Campanari, baritones; and Mr. George R. Clark, solo bass. Nothing of any especial novelty in the way of choral compositions was to be produced, except a work entitled "Barbara Frietchie," which is from the pen of Mr. Jules Jordan, of Providence, Rhode Island, a well-known tenor singer of former years, and more latterly a successful teacher of the voice. It is believed that this is Mr. Jordan's first venture with a composition of any considerable size. Besides this, "Israel in Egypt," "St. Paul," Massenet's "Eve," and Berlioz's "Damnation of Faust" were included in the programme of the Festival.

It is evident that although there will be no lack of distinguished pianists among us during the coming winter, violin players will claim the lion's share of the honours and the more substantial rewards of merit. Ondricek, the eminent Bohemian, will make his first American appearance at the first Concert of the Philharmonic Society, on November 15, playing Dr. Dvorák's A minor Concerto. The third Concert of the same Society, on January 10, will witness the return of M. Sauret, who will then be heard in the Mendelssohn Concerto and one written for him by Saint-Saëns. Mr. Rivarde, a young virtuoso, the son of one of New York's oldest and most successful vocal teachers, will be first heard at the Metropolitan Opera House on Sunday, November 24, in Concertos by Beethoven and Lalo; and Mr. Alexander Bull and Madame Camilla Urso (who has just returned from an Australian and South African tour) will also appear during the season. Advices from Paris intimate that M. Massenet may visit America during the winter. It is now thought probable that he will cross the Atlantic on the same steamer which brings the brothers De Reszke.

Mr. Charles K. Johnson, President of the American Union of Swedish singers, has been in Chicago endeavouring to arrange the details of a great musical pilgrimage to the leading capitals of Europe. Some years ago a party representing the Arion Society of New York made a similar trip, but the present undertaking is planned on a much larger scale. It is proposed to take over a picked chorus of 300 Swedish singers, and it is said that negotiations are now pending for an ocean liner to carry them and their wives and the party of friends who will accompany them. Before leaving New York, a great singing Festival, lasting a week, will be held. The party will first go to

Copenhagen, then to Gothenburg, Stockholm, and other cities.

Mr. Paderewski's season will open on the 30th inst., when, with Mr. Damrosch's orchestra, the pianist will play, for the first time in this country, his own Polish Fantasia. His first New York Recital will be given on November 2. After playing in Brooklyn and Philadelphia he will begin a Concert tour which will take him as far North as Portland, Maine; and as far South and West as Washington, and Cleveland, Ohio.

M. Marsick, who is among the invading army of violinists, will make his first appearance on November 1 and 2, at Carnegie Hall, at the first public Rehearsal and Concert of the Symphony Orchestra, under Mr. Damrosch.

At date of writing one performance of Burnand and Sullivan's comic opera "The Chieftain" has been given, at Abbey's Theatre. Mr. Francis Wilson, who is behind this venture, and who assumes the principal rôle, has won great fame and large fortune as a comedian of an extremely farcical order, and nearly all the works which he has brought forward have been of a sort specially constructed to exhibit his particular talents. "The Chieftain" being of quite a different stamp (and a much more refined one), it is as yet rather early to make a prediction as to its success. It was well received by its first night audience, was well acted and mounted, and deserves to have a good run, if for no other reason than because its tendency is toward a distinctly higher plane than that of "The Oolah," "Wang," "The Merry Monarch," and a score or two of pieces of semi-musical horseplay which have done duty as "comic opera" for so many years in New York that the public taste has become decidedly vitiated. There is some danger that Mr. Wilson, having been so long identified with this kind of fooling, will not be appreciated in his praiseworthy effort to produce really meritorious light opera. It is to be hoped that having taken himself somewhat more seriously the public will take Mr. Wilson at his own valuation. He has gifts which are above the uses to which he has hitherto put them and it would be a pity to see them wasted.

The Rev. John Ireland Tucker, D.D., rector of the Church of the Holy Cross, Troy, N.Y., who died on August 17, was prominent in the annals of American church music. He assumed the rectorship at Troy (his first and only charge) on Christmas Day, 1844. He was from the start inclined to advanced customs, and was the first rector to introduce the habitual use of the choral service—though there had been instances of the performance of choral services on special occasions before that time. He was the first to adopt the singing of the Canticles and Psalter to Gregorian tones. He had some special facilities in his church at Troy for working out his musical ideas, and the service there came in time to have something of a reputation. In 1871 the Episcopal Church adopted its first standard hymnal, and Dr. Tucker published the first musical adaptation of that book. In that work he was largely aided by William H. Walter, Organist of Trinity Chapel, New York. Mr. Walter was a pupil of Edward Hodges, who became organist of Trinity Church in 1838, and the pupil had imbibed from the master a strong taste for the music of the English School of Psalmody. When the "Tucker" Hymnal was launched upon the market it came like a revelation to church musicians, and it is not too much to say that it completely revolutionised the hymn music of the Episcopal churches, which up to that time had followed pretty closely the lines mapped out by Lowell Mason, William B. Bradbury, and their *confères*. For this important work Dr. Tucker received the credit, though it is probable that without the aid and influence of Mr. Walter the book never would have been what it was, and would never have accomplished so much as it did. Though many musical settings of the Hymnal were published, "Tucker" remained the standard for years, only one other adaptation ever proving a formidable rival to it. When the present Hymnal (which has replaced the book of 1871) was put forth a year or two ago by the house of Bishops, Dr. Tucker published a setting of it, and by introducing a large number of tunes composed by organists resident here endeavoured to give it a distinctively American cast; but Mr. Walter had in the meantime died, and much material was allowed to find its

way into the book which he would probably have suppressed had he been living, and the publication only met with a moderate degree of success. The services rendered by Dr. Tucker, in connection with his first Hymnal, were, however, undoubtedly very valuable to the cause of church music in America, and for them he deserves to be held in lasting remembrance.

THE fortieth season of the Crystal Palace Saturday Concerts will commence on the 12th inst. The programmes of the first ten Concerts already issued indicate the same care in the selection of representative music which has so long distinguished Mr. Manns's directorship. Among the orchestral novelties we notice Two Characteristic Pieces by Mr. J. F. Barnett, a Symphony in D by Mr. Walford Davies (who is accorded the honour of being associated with the most distinguished native composers at the Concert on the 10th inst., in celebration of the fortieth anniversary of these Concerts), the New Suite by Mr. German written for the Leeds Festival, an *Andante Religioso* for organ, harp, violin, and orchestra, by Mr. C. Couldery, Tschaikowsky's Symphony (No. 4) in F minor, the Vorspiel to Mr. Eugene d'Albert's opera "Der Rubin," and two pieces on old Scottish melodies by Sir A. C. Mackenzie. For choral works we are promised the late Mr. Goring Thomas's "Swan and the Skylark" (produced at last year's Birmingham Festival), a chorus from Bach's Church cantata, "Gottlob nun geht das Jahr zu Ende," and Goetz's "Nœnia," a work which has been strangely neglected by choral societies; a Beethoven Concert in commemoration of the 125th anniversary of that composer's birth will conclude the ten Concerts before Christmas.

THE recently published fourteenth annual report of the "Mozarteum" at Salzburg contains some documentary evidence relative to the worldly possessions of the great master at the time of his death, which is not without its pathetic interest. From the inventory taken on December 19, 1791, at the residence, "Kleines Kaiserhaus, No. 470, in the Rauhensteingasse" (Vienna), it appears that there was found in ready money sixty florins, "wherewith the funeral and other expenses were paid." Then there were assets, consisting of articles of clothing, three silver spoons "and other domestic ware," a billiard table, a "Fortebiano (*sic*) mit Pedal," and a small library of books and music, besides some acknowledgments of debts to the deceased, valued in all at 592 florins. Against this sum there were debts amounting in the aggregate to 918 florins, according to the testimony of the widow, who thus had to find the sum of 326 florins and seven kreuzer before the ultimate settlement of affairs. All of which would be but sordid details were it not for their association with the earthly struggles of immortal genius.

A THREE DAYS' Musical Festival will be held at Munich, from the 19th to the 21st inst., under the direction of Herren Zumpe and Felix Mottl. On the first day Handel's "Messiah" will be given, with Robert Franz's additional accompaniments (conductor, Herr Zumpe). The second day's programme includes Weber's Overture to "Eury-anthe," Liszt's "Festklänge," "Verwandlungs Musik," and final scene (with chorus) from "Parsifal" (conductor, Herr Mottl). On the last day will be given, *inter alia*, Gluck's Overture to "Iphigenia in Aulis," Beethoven's "Leonore" Overture (No. 3), and the Ninth Symphony (conductor, Herr Zumpe). The following will be the solo executants: Mesdames Mathilde Haas, of Mayence; Johanna Nathan, of Frankfurt; Mathilde Weckerlin, of Munich; Messrs. Francesco d'Andrade, of Lisbon; Eugen Gura, of Munich; Robert Kaufmann, of Bâle; Anton Sistermans, of Frankfurt; Alfred Krasselt, of Munich; Frederick Lamond, of Glasgow; Franz Ondricek, of Vienna; and S. de Lange, of Stuttgart. The chorus will be constituted of various Choral Societies.

OUR readers may be reminded that the Leeds Triennial Festival will commence on the 2nd and terminate on the 5th inst. "The Messiah" will occupy the opening morning, and in the evening Dr. Hubert Parry's "Invocation to Music" and Mendelssohn's "Walpurgis Night"

will be given. Thursday morning will be devoted chiefly to a Recital of Wagner's "Flying Dutchman," and the evening programme will include Parts 1 and 2 of Bach's "Christmas" Oratorio and Mr. Edward German's new Orchestral Suite. At this Concert Mr. Emil Sauer will play Chopin's Concerto in E minor. On Friday morning Dvůřák's "Stabat Mater" will be performed, together with Mr. Somervell's new cantata "The Forsaken German," and Mr. Sauer will again play. In the evening Schumann's "Paradise and the Peri," Parts 1 and 2, will be given, with M. Massenet's new Symphonic Poem for orchestra, entitled "Visions," and Samuel Wesley's Psalm "In exitu Israel." The list of artists have already appeared in these columns. Sir Arthur Sullivan will, of course, be conductor-in-chief.

A SERIES of Subscription Performances will be given at the Hampstead Conservatoire during the autumn. On November 4 there will be a dramatic performance of Sophocles' "Antigone," with Mendelssohn's music, for full band and chorus. The English version to be used on this occasion is that by Professor Campbell. A special stage will be erected, and the scenery and costumes will be specially designed. The characters will be acted by Miss Olive Kennett, Mr. Ernest Meads, and other members of the Irving Dramatic Club; and the play will be produced under the direction of Mr. Charles Fry, the musical arrangements being in the hands of Mr. George F. Gaussen. It is intended to give a second performance, on November 6. On November 16 a Vocal Recital will be given by Mr. and Mrs. Henschel; and on December 4 a Violin and Pianoforte Recital by Señor Sarasate and Madame Berthe Marx-Goldschmidt.

MESSRS. NOVELLO, EWER AND CO. are publishing a new edition of Schubert's Masses—the Masses in F and B flat are already issued—in accordance with the decree concerning church music drawn up by the Sacred Congregation of Rites and approved of by the Pope. The decree requires that "Every piece in which words are to be found omitted, deprived of their meaning, or indiscreetly repeated, is forbidden," and "It is forbidden to break up into pieces completely detached the Versicles, which are necessarily inter-connected." The music has been altered as little as possible, but in no instance has the composer's harmony been interfered with. The editor is Mr. T. F. A. Gale, organist and director of the choir at St. Mary's, Clapham.

A NEAT little anecdote concerning Johannes Brahms is making the round of the German press. The Master, notwithstanding the somewhat austere character of many of his compositions, is a great admirer of the dance tunes of Johann Strauss. Calling at Strauss's house recently to offer his congratulations upon the marriage engagement of his daughter, the latter requested that he might commemorate his visit by a few lines in her Album. The celebrated composer, with singular amiability and tact, thereupon wrote down the first few bars of the famous walse "An der Schönen blauen Donau," to which he added the words: "Unfortunately not by Johannes Brahms."

THE twenty-fifth season of the Royal Choral Society will commence on Thursday evening, the 31st inst., with Mendelssohn's "Elijah." The series will comprise ten Concerts, and there will be the usual extra Concerts on New Year's Day and Good Friday. The works announced for performance are Dr. Hubert Parry's "Invocation" Ode in honour of Purcell (which will be performed on November 21 for the first time in London), with Parts 1 and 2 of the "Creation"; "The Golden Legend," "The Messiah" (twice), "Israel in Egypt," "Judas Maccabeus," "The Redemption," Berlioz's "Faust," and Mendelssohn's "St. Paul."

THE Scholarships, Exhibitions, and Medals at Trinity College have been awarded as follows: Pianoforte Scholarship, Maud Agnes Winter; Violin Scholarship, Claude S. Fenigstein (re-elected); Benedict Pianoforte Exhibition, Mabel Phillips (re-elected); Sims Reeves Vocal Exhibition, Bertha Ackworth; College Violin Exhibition, Lily J. P. Evans; College Violoncello Exhibition, Edith Jessy Evans (re-elected); College Organ Exhibition, John Byam Hicks; Turner Pianoforte Medal, Susanne S. Stokvis; Turner

Singing Medal, Elsa S. A. Odell; College Harmony Medal, Elizabeth Harvey; and College Counterpoint Medal, Alfred Brocklebank.

The municipality of Bournemouth is to be congratulated on the enterprise and public spirit shown by the prospectus of winter Concerts which has recently been issued to the music-lovers of that favourite resort. It is proposed to augment the existing string orchestra at the Winter Gardens to thirty-one performers and to give a series of high-class orchestral Concerts during the forthcoming winter season. The very modest subscription fee should induce a large number of visitors to support so praiseworthy an undertaking. Beethoven, Schumann, Mendelssohn—to name only these—are represented in the scheme by some of their most important works.

THE Gresham Lectures by Professor Bridge for this term are on the subjects of the String Quartet (two), Purcell's Operas, and Organ Music. These will be very fully illustrated. The complete Masque music for Purcell's opera "Dioclesian" (some of the most beautiful of his secular music) will be performed by soloists, chorus, and orchestra. This cannot fail to prove a great attraction, particularly just now, when we are on the eve of the Purcell Festival. The Lectures, we may remind our readers, are given in the great Hall of the City of London School, and are free to the public.

A BEAUTIFULLY constructed organ, destined, by Papal order, for St. Peter's Church, in Rome, is just now on view at the factory of Messrs. Walker and Co., organ builders, of Ludwigsburg. The instrument is constructed in such a way that, despite its weight of 7,500 kilos, it may be moved with the greatest ease, by a single person, from one part of the church to another. Amongst other special features it possesses two solo registers, or organs, supplied with an extra high pressure of wind, and which, in view of the gigantic proportions of the edifice for which they are intended, are expected to produce a most powerful effect.

THE Queen's Hall Choral Society will give a series of Oratorio Concerts during the season 1895-6, beginning on November 13 with "The Walpurgis Night," Beethoven's "Choral Fantasia," and Mendelssohn's "Athalia." "Samson," "The Hymn of Praise," "Acis and Galatea," "Messiah," and "Redemption" are included in the series. Many eminent soloists are already engaged, and Mr. Alberto Randegger will conduct.

GAUL'S "Ruth" was performed by the choir of St. Mary Woolnoth, Lombard Street, on Wednesday, the 18th ult., in continuation of the Harvest Festival held on the previous Sunday. The soloists were the Misses Quail, Judge, Nash, A. Molson, and Mr. Greir. Mr. H. R. Essex, organist of the church, conducted, and Mr. Smith from St. Philip's, Arlington Square, accompanied on the organ.

A SERIES of Orchestral Concerts, under the direction of Mr. Randegger, will be given at Queen's Hall every Sunday afternoon during the winter season, commencing on the 6th inst. and terminating on March 29. These will take the place of the Organ Recitals given last season, and the subscription for the whole series has been fixed at the extremely moderate price of one guinea.

THE South London Choral Association and Orchestral Society will give six Concerts during the season. The works to be performed will include Mendelssohn's "Hymn of Praise," Arnett's "Ballad of Carmilhan," Dr. W. H. Hunt's comic opera "Utopia," "Israel in Egypt," and Spohr's Symphony in E flat. There will also be a Violin Recital, under the direction of Mr. T. E. Gatehouse.

THE Gravesend and Milton Choral Association announces its usual series of three Subscription Concerts, which will comprise a Chamber Concert with the Shinner Quartet, on the 21st inst., Handel's "Judas Maccabæus," and a Recital of Gounod's "Faust." There will also be an extra miscellaneous Concert with popular artists.

SIR AUGUSTUS HARRIS has engaged Madame Albani for the next season of Royal Opera at Covent Garden, when she will appear as the heroine in Wagner's "Tristan and Isolde." Madame Albani commences a provincial tour in the present month, and during January and February will tour through Canada and America.

MR. D'OYLY CARTE has arranged with Mr. W. S. Gilbert and Sir Arthur Sullivan to write a new opera for the Savoy Theatre, to be produced late in the autumn.

AN Orchestral Society is being formed at the Hampstead Conservatoire, under the direction of Mr. George F. Geaussen. The fact that there will be no subscription will no doubt ensure a large number of applications for membership.

THE Wimbledon Male-Voice Choir will rehearse, during the coming season, Gounod's Second "Messe des Orphéonistes," Grieg's "Landerkennung," "Antigone," and other smaller works. The conductor is Mr. H. W. Weston.

THE St. Peter's Choral Society, Brockley, will perform, during the season, "Elijah," Gounod's "Gallia," Schumann's "King's Son," and Sullivan's "Martyr of Antioch."

WE are asked to state that there are some vacancies for proficient amateur instrumentalists in the Church Orchestral Society, particulars of which will be found in our advertisement columns.

MR. ERNEST MARRIOTT, of St. Paul's Cathedral, in conjunction with Mr. Arthur Wright, is starting a Glee and Madrigal Society at Haringay, and will commence rehearsals the second week in October.

AT St. James's Hall, the Misses Sutro will give a series of three Recitals of compositions for two pianofortes on the afternoons of the 23rd inst., November 6, and November 20.

THE Monday Popular Concerts (thirty-eighth season) will be resumed on November 4, and the Saturday Popular Concerts on November 9. They will continue—with the usual Christmas interval—until March 30.

SIR ARTHUR SULLIVAN'S "The Golden Legend" will be performed in English by the Choral Society in Leyden, under the direction of M. van Iperen.

MESSRS. BOOSEY'S Ballad Concerts will be resumed at Queen's Hall on Wednesday evening, November 6, and the afternoon Concerts on November 16. The series will consist of twelve Concerts.

MR. PLUNKET GREENE and Mr. Leonard Borwick will give two Vocal and Pianoforte Recitals, at St. James's Hall, on the afternoons of November 1 and 8.

MESSRS. FELIX MOTT and Hermann Levi will conduct Wagner Concerts, at Queen's Hall, the one on November 12 and the other on November 26.

THE St. James's Hall Ballad Concerts will commence on November 20 (evening) and November 27 (afternoon). Thirteen Concerts will be given in all.

THE Musical Artists' Society, now entering upon its twenty-second season, will give its usual series of Chamber Concerts from March to June next year.

OBITUARY.

WE have to record the death, on the 1st ult., at his residence in Camden Road, of Mr. CHARLES KING HALL, the esteemed London organist and composer, aged fifty. He was the composer of a quantity of church music and a large number of songs and pianoforte pieces; but his most popular works were those which he contributed to the German Reed entertainments at St. George's Hall. Amongst these were the operettas entitled "Foster-brothers," "Doubleday's Will," and "A Tremendous Mystery," with words by Mr. F. C. Burnand; "The Artful Automaton," and "A Strange Host," of which Mr. Arthur Law was the librettist; "Grimstone Grange" and "A Christmas Stocking," the books of which were supplied by Mr. Gilbert & Becket; and "The Naturalist," composed to a libretto by Mr. Comyns Carr. Mr. Hall, in 1874, wrote a "School for the Harmonium," with a series of progressive studies for that instrument, and is also the author of the treatise on the Harmonium in "Novello's Music Primer" series. He was for some years organist of St. Paul's, Camden Square, then at St. Luke's, Osney Crescent, and finally at Christ Church, Brondesbury.

The death is announced, at Liège, of M. MARCOTTY, one of the most highly esteemed vocal professors in that town. The possessor of a fine and well-trained bass voice of exceptional range, M. Marcotty was for many years a most popular singer in Belgian concert-rooms, and also for a long period the bass soloist at the Cathedral. Of late years M. Marcotty confined himself exclusively to teaching, in which capacity he has formed some excellent pupils.

M. EMILE BOUCHÈRE, musical director of La Trinité, Paris, died in that capital on the 4th ult., at the early age of thirty-five. A brilliant pupil of the academy of M. Gustave Lefèvre, he soon made himself known by important sacred compositions, masses, motets, and others, and by a number of pieces of chamber music. He was also the composer of a "Marche Triomphale," performed at the Hôtel de Ville in 1886, in connection with the Chevreul Centenary Fêtes. Some three years since, M. Bouchère established a vocal academy in Paris, which proved very successful, and in conducting which he was assisted by his wife, formerly, as Mlle. Emile Ambre, a well known singer.

The death is announced, on August 26, at Hoorn (Netherlands), of Dr. J. J. AGHINA, a much-valued physician in that town. With an extensive medical practice, the deceased combined a considerable musical and literary activity. He was for many years an active member of the local orchestral society, "Sappho," and a contributor to the *Musiekbode*, and has published some able metrical translations, notably of Tegner's "Frithjof Saga."

MADAME DELVIL, formerly a most popular *opera bouffe* vocalist, known throughout Belgium and the Netherlands as "La Schneider Bruxelloise," died last month at Brussels. She made her *début* at the Park Theatre, in the Belgian capital, and first obtained popularity in M. Gevaert's operetta "Le Diable au Moulin." Later on, during a period of revival of the Offenbachian burlesque-operas, she became a universal favourite—and justly so—in the leading rôles of "La Belle Hélène," "La Grande Duchesse," and "La Vie Parisienne." She was the widow of the former director of the Park Theatre, and has long lived in retirement.

M. QUEYREL, a well-known operatic bass singer, died recently at the Hôpital de la Conception, at Marseilles. A pupil of the Paris Conservatoire, M. Queyrel, some fifteen years ago, made his *début* at the Gaité Theatre in that capital, in M. Duprat's opera "Petrarque." After successive engagements as leading basso in grand opera at Brussels, Lyons, Marseilles, and Bordeaux, the artist retired to his native town, where he died, a victim of consumption.

The death is announced, at Piacenza, of LUIGI CHESSE, musical composer and teacher, aged seventy-two. He first became favourably known by an operetta with spoken dialogue, entitled "La Nuova Pianella perduta nella neve," brought out in 1865 at the La Commenda Theatre, Milan, and which made the round of Italian stages. Chesse was less fortunate with his opera seria "La Contessa di Medina," first produced at his native Piacenza in 1867, and again, in 1873, at La Scala, Milan, where, however, it failed to please the audience.

We record the death, at Oakland, California, of STEPHEN W. LEACH, actor, singer, and composer, who was present at the first performance of "Elijah" in England, and was the first to sing the title rôle in the United States. He sang also with Jenny Lind and with Patti, when *la diva* was a child and stood on a table to sing. He went to California in 1861, and wrote the incidental music for many plays, including that which Adelaide Neilson always used for "Cymbeline." Mr. Leach, who was born at Romsey, England, was seventy-five years of age.

The composer, VINCENZO VENTURELLI, known by his numerous and pleasing songs, died, on August 22, at Mantua (by suicide), aged forty-four. He brought out an opera, "Il Conte di Lara," in 1876, at Florence, which met with but little success, and leaves the finished score of another operatic work, entitled "Maria di Xeres."

We record the death, on the 10th ult., at Barneget Park, New Jersey, of Captain ALFRED THOMPSON, artist, playwright, librettist, and novelist. He wrote several pantomimes and helped to found the Empire Music Hall. Eleven years since he went to America, where he wrote libretti and designed both scenery and costumes. He once exhibited

at the Royal Academy. Captain Thompson was sixty-four years of age.

The death of WILLIAM SCHARFENBERG, which occurred on August 8, removed a figure which had been familiar and prominent in the musical life of New York for many years. Mr. Scharfenberg went to America in 1838, and made his first appearance as a pianist in Hummel's Septet. He at once took a leading position as a concert-player and as a teacher, a position which he held for many years. He was prominent in the organisation of the Philharmonic Society and became its President in 1863, retaining that post until the Society had reached its twenty-fifth season. He abandoned the practice of the profession of music for its mercantile side, becoming senior member of the music publishing firm of Scharfenberg and Luis. Throughout his long life he took a most active interest in the promotion of the best of musical projects, and at his death left a large circle of friends, not a few of whom had found him a loving guide, philosopher, and friend.

On the 17th ult., JAMES HOFFMANN, music professor at the Established Church Training College, Aberdeen, in his fiftieth year. He was a native of Germany and was educated at Leipzig. After teaching in the South of England and at Banff, he settled in Aberdeen about twenty years ago.

The death occurred, last month, at Frankfort-on-Main, of FRAU FRANZISKA RÜBSAMEN-VEITH, a once brilliant vocalist, and for many years a highly esteemed teacher of her art. A native of Cologne, the deceased lady commenced her career as a kind of "youthful prodigy," and upon the advice of the late Dr. Hiller, who recognised her exceptional talent, Fräulein Veith, at the age of sixteen, was sent by her parents to Auber, in Paris, who readily accepted her as his pupil. Her course of study completed, she speedily attained great popularity as an operatic singer at various German lyrical establishments, including Frankfort-on-Main, where for a number of years she was a special favourite with the public, she being also a much appreciated Concert-singer. After her marriage with Dr. Rüksamen, a well-known vocal professor, she took up her residence permanently at the latter town, devoting herself for the last twenty-three years most successfully to teaching, and forming a number of distinguished pupils. According to the testimony of Auber and of Franz Lachner, Frau Rüksamen-Veith was an artist who, with the possession of exceptional gifts, combined a singularly unassuming and retiring disposition.

We have also to record the following deaths:—

On August 14, at Bremen, JULIUS CARIUS, excellent violoncellist, for many years member of the Bremen Concert Orchestra and of the Böttjer Quartet Party, aged eighty-two.

On August 20, at Warsaw, Major-General ALEXANDER DE KARANDIJEV, Intendant-General of the Imperial Opera, aged forty-five.

On August 27, at Saint-Mandé (by his own hand), M. RAYMOND, successful author of vaudevilles and comedies, aged fifty-one.

Recently, at Quogue (Long Island), WILLIAM SCHARFENBERG, esteemed composer and pianist, aged seventy-six.

On the 4th ult., at Rostock, where he had lived in retirement, BERNHARD MÜLLER, violinist, formerly of the Meiningen orchestra, viola player in the once celebrated quartet party of the (younger) brothers Müller, aged seventy-one.

On the 10th ult., at Denton House, Longbeach Road, Lavender Hill, MARY ANN IRELAND, widow of John Alexander Ireland, of the Royal Society of Musicians, aged seventy-eight.

The death is announced, last month, at New York, of AUGUST GEMÜNDER, the celebrated violin maker. He was a native of Württemberg, and was apprenticed to his father, a violin manufacturer of some note. He subsequently went to the United States, and established himself, in 1846, in Massachusetts, where he soon acquired a very high reputation. His instruments were used by many distinguished players, amongst them August Wilhelmj and Herr Brodsky, and he copied Señor Sarasate's "Amati" so successfully that the great Spanish violinist pronounced it to be equal to the original. The deceased had attained the mature age of eighty-one.

CORRESPONDENCE.

INSPIRATION v. COMPOSITION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—As the points whereon we differed were unimportant, I had not intended to trouble you with any further remarks; but a paragraph in one of your contemporaries this month shows how very necessary my utterances were, and also how, after a question has been thrashed out, someone can always be found to get up and calmly revert to the original view which, one flatters oneself, one has thoroughly dispelled. With young ladies this is only to be expected, but in an educational journal it is rather disheartening.

The writer in question, after mis-stating my views, through inability to summarise clearly, first asks the old, old question, "How do I account for the difference which we all feel between inspired and uninspired music?" When I can find some signs of unanimity as to which works deserve which epithet I will deal with the question. We may think, for instance, that a Beethoven Symphony is the sublime height to which music can reach; but how often is one performed in Italy? In a list of the most "inspired" composers, most Frenchmen would certainly put Meyerbeer near to the head—most Germans or Englishmen near to the tail! Next, our writer says, "The scholarship and mental labour of two compositions being equal, why does one warm the heart while the other leaves it cold?" The case is, I think, an impossible one; but certainly two works involving equal quantity and quality of labour would be equal in merit. As to warming the heart, that is another story. A work of no merit whatever will sometimes do that, while a work of the highest merit will produce no effect at all if the performance be indifferent or the hearer unsympathetically disposed. The influence of music upon the emotions often depends upon circumstances quite apart from its artistic value.

Finally, your contemporary quotes some verses which, he avers, express his view, as they certainly do express the general public's unthinking view on the subject of "inspiration."

He hears the music of his heart,
But knows not whence the breath is blown;
It comes from regions far apart,
With power beyond his own.

A presence at his side alights,
A whisper at his ear is heard;
Amazed, he takes the pen and writes
The inevitable word.

Now this is all very pretty and poetic, but you must confess it is not very practical or helpful to either teacher or pupil. Further, in no great art-work have I ever found that the composer "amazed" has written any "inevitable word," still less that "a presence" has dictated it. To my thinking, the greatness of the man and his work consists in his having chosen the best course out of many, such choice being the result of long years of training and experience plus memory and the intense desire to do better than the best. Without all this no angel whispers will help him from writing bosh. There is, indeed, one very intangible and elusive factor—individuality; elusive because it influences the judgment, yet is itself influenced to an unlimited extent by education and environment. It is here, and here only, that impenetrable mystery confronts us, so the teacher has to make what allowance he must in this direction.—Faithfully yours,

F. CORDER.

TITLES FOR MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the course of a criticism on a work of mine which has lately been performed, entitled "The Battle of Flowers," and which I designated a "descriptive overture," a writer in the *Observer* of the 1st ult. took exception to my using such a sub-title on the grounds, I suppose, that the "piece," as he thinks it should be called, is not in any sense preludious, nor is it of the type generally styled a "Concert-Overture." Thinking that controversial matter on a point purely musical was hardly suited to the columns

of the *Observer*, and being, as well, very sensible of the kindly appreciation accorded me in that paper (apart from the little "dig" which is the *raison d'être* of this letter), I have followed the example of the choleric old gentleman who wants to regulate the world from his arm-chair at the club, and who, thinking that "the country is going to the dogs, sir!" usually tries to stop the canine tendency by writing off post-haste to *The Times*.

Many musical terms that meant no specific thing or object when first used have become fixed in the present-day meaning. The words "sonata" and "concerto," for instance, had but the vaguest significance till the great masters crystallized them into definite and arbitrary shape. With the overture, however, it is entirely different, for, assuming the exact interpretation of the word, the most formless piece ever written is still an overture providing it precedes something and its writer chooses to call it so; while the most "beautifully made" absolute or programme music, correct in matter, form, and working, cannot, strictly speaking, be an overture; but is merely so styled by reason of its similarity to what should be the form of "pieces" which precede the best operatic and dramatic works. Clearly, then, to call a composition that is complete in itself an overture is a misnomer; while to write programme or descriptive works and christen them overtures is a crime the horror of which poor Mendelssohn never realised when he wrote his many works of that character. Even though the music be not suggestive of anything in the sense of a programme, the mere fact of labelling it proscribes it from the ranks of overtures ("In Memoriam" is an instance of this). A triton like Dr. C. H. H. Parry may "hedge" the difficulty by calling a work of his an "Overture to an unwritten Tragedy" and nobody winces, but when your humble servant, the minnow, employs a term that has usage for its only justification, he promptly receives an extremely courteous version of the Lancashire greeting: "Ullo, here's a stranger; let's jump on 'im!" One is considered unpatriotic if one uses words of the *Tonbilder* type, while Liszt has elaborated the formless form of the Symphonic Poem till even that term has ceased to be a haven of refuge for the writer of programme or descriptive music. He is not altogether without comfort, however, for he can lay the flattering unction to his soul that in the misuse of the term overture he errs in very good company, and that, bad as he is, the writer of "a deed without a name" (otherwise a concert-overture in something-or-other) is a much greater sinner. There are, doubtless, vast possibilities in the use of the word "piece" (our American cousins speak of an orchestra of eighty persons as consisting of so many "pieces"); but when one is nobody in particular it is absolutely necessary that one should make one's works as attractive as possible from every point of view, otherwise the dimly distant chance of their ever being performed vanishes. "Piece" is not a musically alluring name, though its vagueness indicates a certain affinity with things artistic.—Yours faithfully,

T. H. FREWIN.

September 10, 1895.

AN OLD SONG.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I should be grateful if any one would give me information through your columns concerning an old song, the opening words and music of which run as follows:



I pou'd the yar-rows on yes-ter morn,

I have never seen it in print.—Truly yours,

A LOVER OF FOLK-SONG.

London, September 20, 1895.

THE London Symphony Concerts will be resumed at St. James's Hall, on Thursday evening, November 7. There will be nine Concerts; and two extra Concerts will be given on December 17, the anniversary of Beethoven's birth, and on February 13, the anniversary of Richard Wagner's death. Mr. Henschel will, of course, conduct.

TO CORRESPONDENTS.

. *Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

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A MEMBER OF THE CHOIR (Conway).—The custom is to pronounce the a in "Salem" in the same way as in "Sale."

A. LAWRENCE (Merthyr Tydfil).—Thanks for your letter, which we have sent to C. A. B.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

CHERTSEY.—An interesting Organ Recital was given in the Parish Church on the 4th ult., by Mr. Charles Banson. Miss Parr was the vocalist.

DAWLISH.—Mr. W. Vinnicombe gave an Organ Recital, on the 9th ult., in the Parish Church. Vocal solos were contributed by Miss M. Vyvyan and the Rev. A. H. Patrick, and there was a large attendance.

DENBIGH.—The programmes of the afternoon and evening Organ Recitals, given on the 6th ult. in St. David's Church, by Mr. Alfred H. Allen, included Bach's Prelude and Fugue in D minor, Mendelssohn's sixth Sonata in the same key, and an attractive selection of arrangements from the works of Beethoven, Wagner, and Grieg.

EASTBOURNE.—The excellence of the Orchestral Concerts in Devonshire Park has been fully maintained during the past month, and the energetic conductor, Mr. Norfolk Megone, has presented his numerous patrons with many high-class programmes and novelties. On the 3rd ult. Dr. A. C. Mackenzie's Overture to "Colomba" was given for the first time by this orchestra. On the 9th ult. M. Saint-Saëns's orchestral "Suite Algérienne" was introduced here, and on the following evening the first part of the Concert was entirely devoted to the works of Mr. Edward German.

HALIFAX.—Mr. W. S. Hoyte gave an Organ Recital at King Cross Wesleyan Chapel on the 5th ult., on the occasion of the opening of the fine new organ built by Messrs. Norman Brothers and Beard, of Norwich. The programme consisted of Sonata, No. 4 (Mendelssohn), Air in A, with variations (Haydn), Caprice and March Triomphale (Guilmant), Toccata and Fugue in D minor (Bach), Ave Maria (Henselt), Impromptu and Barcarolle (Hoffman), Andante in A flat (W. S. Hoyte).

HARROGATE.—Mr. J. E. W. Lord played, on the 2nd ult., in St. Mary's Church, an attractive selection of organ music, which included an Offertoire in A by Georges MacMaster.

READING.—A Concert was given by the students of the School of Music, at the old Town Hall, on the 16th ult., when an address was given by Mr. Alfred J. Caldicott, who also distributed the certificates to the successful students.

WRENTHAM.—An Organ Recital was given on the 19th ult., in the Parish Church, by Mr. H. D. Flowers, Organist of the Parish Church, Lowestoft. The programme included pieces by Handel, Widor, Bach, Dudley Buck, Dubois, and W. S. Hoyte. The vocalists were Miss A. Robey and Mr. A. M. Hawthorne.

ORGAN APPOINTMENTS.—Mr. C. Stott, Organist and Choirmaster to Holy Trinity, Richmond.—Mr. Sydney Sykes, Organist and Choirmaster to St. Vincent's Church, Sunday's Well, Cork.—Mr. Norman F. Byng Johnson, Organist and Choirmaster to the Parish Church, Beeston.—Mr. Alfred Alexander, Organist and Choirmaster to St. Andrew's Church, Southport.—Mr. Lennox Rodney Amott, Organist and Choirmaster to St. Mary Church, Torquay.

DURING THE LAST MONTH.

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MUSIC PRIMERS AND EDUCATIONAL SERIES.

EDITED BY SIR JOHN STAINER AND DR. C. HUBERT H. PARRY.

No. 50.

CHORAL SOCIETY VOCALISATION

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LONDON & NEW YORK: NOVELLO, EWER AND CO.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1895.

With this Number are presented gratis Extra Supplements, consisting of an Anthem for Christmas; "Mercy and Truth are met together," composed by John Stainer; and an Engravings of the Designs for the proposed Purcell Memorial Organ Cases at Westminster Abbey.

HENRY PURCELL: AN APPRECIATION.

BY JOSEPH BENNETT.

THAT is not a perfect state of things in which past greatness comes to honour chiefly through the agency of times and seasons. It should always be so present as not to need the help of an almanack. But, on the other hand, we have cause to be thankful when times and seasons bring to mind that which otherwise, perhaps, we should overlook, or discern so faintly as to fall short of due homage. Hence all reflecting men welcome the approaching bi-centenary of Purcell's death as an opportunity of making known to the ignorant or careless how fine a genius passed away two hundred years ago. It is to be feared that the vast majority of living Englishmen belong to the ignorant or the careless in this matter, but they are not wholly to be blamed, since the tooth of Time eats away the reputation of a musical composer

more quickly than that of any other creative artist. The painter, the sculptor, the architect live in works which, being visible, make a direct impression, according to the receptivity of those who behold them. The works of the musician are not hung in galleries, or placed on pedestals, or lifted to the clouds as dome or spire. They are not apparent to sense at all until the executive artist conveys them in sound which dies almost as soon as it is born, and he is generally too much concerned with the productions of his own day to spare time for others belonging to a distant past. These often dwell in dust and silence. "For nothing," wrote Purcell's contemporary, Roger North, "is more a fashion than musick; no, not cloathes, or language, either of which is made a derision to after times. . . . And the grand custom of all is to affect novelty, and to goe from one thing to another, and despise the former." Nevertheless, "it is a poorness of spirit, and a low method of thinking, that inclines men to pronounce for the present and allow nothing to times past." The writer should rather have ascribed the result to superficiality. We look on the outside and judge by it. If the outside be strange, we are amused—what diversion lies in a book of costumes, be the figures clothed upon ever so noble and beautiful! Nevertheless, the quaintest, most antiquated form of expression may convey great thoughts, and great thoughts are independent of surface changes. When we have the power to recognise them, it matters not a whit in what shape they reach us. If, on the other hand, we lack such power, shape necessarily determines our opinion. There is still hope for whatever is lofty and true in the music of the past, and while awaiting its fruition we could do much worse than celebrate times and seasons by festivities which at least may stir the unthinking to enquiry, while strengthening our own faith.

Roger North quaintly shaped an important question when he followed up the remarks already quoted by asking: "Cannot wee put ourselves in *loco* of former states and judge *pro tunc*?" That is how all the men and movements of the past should be estimated, for it is a manifest absurdity to decide in the light of conditions and circumstances which were non-existent when they had their being. Besides, by so doing we put ourselves in the way of condemnation, since as we deal with the past so, if our example be followed, will the present be treated when it, too, has become a past. "It is a shallow monster," again I call North in evidence, "that shall hold forth in favour of our fashions and relishes, and maintains that no age shall come wherein they will not be despised and derided. And if, on the other side, I may take on me to be a fiddling prophet, I may, with as much reason, declare that the time may come when some of the present celebrated musick will be as much in contempt as

'John, com kiss me now, now, now,'* and perhaps with as much reason as any is found for the contrary at present." Let us then try to keep away from a position which might vitiate our conclusions and, judging of former states, "put ourselves in *loco*."

Henry Purcell is said to have come into the world about the time when the great Lord Protector went out of it. The coincidence is not without significance, if we regard Cromwell as representing the spirit of that Puritanism which, for a time, crushed music in England. I sometimes hear, by the way, that the Puritans were not persecutors but rather abettors of the "divine art." Surely that is a generalisation from very insufficient data. Cromwell, it is true, had a love of music, and so had his Latin secretary, John Milton, but how as to the grim religionists who, a hundred years before Purcell was born, proposed in Convocation the removal of organs from the churches and were beaten by only one vote; who returned to the charge in 1571 and in the "forties" of the next century silenced the hated instruments, broke up the choirs and suppressed all public manifestations of an art which had so long ministered to the men of Belial. Their dour spirit long survived the Restoration, and as late as 1828 we find Adam Clarke declaring the question of music in worship to be one of those which "are at present rending the Church of Christ and scattering the flock." All this deepens the significance of the fact that Purcell came into life with a fresh *régime*, mingling his baby cries with the French tunes which "old Rowley" introduced, and his reactionary subjects turned, like a sweet morsel, under their tongue. A new spirit was abroad; the dry bones of the art began to stir, and it seemed fitting in the order of Providence that one should be born able to shape developments aright.

Here we must look for a moment at the condition of music in England at the time of Purcell's advent. How much it had suffered under Puritan rule may be judged from the statement of Matthew Locke that "for above a year after the opening of His Majesty's Chapel the orderers of the Musick there were necessitated to supply the superior parts of their Musick with cornets and men's feigned voices, there being not one lad for all that time capable of singing his part readily." This dearth of singers does not appear to have been confined to boys. In Roger North's "Life of the Lord Keeper" we read: "In these Churches (the Cathedrals of York and Durham) wind music was used in the choir, which I apprehend may have been introduced at first for want of voices, if not of organs, but, as I hear, they are now disused." A generation was growing up without knowledge of music, and, as to the "masters" of the age, what were they? Most of these good people took shelter with the King

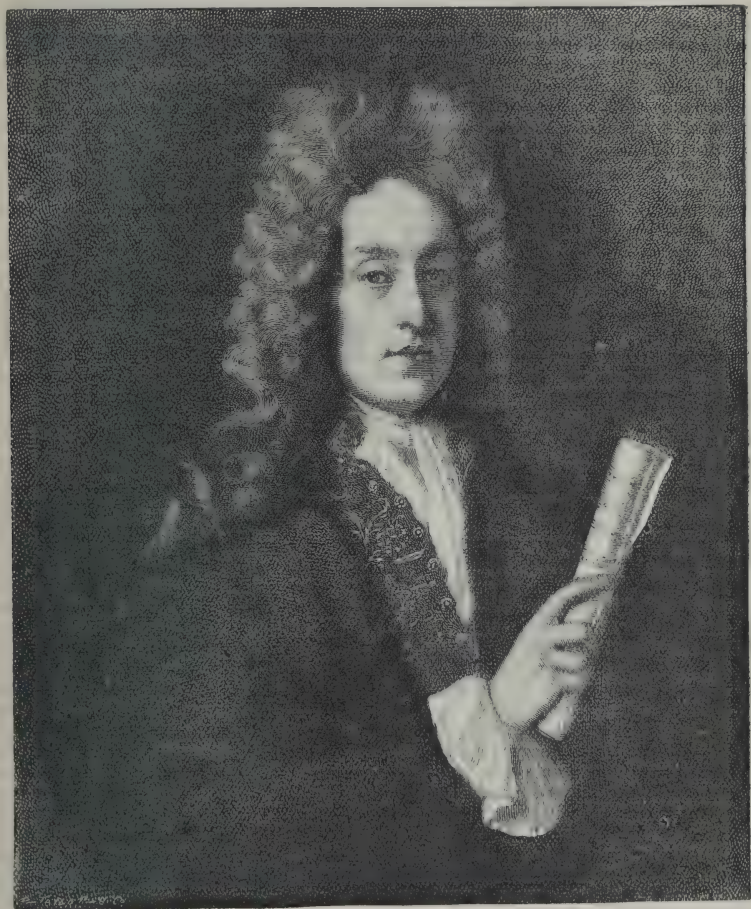
at Oxford when the "troubles" grew to a head, and remained there through the interregnum and Protectorate because there only such of them as could not find a place in Cavalier households were able to pick up a living. "But when," says Wood, "King Charles was restored, and Episcopacy and Cathedrals with him, then did the Meetings (at Oxford) decay, especially for this reason, because the Masters of Music were called away to Cathedrals and Collegiate Choirs." This author gives the names of the "masters"—W. Ellis, Mus. Bac.; Professor Wilson, Curtis, Thomas Jackson, E. Low, and others—all now names and very little more. As visitors to Oxford, Wood mentions Davis Mell, the violinist; T. Baltzar, another violinist, from Lubeck; while of amateurs who took their part in the performances the number is legion. It seems clear that, during the later and more tolerant years of the Protectorate, when Cromwell had his foot on the necks of Puritan and Royalist alike, Oxford was the headquarters of English music. Other masters, not specially identified with Oxford, were Child, Christopher Gibbons, Rogers, Matthew Locke, Banister, Jenkins, and, after the Restoration, Blow, Pelham Humfrey, and others. Why continue the list? All were good men in their way; serviceable men, too, in that they took up the almost extinguished torch of music and fanned it again into a flame. But, generally speaking, these musicians left their art pretty much as they found it—a playground for conceits and ingenious contrapuntal exercises, where there was little truth to nature and correspondingly low vitality. The time was ripe for a man of genius, and he came, in all the majesty and strength with which the Great King clothes the depositories of His highest gifts.

Purcell's boyhood was passed under conditions of, for that period, unusual stimulus. Not only had music, after hiding in "dens and caves of the earth," found itself at liberty to bask in the sun, but Royalty smiled upon it in very practical fashion. Charles the Second was not the wisest of men, neither was his influence upon the morals of his day the best conceivable; but he did something for music, not only by re-establishing the Royal Chapel, but by bringing into this country the band of violins which may, with some truth, be regarded as the foundation of our modern orchestra. With these instruments came Cambert from the Court of France, to organise their use. The Italian Sonata arrived in company, and a new world was opened up. As a chorister at the Chapel Royal, Henry Purcell was in the midst of all these developments, and his known precocity gives us a guarantee that they excited in him the liveliest interest. It may or may not be true that he wrote anthems while still a boy, but it is a fact that at seventeen he composed the music to "Dido and Æneas," and at one stroke achieved a

* Once a very popular tune.

reputation. If we marvel at that music now, how must it have struck the lad's contemporaries by the sensitiveness of its recitative; the fresh beauty of melodies which, compared with the ordinary model, were "as Hyperion to a satyr," and the spirit of such choruses as "To the hills and the vales"? But most of all, the pathos of the closing numbers came as a

beloved at Court. The native powers of the young musician were, no doubt, fired by the music of Italy, that being ever the source to which he went when he would kindle his genius anew. The grace and passion of the South, the intense humanity which could only express its strength in song, found a rich seed-bed in the nature of this son of the North, and



HENRY PURCELL.

(From the picture by Closterman. By permission of the Royal Society of Musicians.)

revelation. Here were new voices which the dullest could recognise as those of human feeling. A master-hand, though that of a youth, had touched them into life and speech. How did Purcell become equal to such things? Assuredly not by studying the works of his English predecessors, not by contact with the circumscribed genius of worthy Dr. Blow, nor by listening to the French trivialities so

reproduced themselves there, modified certainly, but still rich and full. It is, however, to the inborn qualities of Purcell that we must look for that in his music which was, and is, independent of form and fashion—for boldness of conception, vigorous play of imagination, and daring which drew upon resources none before had ventured to touch. These characteristics lift Purcell to the rank of an Immortal,

because nothing can destroy them and they are himself. You cannot kill great thoughts. They enter into the scheme of the universe and, like it, are imperishable. "Beautiful it is to understand and know," says Carlyle, "that a thought did never yet die." Not only beautiful, but infinitely consoling to those who mourn because so many great musical creations of the past are denied the place and influence that belong to them. But they are not dead, and some day all that is vital of them may enter again into the activities of the world.

It is further necessary to bear in mind the very limited means of expression which Purcell found to his hand. There was little of what we now know as vocal skill; melody was crude and stiff; inflexible rules kept harmony moving along a few rigid lines, and instrumental music can scarcely be said to have existed—at best, it was in its infancy. These conditions may not have seemed hard to the average composer of the day, whose capacity they, no doubt, well suited, but genius could not exist within their narrow limits. Purcell was one of the earliest illustrations of the fact that a great composer must, as of necessity, burst the bounds of contemporary art, and flow over at some point or other till scope enough is obtained for what he has to do. Bach, Handel, Mozart—all the illustrious masters have thus, like a spreading empire, annexed new realms to the domain of music, and their successors yet to come will doubtless do the same. Purcell was bound so to act. Young, ardent, full of conceptions still to be regarded as great, and, in their day, astonishing, our English master made space for himself beyond the limits of the schools, and gave to his country what might almost be styled a new art. It is interesting to note in what manner and along what lines this fertile and fertilising genius overflowed.

First among English composers Purcell recognised and worked out the connection between the word and the tone upon which, a hundred and fifty years later, Wagner so strongly insisted. His contemporaries generally used words as a mere vehicle for music, not regarding them as essentially connected therewith. Purcell deemed it his first business so to adapt the music as that the words should derive therefrom all possible strength and significance. I have no space here for examples, nor is there need for them, since every reader can find plenty ready to his hand. Let him take the first Purcell recitative or air that presents itself, and, paying no heed to possible concessions to the taste of the day, note the care and success with which the text is touched and heightened by the composer's art. Every accent is studied; every important word made musically conspicuous. The cue to this great change was found, no doubt, in Italian vocal music; but it is the distinction of Purcell that he dealt successfully with a much less flexible and gracious tongue than that of Carissimi and Stradella,

and, before all others, showed its capabilities in alliance with song. How just were his views of that alliance we know from his own testimony in the preface to "Dioclesian." After styling music "the exaltation of poetry," Purcell adds: "Both of them may excel apart, but surely they are most excellent when they are joyn'd, because nothing is then wanting to either of their proportions: for thus they appear like Wit and Beauty in the same person." Note the completeness of the unity here suggested. Not only is each art the complement of the other, but both belong "to the same person." No union could possibly be closer than that indicated by the figure here chosen.

That Purcell did not shrink from extending the bounds of form fully appears by comparison of his anthems with those of other masters living in the same period; but his daring is most conspicuous in harmony which must have greatly shocked the pedantic ears of his generation. Excellent Dr. Burney, while acutely discerning many excellences in some of the master's innovations, shakes his head dubiously at sight of others. Burney was too good a judge not to recognise the full value of Purcell's work, but he examined it through the spectacles of his day, and mistook for spots on the sun what were defects inherent in the glasses. Take an example: "The first movement of his (Purcell's) full anthem in eight parts, 'O Lord God of hosts,' is a noble composition *alla Palestrina*, in which all the laws of fugue upon two, and sometimes more, subjects are preserved inviolable; the harmony, though bold, is, in general, chaste; and the effect of the whole spirited and majestic. The second movement is extremely pathetic and expressive," here the good man begins to see the spots; "but, both in that and the last movement, he seems trying experiments in harmony; and, in hazarding new combinations, he seems now and then to give the ear more pain than pleasure." In a foot-note the Doctor is more precise with regard to these blemishes, and says: "Purcell is so classical a composer for the Church that his harmonical licenses become authority and may lead young students into error. It is right, therefore, to specify the places in these two last movements which are most likely to offend cultivated ears *at present*. In the last bar but one of p. 167, the B flat in the second soprano; p. 168, l. i. bar 3, the C sharp in the first counter-tenor; ib. l. iii. bar 2, the 6th with the 7th to D sharp; and bar 6, the same line, the natural 3rd, sharp 7th, and 9th, to D natural; and the sharp 3rd, with the natural 6th in the next bar; p. 170, the same combination occurs three several times, and, to my ear, seems jargon at all times and places: and, indeed, the 6th with the 7th, which we find twice more in the last movement, affect me always with the idea of wrong notes in the performance." This criticism seems very much as though a man, visited by an

angel, should take up the celestial robe and find fault with its texture. But the principle of such examination is right enough. We are not to discourage innovation and experiment, but we are to "try the spirits," and refuse to accept without discrimination. But mark the shrewdness of Burney in the two words I have italicised. As he wrote, the idea flashed upon him that accustomed ears may accept chords which ears unaccustomed would reject, and,

trying to free himself from bondage. The passages which Dr. Burney questioned were but indications of broken fetters—of cords snapped asunder in the struggle to throw aside every weight and run freely the race set before him. So viewed, each example of "jargon," no matter how crude and harsh, has an interest for us. It belongs to the story of a great life and heroic aims; it marks a stage in the development of the mystery we call genius.



HENRY PURCELL.

(From the picture by Sir Godfrey Kneller. By permission of Mr. Alfred Littleton.)

very sagely, he added, "at present," to his statement of offence.

Now neither myself nor, I fancy, any other admirer and student of Purcell would undertake to defend the master's procedure in every case. When a man launches out into the unknown, his ignorance of the way almost inevitably causes mistakes—but a truce to such comparatively small considerations. I prefer to look at Purcell, not as offending pedantic ears, or as occasionally making a false step, but as a young giant, conscious of strength,

Greatest of all the Purcell expansions is that most difficult to define. One can tell with ease how the old English master clothed his Muse in more graceful robes of melody; how he varied and heightened the harmony of her speech; and how, from regions before unexplored, he brought, with here and there a pebble, offering of strange gems wherewith to adorn her. But music has qualities not so palpable—qualities rather to be felt than perceived, which steal past the senses unnoticed, and are recognised only when the soul of the art touches and

mingles with the soul of its votary. Every musician knows what I mean by these words, and is conscious of the undefinable, but none the less real, impression which great music conveys we scarcely know how, and certainly cannot explain by reference to technicalities. When Jubal's listening brethren fell on their faces their worship was not of him or of his lyre, but of the god which fancy pictured as dwelling within the shell. They were not far wrong. The mystery of true music lies close to the Divinity Whose ways are "past finding out"; the "inarticulate, unfathomable speech" is as much His voice as Nature is what Goethe calls His "living visible garment."

I could not, by ever so much and so careful quotation from Purcell's works, convey a complete idea of their wealth in the highest and subtlest qualities of music. Quotation, indeed, might tend to false conclusions, because of a now antiquated outward and visible form. The spirit of which I speak is changeless, serving for all time, and comes nearest to us not when in critical mood we examine the text, but when, listening with open souls, we pass under the influence of the master's genius. True, we do not all hear with the same ears, or with the same measure of freedom from prejudice—that disturbing and misleading element without which every man would, more or less, see good. In this matter we must individually act according to the light that is in us, and, for myself, I say that, despite much in Purcell's works which belongs to the fashion of the time, and much other hardly to be classed as specially distinctive, I know scarcely one example absolutely wanting in the note of genius—in that sublime trumpet call which summons every hearer to attention, and subdues him to its will. Dryden, in his well-known Ode on the death of Purcell, is very bold, and represents the master as teaching his angel-escort to the skies:

The heavenly choir, who heard his notes from high,
Let down the scale of Music from the sky;
They handed him along,
And all the way he taught, and all the way they sang.

So another poet in the same daring strain:

Thou didst for Refuge fly
To re-assume thy Station in the Sky:
There Heavenly Carols to compose and sing
To Heaven's harmonious King,
Where, rapt in transports of extatic Song,
Amidst the inspired seraphic throng,
Crown'd with Celestial, ever blooming Bays,
Thou sitt'st dissolved in Halleluiahs.

But greater homage than these stately measures comes from the music-lover who, listening to such anthems as "O give thanks," "O Lord God of Hosts," and "Be merciful unto me"; to the splendid "Te Deum" (now happily rid of Boyce's shameless handiwork), or to such songs as "Ye twice ten-hundred deities," "Let the dreadful engines," "From rosy bowers," and "From silent shades," feels beating upon him a light which no mere technical skill could kindle, and hears a language never taught in schools because its secret is incommunicable.

Examination of Purcell's music from a purely critical point of view lies outside the limits of this article. I have tried to write an appreciation by showing broadly the limitations through which this master had to break before he could sing his divine song in freedom, by pointing to the rare qualifications with which he was endowed, and the splendid successes which, after the lapse of two centuries, still keep his name flaming in the firmament of music. Alas that he died so soon! that he was so beloved of the gods! Like Schubert, he laboured abundantly, pouring forth work after work as though knowing that his sun would go down while it was yet day; also like that prodigy, he departed early, with his life being destroyed infinite possibilities of achievement and of an unexampled inheritance for those coming after him. The generation which survived our gifted master mourned him in verse and song, but it needed some great passionate soul to chant a fitting strain—such a strain as the lament which raised, in the Temple of Grief, an everlasting memorial to another child of genius early called away:—

Weep for Adonais. . . . for he is dead!
Oh, weep for Adonais! though our tears
Thaw not the frost which binds so dear a head!
And thou, sad Hour, selected from all years
To mourn our loss, rouse thy obscure compeers,
And teach them thine own sorrow, say: with me
Died Adonais; till the Future dares
Forget the Past, his fate and fame shall be
An echo and a light unto eternity.

A BRIEF LIFE OF PURCELL.

By WILLIAM H. CUMMINGS.

THAT Henry Purcell was born in 1658 there can be no doubt, although it has not been possible, as yet, to discover any baptismal entry, nor with certainty the precise locality of his birthplace. His father, also named Henry, was acting in "The Siege of Rhodes" in 1656, at the performances given by Sir William Davenant in a room behind Rutland House, Aldersgate Street, and probably resided near there, in the City of London. A search in the registers of the City Parishes may some day reveal Purcell's birthplace. In the year following the birth of Purcell, his father spent an afternoon in the company of Pepys, the diarist, and Matthew Locke, the musician. This is recorded by Pepys under date February 21, 1659: "After dinner I back to Westminster Hall—here I met with Mr. Lock and Purcell, masters of musique, and with them to the coffee house, into a room next the water, by ourselves, where we spent an hour or two." In 1661 the father, and of course his son with him, lived in a house in the "Great Almonry South," and here they resided until 1664, when the father died, leaving his son to the care of his uncle, Thomas Purcell, who gladly accepted the responsibility. Thomas was a gentleman

and lutenist of the Chapel Royal, and in favour with Charles II. and the Court; he therefore immediately obtained admission for the child into the choir of the Chapel Royal, when, of course, the lad went to reside with the master of the boys, Captain Henry Cooke, who, like many other musicians of Charles I., had, perforce, abandoned the art of music to fight for his king; and at the Restoration, having resumed his former position in the Chapel Royal, had, by command of the king, composed the music for the Coronation. For eight years Purcell had the advantage of Cooke's instruction, and that he profited by it is proved by various pieces of music; for example, "Sweet tyranness," composed when he was nine years of age; another, when he was eleven years old, was "The address of the Children of the Chapel Royal to the King, and their master, Captain Cooke, on his Majestie's Birthday, A.D. 1670, composed by Master Purcell, one of the Children of the said Chapel."

Many of his anthems now in use were composed before he was fifteen years of age, and the like may be said of the music to "Macbeth." When Purcell was fourteen years of age his master, Captain Cooke, died, and the youthful composer received further instruction from Pelham Humfrey, a musical genius who had the good fortune to receive instruction from Lully in Paris. The association of Purcell and Humfrey lasted for two years only, the latter died in 1674. How much Purcell learnt

from him it is not possible to say, but it is significant that there exists an anthem by Humfrey, altered and improved by Purcell. When his voice broke he remained attached to the Chapel Royal and received instruction from Dr. Blow, who succeeded to the mastership of the Chapel boys and was organist of Westminster Abbey. Through Blow's influence Purcell was appointed copyist to Westminster Abbey in 1676. Probably his official connection with the Chapel Royal then ceased, and he went to live with his Uncle Thomas, who resided amongst the nobility in Pall Mall. Purcell was at this time composing music for the theatres; maybe he was introduced to this kind of work by Locke, his father's and his own friend, whom he commemorated in a musical ode, entitled "On the death of his Worthy Friend, Mr. Matthew Locke, musick composer to His Majesty, and

Organist of Her Majesties Chapel, who Dyed August, 1677." In the following year Purcell resigned the copyistship at Westminster Abbey, in order to devote his time to composition for theatre and church. A letter—the original in my possession—written in 1679 by his uncle to Gostling, of Canterbury Cathedral, speaks of Henry as his "son," who, he says, is composing music specially adapted for his exceptional voice. Gostling was a deep bass, and consequently in great request both at Canterbury and at the Court in London. The letter proves that Purcell must by this time have made a reputation as a composer. The letter is as follows:

"SIR,—I have received the favor of yours of the 4th with the enclosed for my son Henry: I am sorry we are like to be without you so long



ROOM IN PURCELL'S HOUSE AT WESTMINSTER.

as yours mentions: but 'tis very likely you may have a summons to appear among us sooner than you imagine; for my son is composing wherein you will be chiefly concern'd. However your occasions and tyes where you are must be considered, and your conveniences ever complied withall: in the meantime assure yourself I shall be careful of your concerns here by minding and refreshing our master's memory of his gracious promise when there is occasion. My wife returns thanks for your compliment, with her service; and pray you give both our respects and humble services to Dr. Belk and his lady, and believe ever that I am, Sir, your affectionate and humble servant,—T. PURCELL.

"Dr. Perce is in town, but I have not seen him since. I have performed your compliments to Dr. Blow, Will Turner, etc.

"F fa ut, and E la mi are preparing for you."

Some little time after this Purcell composed that remarkable anthem, "They that go down to the sea in ships," expressly for Gostling; the solo bass part descends to the low D. The history of the anthem is interesting:—

"Charles the Second had given orders for building a yacht, which as soon as it was finished he named the *Fubbs*, in honour of the Duchess of Portsmouth, who, we may suppose, was in her person rather full and plump. The sculptors and painters apply this epithet to children, and say, for instance, of the boys of *Flammergo*, that they are *fubby*. Soon after the vessel was launched the King made a party to sail in the yacht down the river and found the Kentish coast; and to keep up the mirth and good humour of the company Mr. Gostling was requested to be of the number. They had got as low as the North Foreland, when a violent storm arose, in which the King and the Duke of York were necessitated, in order to preserve the vessel, to hand the sails and to work like common seamen. By good Providence, however, they escaped to land, but the distress they were in made an impression on the mind of Mr. Gostling which was never effaced. Struck with a just sense of the deliverance and the horror of the scene he had but lately viewed, upon his return to London he selected from the Psalms those passages which declare the wonders and the terrors of the deep, and gave them to Purcell to compose as an anthem, which he did, adapting it so peculiarly to the compass of Mr. Gostling's voice, which was a deep bass, that hardly any person but himself was then, or has since, been able to sing it."

In 1680 Dr. Blow, in the most generous manner, resigned his appointment of organist of Westminster Abbey in favour of Purcell, and in the following year Purcell married Frances Peters, who was probably a daughter of "Thomas Peters, Gent., of St. Clement's Danes." Purcell was then much engaged in theatrical composition, and wrote his remarkable opera "*Dido and Æneas*," composed for performance by the young gentlewomen of Mr. Josias Priest's school. It was necessarily brief and compact; nevertheless it is to all intents and purposes a complete opera, the whole of the words of the libretto being set to music. For such a bold experiment, Purcell had no model or precedent, and, unhappily for us, no successors or imitators. "*Dido and Æneas*" was more than a century in advance of the musical taste of the age. In its melodies and harmonies may be found anticipations of Handel, Bach, and even Wagner. Up to the time of his marriage Purcell continued to live with his uncle, but on taking to himself a wife he set up housekeeping, and in 1681 removed to Great St. Anne's Lane; his widowed mother had lived in Tuthill (Tothill) Street after the death of her husband; perhaps she now resided for a time with her son. From his house in

Great St. Anne's Lane, which unfortunately no longer exists, Purcell published his first set of Sonatas for violins, bass, and harpsichord; a collection not only valuable on account of the remarkable superiority and excellence of the music, but also because it contains a very interesting and significant preface from the pen of the composer, and, moreover, a very fine portrait of Purcell, with the intimation that it represented him in the twenty-fourth year of his age. We know that this publication was ready for issue in the beginning of the year 1683, and therefore the portrait must have been taken in 1682, a fact which establishes the year of his birth. In 1682 Purcell was appointed organist of the Chapel Royal, much to the delight of his uncle, who died almost immediately afterwards. Purcell was at this time most industrious, full of labours in teaching, performing, and composing; he also found time to make copies of the works of his contemporaries, as may be seen in a volume now in the Fitzwilliam Museum, Cambridge, in which he has written "God bless Mr. Henry Purcell, September y^e 10th, 1682." His activity and energy must have been remarkable and very exhaustive for a man with a delicate constitution. In addition to his duties as composer and organist of the Chapels Royal and of Westminster Abbey, he was composing for the theatre, church, and chamber, and also writing Odes for St. Cecilia's days and Court Festivals. He also took an active part with Father Smith in connection with the erection of a new organ in the Temple Church, which was constructed with extra keys, and had separate notes for G sharp, A flat, D sharp, E flat, probably inserted at Purcell's request to facilitate his boldness of modulation into extreme keys. Subsequently he superintended the placing of an organ in Westminster Abbey for use at the coronation of James II., in 1685, and also composed two anthems for the occasion. It is curious to note that only a few years later a tune of Purcell's composition was one of the chief factors in driving that "deluded Prince out of three kingdoms"—such is said to have been the effect of "*Lillibullero*."

In 1689 Purcell officiated at the coronation of William and Mary, on which occasion, in accordance with ancient custom, he admitted certain persons who desired to witness the ceremony into the organ gallery, and, as a matter of course, retained the fees they paid for the accommodation. The Dean and Chapter demanded the sum thus realised, and on Purcell's refusal to part with the money he was suspended; but we may assume that the Dean and Chapter soon discovered they were in the wrong,* as Purcell continued in the exercise of his office. Purcell's activity and industry as a composer continued with unabated vigour: the list of his works up to 1690 includes various

* I possess documents which prove that the Organist and Choir of Westminster Abbey retained and exercised similar privileges at the Coronation of Her Majesty Queen Victoria.

Royal Odes—the “Yorkshire Feast Song,” music for the “Tempest,” the “Massacre of Paris,” “Amphitryon” and “Dioclesian.” The latter opera was published by subscription, with a preface by the composer, and he further announced that he examined all the copies after they were printed, making necessary corrections with his own hand. The opera achieved a great success at the time of production, and was almost immediately succeeded by “King Arthur,” of which Dryden wrote the libretto; this was followed by the “Indian Queen,” which proved equally successful. For the Festival of Saint Cecilia, November 22, 1692, Purcell wrote a fine Ode, which was performed in Stationers’ Hall; this was received “with universal applause, particularly the second stanza, which was sung with incredible graces by Mr. Purcell himself.” For a later Cecilia Festival, 1694, he composed his magnificent orchestral *Te Deum* and *Jubilate in D*, and in the following year the music for the funeral of Queen Mary. She died December 28, 1694, but was not buried until March 5 following. The day was bitterly cold, snow fell, and the Abbey itself must have been a dangerous place for an invalid. There was no means of heating the building, which seems to have been improperly glazed, for we read that a little robin which had sought refuge in the church from the inclement weather constantly flew down and perched on the hearse. The music Purcell composed for the occasion is most expressive and sublime, and served, like the music composed by the dying Mozart, for his own obsequies, which took place in the Abbey a few months later. Never robust, he had long been ailing, and probably took a chill, which hastened the consumption of which he died on Wednesday, November 21, 1695, and he was buried on the night of the following Tuesday in Westminster Abbey. The tradition that Purcell died in his house in Dean’s Yard is, I have no doubt, correct; it is true that he paid rates during 1693-4 and 5 for a house in Marsham Street, possibly for his mother to reside in, or it may have been for the Abbey chorister boys. It is also true that he received £8 per annum up to the time of his death in lieu of a house, but that amount would not suffice for the rent of a house of any size, nor does it show that he did not rent the house in Dean’s Yard. His widow advertised that she was living at “her house” in Dean’s Yard immediately after her husband’s decease, and continued to reside there for some few years. Purcell’s burial place in Westminster Abbey is indicated by a monumental tablet (of which an illustration is given in this issue) erected to his memory, and an inscription on his grave, which was renewed in 1876, and then, by permission of Dean Stanley, a further record was added, to the effect that Purcell’s widow was buried in the same grave in 1706.

PURCELL’S BIRTHPLACE AND RESIDENCES.

By J. FREDERICK BRIDGE.

It is generally stated that Purcell was born in 1658. It seems, however, just as likely, or even more likely, that it was in 1659. Unfortunately it has been impossible to find the record of his baptism. The Register at St. Margaret’s Church, Westminster, for this period (which was then very carefully kept) does not show Henry Purcell’s name. The approximate date is fixed fairly well for us by the fact that in June, 1683, Purcell published some Sonatas to which his portrait was prefixed. On this portrait he is said to be “*ætæt suæ 24*”—i.e., in the twenty-fourth year of his age. Again, on his monument in the Abbey, we find “*Anno ætætis suæ 37mo.*”—i.e., in the thirty-seventh year of his age. Therefore, if he was in his thirty-seventh year on November 21, 1695 (the date of his death), he must have been born between November 21, 1658, and November 20, 1659.

Not only is his baptism during these years not recorded at St. Margaret’s, but the *rate-books* of St. Margaret’s for 1658 and 1659 do not contain the name of Purcell, as they certainly would had his father had a house in the parish. A friend made most careful enquiries for me on this point, and this is his report:—

“I searched all through the rate-books of St. Margaret’s for 1658 and 1659, but found *no ratepayer named Purcell*. I also examined the whole list for the years 1656, 1651, and 1641 with the same result.

“Vincent Novello, in his introduction to his edition of ‘Purcell’s Sacred Music,’ published in 1832, states that he was born in 1658, but that the exact place was not decisively ascertained, though ‘probably in London or Westminster.’

“Chester, in a foot-note to the record of Purcell’s burial in Westminster Abbey (Harleian Soc., Vol. X., p. 238), says: ‘was said to have been born in Old Pye Street about 1658.’”

These facts throw doubt upon the tradition that he was born in a house still standing in Little St. Ann’s Lane, Pye Street, a tradition which has come to be accepted as a fact. I myself possess a sketch of this house, which was formerly in the possession of Dean Stanley, and have very often taken admiring friends to see Purcell’s birthplace! I fear the mistake is largely owing to the enthusiasm of Mr. Richard Clarke, a former Vicar-Choral of the Abbey. He was a devoted admirer of Purcell, and very fond of antiquarian research. He got a friend to sketch this old house (in 1845), with an inscription stating boldly it was “Purcell’s birthplace” and “subsequent home.” Mr. Clarke also got an old mantelshelf from one of the rooms, and this relic for years adorned the choristers’ schoolroom in the Abbey cloisters, bearing an inscription that it came from

Purcell's birthplace. I shall show presently that Purcell did live in a St. Ann's Lane, in later life, but not *this* St. Ann's Lane.

Although we cannot find the residence of Purcell's father in 1658 and 1659, we know for certain that he lived in "Great Almonry South," near Westminster Abbey (just opposite the present Westminster Palace Hotel), in 1661. The Almonry was the place where the gentlemen of the Abbey choir (of whom Henry Purcell, sen., was one) had residences.* Here, then, Henry Purcell, jun., lived at a very early age, probably from about his second year until his sixth. In this year his father died. This event happened on August 11, 1664.

In 1665 "*Widow Pursell*" paid rates in respect of a house in "Tuttle Street," and continued there until 1680. It is interesting to find Widdow Gibbons (probably the widow of Dr. C. Gibbons, Organist of the Abbey) living in the same street as Widow Purcell, and paying exactly the same amount in rates in

in its original state. The mantelpiece is of the date, and the panelling and window sashes. I am indebted to the kindness of Mr. Arthur J. Foster for the accompanying sketch of this interesting old room (p. 731). As Purcell paid a full year's assessment in 1685, under additional assessments, he probably went to live in Bowling Alley at Christmas, 1684, the assessments being made up to Easter. He continued to pay rates for this house until 1691, in which year the assessment was raised to £1 1s. (In 1692 this and the next house were assessed to "Ann Peters.") In 1693 the additional assessments show "Mr. Pursell, 9s," and in 1694 and 1695, 18s. in respect of a house in Marsham Street. As the full assessment for 1695—viz., to Easter, 1696—was paid, there seems little doubt that he was resident in Marsham Street at the time of his death, on November 21, 1695.

Old maps show that Great St. Anne's Lane is the same place as that known as St. Ann's Street in modern times. Mr. Smith, in his

December 22^d 1682
 Recd. then of Dr. Onely Treasurer & sum of
 forty shillings being in full for a Quarters Rent
 due at Xmas. in lieu of a House & say
 recd by me
 Henry Purcell

02	00	00
----	----	----

1679. In each year, at the end of the list of persons assessed, is an additional list of "*Persons entered after the assessment was made,*" and in this list for 1681 "Mr. Pursell" appears for 8s. In 1682 he ("Henry Pursell") paid 16s. in respect of a house in Great St. Anne's Lane, so no doubt the 8s. paid in 1681 was for a half-year's rate on this house. In 1683 he paid 16s. in respect of the same house;† in 1684 he was assessed for the same house, 14s., of which he paid 10s. 6d., leaving 3s. 6d. (=½) arrears, and there is a marginal note "gone." In 1685 we again find him in the additional assessment for 14s., and in 1686 he paid 14s. in respect of a house in Bowling Alley East (now part of Tufston Street).‡ It does not seem to have undergone any great alteration except that the front room is turned into a shop. The room at the back has every appearance of being

account of St. John's Parish, quotes Seymour's mention, in 1735, of "Great St. Anne's Lane, a pretty, handsome, well-built and inhabited place."

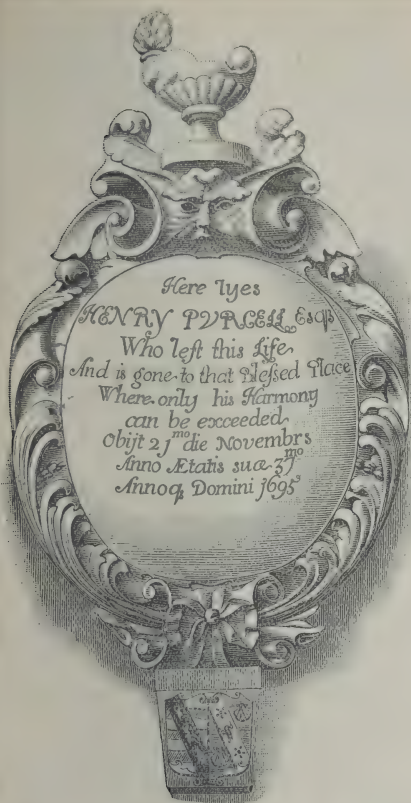
The statement that Purcell died in a house on the West side of Dean's Yard seems to have been founded on the notice in the third edition of the "*Lessons for the Harpsichord,*" published in 1696 by the widow, that it was "to be sold at her house in Great Dean's Yard, Westminster." Mrs. Purcell does not appear on the rate books for 1696 or 1697 for any house in Great Dean's Yard (which is partly in the parish of St. Margaret's and partly in the Close), nor do the Abbey Minutes refer to the granting of any house to her in the Close (these minutes, however, only seem to make reference to houses that were leased). Great Dean's Yard is shown on an old large scale map in the British Museum, drawn in the first half of the eighteenth century, as a much smaller space than now, the southern part being covered with buildings.

We have seen that Purcell rented a house in Marsham Street all through the fatal year of 1695, paying rates up to Easter, 1696—i.e., four

* Stow tells us: "The Lady Margaret, mother to King Henry VII., erected an Almes-House for poor women, which is now turned into lodgings for the singing men of the Colledge. The place wherein the Chappell and Almes-House standeth, was called the Eleemosynary, or Almonry."

† I am told on good authority that 16s. represents an assessment of £30 or £40 annual value, the rent of a good house in those days. Dr. Blow paid 12s. in 1684.

‡ Purcell's name is the third in the ratepayers' list from the Tufston Street end.



TABLET TO THE MEMORY OF PURCELL IN WESTMINSTER ABBEY.

months after his death. It is very possible that the bereaved widow, with her young children, went to lodge or stay with some friend in one of the houses. And for the purpose of selling the publications which Mrs. Purcell soon put forth, Dean's Yard would be a very convenient and likely place to which to invite admirers of the dead genius. But there is absolutely no proof that Purcell had a house or lived in Dean's Yard. There is, it seems to me, a certainty he did not die there.

Since the above was written, I have come upon some interesting entries concerning Purcell and his residence in the Chapter Books. These consist of a number of receipts in Purcell's own hand for payments made to him by the Treasurer of the Dean and Chapter "*in lieu of a house.*" A fac-simile of one of these entries will be found on the opposite page.

The book containing these receipts was not used after 1683, but, by the aid of Mr. Scott, of the British Museum, who is arranging the Abbey records, I have come across a similar receipt for January, 1692, signed by Purcell.

Still more interesting is it to be able to state that we have found in the Audit made in June and August, 1695, the year of Purcell's death, the following entry:—"To Mr. Purcell his acc^t for a house for half a y^r. due Lady Day, £04 - 00 - 0." Surely this proves he had no official residence in Dean's Yard? I may add that the same allowance of £2 a quarter "*in lieu of a house*" was paid to my predecessors, Mr. Greatorex and Mr. Turle. When a house in the Cloisters was found for the latter, in 1841, the payment ceased. No doubt it had continued to be paid to all the organists since Purcell.

PORTRAITS OF PURCELL.

By WILLIAM H. CUMMINGS.

THE portrait here engraved, from an oil painting attributed to Sir Godfrey Kneller, in the possession of Mr. Alfred Littleton, has a very interesting history. It was given by Purcell to his friend John Church, who was at the time a Lay-Vicar of Westminster Abbey, and, after Purcell's death, a gentleman of the Chapels Royal. From John Church it descended, in 1741, to his eldest son, the Rev. John Church, Rector of Boxford, Suffolk. The latter died in 1785, in the city of Norwich, and the painting then became the property of his daughter, Mrs. Strutt, who gave it to Joah Bates, the eminent Conductor of the Handel Commemoration held in Westminster Abbey in 1784, and also of the "Ancient Concerts," from whose descendants it was purchased by Mr. Alfred Littleton. Mr. Bates was on a visit to Mrs. Strutt, at her country house, when he observed this portrait of Purcell "hanging in an obscure, solitary apartment, where it seemed to be completely neglected and undervalued. On his suggesting that it was a pity so interesting a portrait should not be placed where it would be more generally seen by musical persons," Mrs. Strutt presented it to him, remarking that her father used to declare that "it was a striking likeness." There is in the British Museum a drawing of Purcell, which may have been Kneller's original sketch for the oil painting. This drawing once belonged to Dr. Burney, the music historian, and afterwards to Bartleman, the great bass singer. Engravings from the drawing have been made by Holloway and others, which are now scarce, and the original oil painting was copied by Edward Novello, from which reproduction W. Humphreys engraved the print published in Novello's collection of Purcell's sacred music.

The portrait, painted in oils by Closterman, adorns the rooms of the "Royal Society of Musicians," who kindly permitted a photograph to be taken for insertion here. This picture was probably painted in 1693 or 1694, and was for many years in possession of Purcell's son Edward, at whose death it passed into the

hands of his son Edward Henry, from whom it was purchased by Dr. William Boyce; the latter died in 1779, and the painting was then purchased by Redmond Simpson, a member of the Royal Society of Musicians. Mr. Simpson presented this portrait of Purcell, together with others of Corelli, Handel, and Geminiani to the "Directors of the Antient Concerts in Tottenham St.," to be held by them "so long as the said Concerts shall continue, upon condition that when the said 'Antient Concerts' shall break up, the portraits are to be given and delivered over to the Royal Society of Musicians, and by them to be kept for ever after. In witness and testimony whereof the said Redmond Simpson and Sir Watkin William Wynn have hereto set their hands this 25th day of April, 1785." The "Antient Concerts" did "break up" in 1848, and then the pictures passed to their present home. Purcell's son, and also his pupil, Henry Needler, declared the portrait was extremely like Purcell, and that during the latter years of his life he had rapidly changed in appearance in consequence of his bad health. It may be noted that this portrait was copied and engraved by Zobel some years since for private circulation.

There exists an interesting engraved portrait of Purcell, published by himself in 1683, with the lines beneath, "Vera Effigies Henrici Purcell. Ætat: Suae 24," and also his armorial bearings. This print formed a part of his "Sonatas of three parts," a work which has become very rare, and the portrait still rarer. There is also another engraving which is found in the "Orpheus Britannicus," published in 1698. It was also sold separately by Henry Playford, the publisher, for sixpence. The print bears the names of Closterman as designer and White as engraver, and has the engraved lines, "Henricus Purcell. Ætat: Suae 37," with the date 1695. It is said that Sir Christopher Wren took a cast of Purcell's face after death for the Dean of Westminster, Sir John Dolben, from which a bust was made, and that Closterman made his drawing from the bust. Dulwich College, down to the year 1794, possessed a portrait of Purcell; in that year it was copied by Harding and engraved. Unhappily the interesting and valuable original has disappeared, no one knows when or how.

The engraving of Purcell in Hawkins's "History of Music," it is said, was taken from an oil painting which once hung outside the "Purcell's Head," a tavern which stood in Wych Street, Strand, in immediate proximity to the theatres; it was purchased by Sir John Hawkins, who described it as representing the composer "with a brown full-bottomed wig, and a green night gown, finely executed."

A considerable number of engravings of Purcell have been published at various times, both in London and Paris, but they are merely reproductions, more or less faithful, of the paintings already described.

PURCELL AND DR. ARNE.

PURCELL, like all men of genius, had his detractors, and among these, apparently, must be counted Dr. Arne. In the "Kurtz" collection of autograph letters in the British Museum there is one written by Mr. Vincent Novello to Mr. Josiah French, of Windsor. This gentleman, for many years Lay Clerk of St. George's Chapel, was well-known as a collector of autographs, paintings, prints, &c. He had many friends of note in the world of art and music. He died suddenly in 1850 and his collections were sold by auction. The letter bears the date, May 10, 1847, and runs thus:—

"Dear Sir,

"I feel particularly gratified by your obliging politeness in sending me a copy of Dr. Arne's letter relative to some of the compositions of Purcell; and I have likewise to offer you my best acknowledgment for your liberal permission to publish it, in case I should be desirous of doing so.

"But before I avail myself of your friendly offer by making any *public* use of so extraordinary a letter, which compromises the modest self-appreciation, as well as the good taste and sound judgment in musical composition of Dr. Arne, in so strange and unfavourable a manner, it will be necessary for me to have it in my power to convince the public, who may entertain any doubt upon the subject, that the original letter is really a genuine and authentic document, and *in the handwriting of Dr. Arne himself*.

"It is very strange that there is neither *date* nor *address* attached to this extremely odd epistle.

"Will you, therefore, be so obliging as to favour me with the particulars of its sale to you as a genuine Autograph;—its former history, if it can be traced back into the possession of Garrick, to whom it is addressed—and the other circumstances forming the ground on which you are yourself convinced of the *authenticity* of the very curious and singular letter alluded to? and pray do not feel hurt with me for my caution, arising from my anxious wish to do justice both to the memory of Henry Purcell and Dr. Arne.

"In the meantime, with a repetition of my thanks for the copy which you have so politely forwarded to me, believe me to remain,

"Dear Sir,

"Your much obliged and obed^t

"VINCENT NOVELLO."

It would be interesting to know what has become of this "very curious and singular," and, we may add, ancient letter. It is scarcely likely that it has been destroyed.

In a letter dated September 3, 1775, written by Dr. Arne to David Garrick, there is, by the way, a brief reference to Purcell (see "The

Private Correspondence of David Garrick," Vol. ii. p. 85). Arne says:—

"Champlness's songs, the chorus in the first scene of Mr. Vernon's 'Come, if you dare,' and several other things that employed my

utmost efforts, were laid aside in favour of Purcell's music, which (though excellent in its kind) was cathedral, and not to the taste of a modern theatrical audience."

The image shows a facsimile of an autograph page of Purcell's "Yorkshire Feast." The page features ten staves of handwritten musical notation in G major (one sharp) and 3/4 time. The notation is in a cursive, handwritten style. The lyrics are written below the staves, with some words appearing on multiple staves. The lyrics are: "chorus divine let music Joyn in a chorus divine", "let music Joyn in a chorus divine", "chorus let music Joyn in a chorus divine", "Joyn in a chorus in a chorus divine", and "vine in a chony achorus divine". The page is signed "Purcell" at the bottom right.

FAC-SIMILE OF AUTOGRAPH PAGE OF PURCELL'S "YORKSHIRE FEAST."

(By permission of Mr. W. H. CUMMINGS.)

It is impossible to allow the issue of the fiftieth of Messrs. Novello's Music Primers to pass by without a word of comment. That the series has proved of genuine value to students and teachers is acknowledged on all sides. But no further proof of this is required than the straightforward statement, on the title-page of each Primer, of the number of thousands sold. The old custom of calling every reprint an "Edition" is capable of causing much misunderstanding, and the sooner it is abolished the better. The educational ground covered by this series is very wide. Mr. Francesco Berger's "First Steps at the Pianoforte" might almost be described as a "nursery companion"; the veteran and accomplished teacher, Mr. Ernst Pauer, has laid down the soundest principles and given the most valuable advice in his "Pianoforte Primer" (which had the honour of being No. 1 of the series), whilst Mr. Franklin Taylor is ready to carry pupils onward through "Double Scales." Now that the publishers have enlarged the scope of their original design by introducing works of a higher aim, we hope that more advanced exercises and pieces of graduated difficulty will appear in the future. The other instrumental Primers—the "Organ," "Harmonium," "Violin," "Violoncello," "Double-Bass," "Cornet"—form an important group. Good provision has been made for young organists. After the Organ Primer follows "Pedal Technique" (No. 47), "Albrechtsberger's Trios" (No. 48), and for those who wish to master the art of playing from a figured bass we find Dr. Dunstan's admirable "Basses and Melodies." Vocal music of almost every kind can be studied in this series, commencing with Mr. Randegger's "Singing" for soloists, collections for singing-classes of "Two-part Exercises" (No. 23), "Three-part Vocal Exercises" (No. 49), "Solfeggi," in one or two parts (No. 26); "The Art of Training Choirboys," from the pen of the organist of St. Paul's; and, lastly, we have before us a complete and graduated course of "Vocalisation for Choral Societies" (No. 50), of which it is safe to prophesy that it will impart new life into many choral societies where interest and attendance have shown signs of flagging. The idea of getting a genuine singing lesson before studying the work on hand will prove a tempting bait to waverers. Dr. Bridge's "Musical Gestures" occupies a unique position amongst the Primers devoted to vocal education. The theoretical series of Primers is perhaps one of the most comprehensive in the whole issue: "Harmony," "Counterpoint," "Fugue," "500 Fugue Subjects and Answers," "Double Counterpoint," "Basses and Melodies," and "Examples of Strict Counterpoint" constitute what might be described as a full armament for the genuine student, whilst "Composition," "Instrumentation," "Transposition," and many others supply wants daily felt. Dr. Parry's "Summary of Musical History," though it does not and could not present much that is new, is invaluable, on account of the admirable skill with which facts have been brought together and the literary interest he has succeeded in throwing into what would otherwise be dry and tedious. The "History of Musical Ornamentation," which Mr. Dannreuther has now completed, is certainly one of the most important and useful books published during the last half-century. Its value has been fully recognised by many leading foreign journals, as well as by every thoughtful reader in this country. It clears up, by historical research, those troublesome doubts and difficulties which hung around grace notes and ornaments. Many more valuable works in this series might, and perhaps ought to be named; but we have said enough to show that there is no

falling off in the quality of the Primers, and if there are gaps which we should like to see filled up, we cannot blame the editors for holding back until they find exactly the right man for the subject, and we also know that the man who possesses the greatest ability in any branch has generally the least leisure at his disposal for the cultivation of its literary side.

THE success which attended Mr. Newman's bold but praiseworthy experiment at the recent Promenade Concerts at the Queen's Hall, of devoting an evening to new and unknown works, is suggestive of further advance being made in this direction, with advantage both to composers and audiences. If there be not many fine works reposing in oblivion in composers' desks and on publishers' shelves, there can be little doubt but that there are many excellent pieces of music which at times might well replace some which are too often heard in our concert-rooms. At present concert-givers scarcely seem to realise the importance of the introduction of new music, and apparently regard it as detrimental to the pecuniary success of the concert. As a matter of fact, however, the attractive power of a programme nearly always depends on the announcement of one or two favourite works, and the inclusion of a novelty instead of some hackneyed excerpt put in to fill up the programme would, far from diminishing the receipts, impart an interest to the performance which, in some cases, might even advantageously affect the treasury. At any rate, the support of the "cousins and the aunts" might be expected, and now and again the *entrepreneur* might be able to claim the merit of having "discovered" a genius, and that without having risked so much as the price of a single stall. Moreover, a novelty is an unflinching attraction to the critic, the beloved of all concert-givers. Any form of payment for the introduction in such manner should, however, be sternly put down. The composer who seeks to obtain the public ear by a golden key is acting traitorously to his fellow artists and to his art, for the inevitable result will, in the long run, be the presentation of the unworthy and the debasement of taste. The success of concerts, whose avowed attraction is the performance of that which is unknown, will depend firstly on the amount of the public craving for "the new thing," the speculative charms of which Londoners, like the Athenians of old, are presumably beginning to seek; and, secondly, on the average merit of the works produced. Should these prove persistently uninteresting and mediocre, the title of "novelty" will quickly become synonymous with avoidance. Those, therefore, who undertake such performances will have a delicate and responsible task. To judge of the merit of music from the silent score is only possible to the experienced musician, and to ask an audience to listen to the meanderings of undigested ideas will be alike detrimental to the interests of young writers and to the enterprise. Nor will the responsibility end here, for it is obvious that the "novelty" concert, if sagaciously and artistically managed, may be made a valuable means for the encouragement of composers, and conducive to the progress of music in England.

IN Mr. J. S. Shedlock's recently published book, "The Pianoforte Sonata," a chapter is devoted to Johann Kuhnau, in which attention is called to the Bible Stories musically illustrated in six Sonatas by that composer. There is an interesting, though brief reference to them in Spitta's "Life of J. S. Bach";

but Mr. Shedlock describes all six in greater detail. Of these Sonatas Messrs. Novello, Ewer and Co. are about to publish the first two: "David and Goliath" and "David curing Saul by means of music," and these, it seems, have never been reprinted since they were first published by Kuhnau, at Leipzig, in the year 1700. They form early and curious specimens of programme music, and will excite something more than mere antiquarian interest. Johann Kuhnau was the immediate and not unworthy predecessor of Handel and Bach. In the work mentioned above, reference is also made to the Italian composer, Bernardo Pasquini, another predecessor of Handel and Bach; also to Gaetano Grieco, the teacher of Domenico Scarlatti. Of the former, Messrs. Novello and Co. are about to publish some of his finest harpsichord pieces, also some by the latter. Here again it will be found that the old age and rarity of the music are not its sole recommendations. The skill and grace of Grieco's music must be acknowledged, and, if we mistake not, traces of genius will be recognised in it. Bernardo Pasquini is undoubtedly a great name which has unjustly fallen into oblivion. In connection with Pasquini, a volume containing Variations for harpsichord, by Frescobaldi and Froberger, and a piece by Caspar Kerl will also be published by Messrs. Novello, Ewer and Co. The Variations will serve to show how the two predecessors of Pasquini, by whom he was influenced, treated the variation form in which Pasquini himself especially delighted. The Kerl "Kuku" bears special relation to a "Cuckoo" piece by Pasquini. These various publications will be edited by Mr. J. S. Shedlock, and in each there will be a preface giving details respecting autographs and the music generally.

THE appearance of a musical article in the *Edinburgh Review* is of sufficiently rare occurrence to demand attention. Unfortunately, though well turned out, so far as mere literary workmanship is concerned, the article is disfigured by dogmatism, prejudice, and general cantankerousness to a quite extraordinary degree. The subject of the reviewer's remarks is recent literary musical criticism, and the great bulk of the article is made up of copious extracts from, or abstracts of, the chapters of Dr. Parry's "Art of Music." Of that work he speaks in the main with due respect and even sympathy, but falls foul of the author for his championship of Brahms and Wagner, and goes out of his way to indulge in some absurd depreciation of the genius of Schubert. Now all we have got to say is this, that a musical critic who cannot appreciate Brahms, Wagner, or Schubert has no business whatever to be "pontifying" in the pages of a leading review. It is simply an absurd anachronism which brings discredit on the publication in question, and we sincerely trust that the new editor, whoever he may be, will exercise greater discretion in the choice of his musical contributors. Finally, however true in its essence the reviewer's reference to the vagaries of certain musical critics attached to the London press may be, it is in the worst taste, while the statement as to the dislodging of one critic by another is, to put it mildly, highly inaccurate. The more we reflect on this matter, the more we are convinced of the advisability, except under the grossest provocation, of abstaining in any way from advertising the vagaries in question. If a critic is a thoroughly bad critic, he may be safely left to break his own neck, and he is sure to do it in the long run.

It is a pity that so readable and often interesting a paper as the *Ménestrel* is not better served in the

matter of foreign intelligence. The London correspondence in particular is a marvel of inexactitude. Take, for example, the allusions to the Leeds Festival. Mr. Somervell's "Forsaken Merman" became, first of all, "Mr. Loverwell's 'Forsaken Alderman'" and, subsequently, when they got the name of the composer right, the title of his cantata was translated "Le Pêcheur abandonné"! With regard to the other novelties, the London correspondent of the *Ménestrel* gives prominence to M. Massenet's "Visions," which he describes as a "symphonic poem of considerable difficulty in execution, to which the orchestra failed to render sufficient justice." We should greatly like to know whether the writer was present at the performance. Of the English opera season at Covent Garden he says that it "takes place every year at a fixed date." Finally, we encounter the following curious announcement: "The organisers of the next Leeds Festival, which will take place in the course of 1896 [sic], have just requested our confrère, Adolphe Julien, the distinguished critic-composer, to contribute to their programme. M. Julien proposes to send them his charming chorus 'Les Prairies.' We shall see in due course what the *Atheneum* [sic], the appointed arbiter of these great musical tournaments, thinks of it. The charm of this truly original composition of our compatriot no doubt will not be lost on that journal. In any case, we owe our thanks to the organisers of the Festival for the delicate homage which they have rendered to French musical criticism in the person of one of its most authoritative representatives." No doubt there is some subtle irony in the foregoing paragraph, but it is somewhat difficult to fathom its depth.

THE Memorial Service in honour of Purcell, at Westminster Abbey, on the 21st inst., will be of the nature of a solemn function. The music will commence with a "double voluntary" for organ; then follows Purcell's *Te Deum*; the Anthem for Ascension Day, "O all ye people, clap your hands"; Anthem for six voices, chorus, and orchestra, "Praise the Lord, O my soul"; Anthem for five voices, "Remember not, Lord, our offences" (conducted by Sir John Stainer); Anthem for four voices, chorus, and orchestra, "O sing unto the Lord a new song." At this point there will be a short address by the Dean, then the offertory for the Purcell Memorial will be collected, during which the Hymn "O Thou to Whom all creatures bow" will be sung by the choir and congregation to Purcell's tune "Burford." The Dean of Westminster will then proceed to Purcell's grave, on which he will place a wreath, during which time an Elegy, specially composed by Mr. E. Silas on themes by Purcell, will be played—by the way, the new electric organ will be used in this number. Then will follow, most appropriately, Purcell's setting of the words "Thou knowest, Lord, the secrets of our hearts," from the Burial Service (conducted by Sir Arthur Sullivan)—this, it will be remembered, was sung at Purcell's own funeral. After this will come the Anthem "O give thanks," and finally the Anthem for five voices, chorus, strings, and organ, "Praise the Lord, O Jerusalem." Purcell's *Toccata in A* will be the concluding voluntary. With the two exceptions named, the music will be conducted throughout by Professor Bridge.

MISTAKES will occur in the best regulated Dictionaries, and editors cannot reasonably complain when they are pointed out. Sir George Grove's "Dictionary of Music and Musicians," a work in the

making of which many hands were concerned, may be charged with sins of commission and omission, but fault-finders should be excessively careful. We much regret that in the article "Sir Henry R. Bishop," which appeared in our last issue, accusations were made which proved unfounded. Various operas are mentioned with the additional information that they are "not in Grove." In some instances the writer is correct, but in others, not. "The Slave," "Montoni," "Burgomaster of Zaardam," and "Vespers" are all named in the Supplement; also "Love's Labour Lost" and "Fortunate Isles" between 1836 and 1841, of which period it is said that there are no items in Grove. Further, the writer of the article "Bishop" in Grove's Dictionary states that he has no intention of giving a complete list of Bishop's works—a disclaimer which would weigh against the oft-repeated "not in Grove," even if the charge of omission were in every case justifiable.

THE latest and by no means the least significant commentary on the confident declaration of a writer in the *Nineteenth Century* a few years ago that the "Wagner Bubble" was burst, comes from Paris. It is stated in the most authoritative way that M. Charles Lamoureux, the famous Conductor and Wagnerian propagandist, is about to build a new theatre on the model of that at Bayreuth. The plans are all decided upon, and it is expected that the theatre will be opened in 1898 with a performance of the "Ring," to be given without "cuts." Certainly the conquest of France by Wagner, if somewhat tardy, is now complete. No more conspicuous proof of the dominating force of his genius could be found than such a victory, when the sensitive patriotism of the French and the aggressive Teutonism of Wagner are taken into account.

LOVERS of music, and more especially worshippers of Beethoven, will welcome the announcement that Messrs. Novello & Co. will shortly publish the book on Beethoven's Symphonies upon which Sir George Grove has been engaged for some time past. It may be confidently asserted that his masterly and interesting analyses, written for the Richter and the Crystal Palace Saturday Concerts, have increased the enjoyment of thousands in these symphonies, as well as having greatly contributed to their present widespread appreciation in England. When it is said that these analyses may be regarded but as the preliminary sketches for the forthcoming volume, some idea may be gained of the value of Sir George Grove's latest effort in the cause of the art he has loved so long and served so well.

As a memorial to Henry Purcell, who was organist of Westminster Abbey for fifteen years, and who lies almost under the "Great Organ," nothing could be more appropriate than to erect the two beautiful cases designed by Mr. Pearson, R.A., the sketches for which we are permitted to reproduce in our present number. The Abbey organ was rebuilt in 1884, but owing to lack of funds it was found impossible to add the cases. The idea has been warmly taken up by the Purcell Society and others, and already nearly one-half of the £2,000 required has been promised. It is to be hoped that the remainder of the money will be provided by the forthcoming Bi-centenary Commemoration Festival.

WITH great regret we record the death of Sir Charles Hallé, which took place at the moment of going to press. Further particulars will be found in another column.

FACTS, RUMOURS, AND REMARKS.

I AM indebted to Mr. Henry Knight for the following generous tribute to the memory of Thérèse Tietjens:

Thine was the voice, poured forth in purest tone,
That o'er this sordid world our souls could raise;
Thine was the majesty—for thou alone
Could'st hold us spellbound in those long past days.
Alas! alas! the years have quickly sped,
By thy successors' gifts the world is sway'd,
But forgotten, 'mid the honour'd dead,
Rest calmly on, thy virtues cannot fade.

I AM indebted to a correspondent for knowledge of an advertisement in which a certain Vicar makes known an exceedingly complicated want. Nero is credited with having wished that the people of Rome had but one neck, so he might behead them all at a blow. On the same principle this reverend advertiser desires to find several servants in one body. He wants a lady organist, a thorough artist, one who can accompany Gregorian music and officiate at "Weekly High Mass"—whatever that may be in the Church of England. He wants, also, a lady housekeeper, and a plain cook, intimating, further, a preference for an organist who has passed musical examinations, and can send a photograph. In return for the cultured organist, the lady housekeeper, and the plain cook he is willing to pay the one into whose unity these three have been rolled, the annual sum of £30, with, as he expresses it, "all found." Generous man!

THE printer's boy has had a look in at the *Daily Chronicle* office, and succeeded in making the careful and excellent musical critic of that journal say: "Mr. Bispham, who sang Mendelssohn's Scotch Symphony, obtained careful rendering from the band." This was an easy operation, performed simply by cutting off the tail of a sentence and joining what remained to the head of the next. But it was a successful stroke of the ink-stained Puck, and must have given him great satisfaction. Crossing the road to the *Daily Telegraph*, he caused that paper's correspondent at Leeds to speak of a "brass" clarinet, and, when at Gloucester, to state that the Mayor of the Western city has a special "staff" (instead of "stall") in the Cathedral, as though he were a beadle.

AN "experienced teacher" in Islington announces through the local *Gazette* that she is willing to give pianoforte lessons at the following rate: one lesson, 6d.; two lessons, 9d.; three lessons, 1s. We shall see advertisements even more astonishing before long if our musical academies go on imparting "a little learning" to anybody who can pay for it and hopes to live on it.

THE Vicar referred to above has a promising rival in an Irish storekeeper, who is anxious to discover in one person the qualifications of a music teacher and a shop assistant. This is how he puts it: "Young Lady (Protestant) wanted, to teach music and assist at drapery and grocery business, country; previous business experience not necessary; small salary." Salary so small that the advertiser is ashamed to mention it. There is a good point in the case. Should one of the unhappy girls now trying to live on pianoforte lessons at 3d. each be driven to accept the Irish offer, she will, at any rate, learn a better business.

DISTANT Cornwall will not allow the Purcell bi-centenary to pass without notice, and it is to its town of Redruth that the county owes the credit of a happy procedure in the matter. Redruth is a great centre of Methodism, and has two large chapels, each able to accommodate some 2,000 persons, and each equipped with a choir in proportion. Coming in sight of the bi-centenary, it occurred to Mr. J. Leese, organist of Wesley Chapel, to join musical forces with the United Methodists, and get up a Purcell celebration. The idea took with all concerned, and at the proper time the following programme will be gone through in Wesley Chapel:—Devotional exercises; Address by Rev. B. C. Spencer on "The Life and Times of Purcell"; Organ Voluntary in D minor; Anthem, "Rejoice in the Lord alway"; Trio for organ and violins; Anthem, "Thou knowest, Lord"; Tenor solo, "O Lord, rebuke me not"; Organ solo, Chaconne in F; Anthem, "O all ye people"; Trio for organ and violins, "The Golden Sonata"; Anthem, "O sing unto the Lord." Each piece to be introduced by appropriate remarks. Organist, Mr. Leese; conductor, Mr. M. Clemens (organist, United Methodist Church); leading violin, Mr. H. Pearce. Well done, Redruth! A happy issue to the excellent scheme.

THE guarantors of the Bristol Festival are to be congratulated upon their perseverance. Notwithstanding that the city is, in musical matters, divided against itself, and that each meeting ends in serious loss, they have just resolved to try again. That is the spirit which conquers, and victory may result in this case, despite untoward experiences. It is good to hear that the Festival of 1896 will be entered upon with a clear balance-sheet, the expenses of training, &c., incurred between celebration and celebration having been met by an annual subscription. It seems hopeless to expect unity among Bristol music-lovers, but we may at least look for a turn in the tide of misfortune which has hitherto carried the Festival towards extinction.

AMATEURS being just now ready to hear anything concerning Purcell, I take this opportunity of congratulating all who love the old English master upon the fact that the Purcell Society has no fewer than eight works in course of preparation. These are the Harpsichord and Organ Music, respectively edited by Mr. Barclay Squire and Dr. Hopkins; "Ode on St. Cecilia's Day" (1692), Mr. Fuller Maitland, editor; Sacred Music, Vol. I. (Mr. H. E. Wooldridge); "Dioclesian" (Dr. J. F. Bridge); "Indian Queen" (Mr. W. H. Cummings); three "Odes on St. Cecilia's Day" (Mr. G. E. P. Arkwright); Sonatas in Four Parts (Dr. Stanford); Music in the "Libertine" and "Edipus" (Dr. Alan Gray). Excellent!

I HAVE before me the question, "Is Stockport musical?" Not knowing Stockport I cannot answer for it, but there seem to be indications which suggest a negative. When Frederick Dawson visited the place he played to empty benches, while a Concert given by Sir Charles and Lady Hallé proved a financial failure. "But," says a Manchester paper, "a townsman 'plays' an instrument forty hours and he is elevated to the rank of a demi-god, escorted through the streets by a brass band, and the hall is packed." From this it appears that music is nothing in Stockport save when connected with athleticism.

MANCHESTER is a curious place for a holiday, but it was chosen by the Printer's Boy, who varied his amusement there by gaining access to the office of the *South Manchester Chronicle* and working havoc with the report of a concert at Chorlton. In fine and exuberant "form," he made it appear that "a lady played orchestra accompaniment on a second piano which (the piano, I suppose) was a brilliant piece of playing"; that another artist performed Mozart's "Allegro molo," and that two others contributed "a pianoforte duet." He further caused it to be stated that a singer was happy in a song called "The Gauntlet," and that Mendelssohn's Wedding March is an "instrumental quartette."

SOME of the German papers seem to be extremely annoyed because Dr. Richter has resolved to engage a few members of his London orchestra for Bayreuth next year, and also because Frau Wagner has chosen Miss Brema and Miss Macintyre for leading parts in "Der Ring des Nibelungen." Of course. *Vis-à-vis* with England, German musicians believe in all take and no give, the idea of reciprocity being unknown to them. For this, however, they are scarcely to be blamed, seeing the measure in which, through long years, Englishmen have regarded them with awe and humility. But they might allow a few Britishers at a Festival which the German public have now abandoned to strangers and foreigners.

I DO good service by calling attention to some remarks which have recently appeared in the *Musical Courier*. The correspondent of that paper at the Worcester (Mass.) Festival asks: "How often have you heard an artistic performance of 'The Messiah'? Did you ever hear one of the Allegro choruses in that much abused and almost always misunderstood work taken at anywhere near the pace undoubtedly thought of by Handel? How often do you hear the opera airs that relieve the choruses in 'The Messiah' sung in the manner of the time when they were written?" We may differ about *tempi* and "opera airs," but the questions of the critic are pertinent, inasmuch as we never hear an artistic performance of Handel's masterpiece—artistic, that is to say, in the sense of being carefully prepared and animated by an intelligent and coherent purpose. "The Messiah" is so left to chance that when, at Leeds recently, Sir Arthur Sullivan called a rehearsal of the work, he caused the greatest astonishment and some grumbling.

IN the same article I find other suggestive remarks. "Why is it that nine singers out of ten maunder and dawdle in recitative, accent unimportant words, shun the colloquial style? A soprano delivers the statement of fact, 'And the witnesses laid down their clothes,' as though she were telling the story of Poland. A contralto will sob and sigh as she informs the audience that Saul journeyed with companions toward Damascus. A tenor will whine out 'And when his eyes were opened.'" These remarks are, of course, an exaggeration, but it is a fact that very few of our oratorio singers know how properly to treat recitative—a defect arising from their want of dramatic training, if not inherent, as it often is. When attending the Handel Festival at Mainz not long ago, I was struck with the superiority of the German artists in this matter. As vocalists they were inferior to our own singers, but they made the Handelian recitatives instinct with force and vitality. We have much to learn from them.

JOSEPH BENNETT.

LEEDS MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

THERE is a sense of coldly furnishing tables with the baked meats of yesterday when sitting down to describe an event which happened so long ago as the first week in October. This is the penalty of living at such a rapid rate. So swiftly flows the stream of existence in our day that we shall soon see panting Time toil after it in vain. However, my task has to be done with what heartiness is possible under the circumstances.

I shall not occupy space with a long array of names and figures. Musical readers have seen these at length in the columns of newspapers, and know the strength of band and chorus, the quality of the principal singers, and so on. They do not need telling that Sir Arthur Sullivan conducted the Festival; that Mr. Frye Parker, for the first time, "led" the band, or that Mr. Alderman Fred. R. Spark was again the personification of a model secretary. It is equally unnecessary to add that the Prince of Wales attended three performances, talked pleasantly to the chorus about their merits, and did all in the power of a tactful man to make amends for what he could not help—namely, the bestowal upon himself of attention which should have been given to the music. All these matters may now be passed over the sooner to reach others of more importance.

Wednesday morning, the 2nd ult. "The Messiah" opened the Festival, and found itself in a novel position, inasmuch as, on such occasions, it is generally a closing work. But the old oratorio had most reason for surprise when seeing itself in the programme at all. Twelve years had passed since its last performance; this neglect being due to a feeling that the public, with many ordinary opportunities of hearing the familiar music, would prefer something else at the Festival. How far this impression was correct appeared when demands for places at the revival of "The Messiah" poured in to an embarrassing extent, at a time, be it noted, when it was not known that the Prince of Wales would attend. It is dangerous ever to assume that people do not want "The Messiah." Let Sir Arthur Sullivan receive due credit for a desire to perform the masterpiece worthily, and for having it rehearsed. "Rehearsed, with such performers!" Certainly, Sir or Madam. It is time to pay attention to an oratorio which has been for generations condemned to suffer from heedless assumptions that the music can, in some supernatural fashion, look after itself. So "The Messiah" was rehearsed at Leeds, and came out all the better for it. The work was "cut" in an unusual way, from which it did not come out all the better. I do not refer to omissions of some parts, atoned for by restoration of others, but to the lopping of *ritornelli*. Nothing was gained by this course, hardly even time. The performance can best be described by the word "magnificent." Such splendour of tone, both choral and orchestral; such precision of movement; such a noble and elevating *ensemble*, are very rarely met with, and great was the satisfaction resulting. The chorus at once set any question of pre-eminence at rest. A perfect body of highly-trained and sonorous voices, it struck me as the best I had ever heard, in this country or on the Continent. I doubt if its equal could be produced anywhere in the world. The names of the artists speak for the solo singing. They were Madame Albani, Miss Sarah Berry, Mr. Edward Lloyd, and Mr. Norman Salmond, the last of whom was heartily welcomed, after illness and absence, by his fellow-countrymen.

Wednesday evening. The programme of the second Concert contained some familiar works: Overture to "Der Freischütz"; "Jupiter" Symphony; "First Walpurgis Night." Beyond general commendation of the very fine performance these things received I do not intend to go, since a novelty—Dr. Hubert Parry's "Invocation to Music"—demands all the space that can be spared. This Ode was expressly written both by poet (Mr. Robert Bridges) and composer, not only as provision for the Festival, but also in honour of Henry Purcell, to whom, however, the poem never directly refers, and with whom only one number is even obliquely connected. I do not complain of this. The fate of a *pièce d'occasion* is almost always to be that and nothing more. The occasion passes;

the piece goes with it. Looking at Mr. Bridges' verse as a thing apart, one must admire many beautiful thoughts clothed in appropriate language. The poem reads well, and was, to all appearance, designed more for a place in its gifted author's collected works than specially as "words for music," the exigencies of which are, in various respects, ignored. But Dr. Parry is an expert in dealing with Odes, and has easily built around and into Mr. Bridges' "Invocation" a musical structure of very considerable beauty and charm. To the experienced eye it is obvious that he had to encounter considerable difficulties, but the result brings ample reward, and it is scarcely dangerous to prophesy that the work will enjoy no inconsiderable share of good fortune. As in all such cases, the division into choruses, soli, duets, and so on, is arbitrary, the composer being free to study musical effect without ulterior considerations. He has made good use of his liberty, especially for the securing of whatever effective contrasts came within the range of possibility. The general style of the music is that with which Dr. Parry has made us all familiar—one of great fullness and richness, wanting sometimes in the lighter graces of art, but never other than thoughtful, manly, deeply expressive, and moving. There is one section in the work—a Dirge for bass solo, chorus, and orchestra—in which these qualities are more than ever conspicuous. I look upon it as absolutely a masterpiece, whether regarded from a technical or emotional point of view. In this number the work touches its highest point; but there are others not far below it, while scattered about the Ode are ideas and passages which one might almost venture to call new. As the "Invocation" will be produced by the Royal Choral Society this season, an opportunity will soon arise for fuller consideration than is possible here. Enough that a deep impression was made upon those who could appreciate its merits, and that Dr. Parry conducted an excellent performance, with Miss Macintyre, Mr. Ben Davies, and Mr. Watkin Mills as efficient soloists. The hall was crowded, and here let me say, to save time farther on, that this was the case at every Concert during the week. Difficulty lay in finding places for applicants, not applicants for places.

Thursday morning. This Concert need not detain us long. It opened with Mendelssohn's "Italian" Symphony and closed with Wagner's "Flying Dutchman," that opera being taken bodily into the Concert-room and there performed "in the manner of an oratorio." Even in cases which absolutely disregard the composer's intentions, sweeping condemnation should be avoided. Some operas can be played as oratorios without much loss; out of others, on a platform, the whole life seems to go. The "Flying Dutchman," in my opinion, is one of the second class. It is so completely a succession of pictures that, performed off the stage, it reminds one of "Hamlet" with the *Prince* omitted. That fact warrants one objection, and basis for another may be found in the unchallengeable truth that a great festival should produce nothing save in a state of the utmost attainable perfection. No question of expediency, as far as I can discover, ameliorates the position in this case. The committee may have thought it desirable to place Wagner's name in the programme. That I can understand; but the "Flying Dutchman" is a work not recognised as typical of the composer, who, in his later years, would probably only have said of it as of "Rienzi," "That sounds well yet!" The performance, with Miss Macintyre, Miss Mackenzie, Mr. Hirwen Jones, Mr. Ben Davies, Mr. Bispham, and Mr. Black as principal vocalists, had many and great merits. It was certainly an advantage to hear the choruses given by such a choir. They gained immensely, not only in breadth and grandeur of tone, but also in dramatic impressiveness. Hearing them, one seemed much nearer to the composer than before.

Thursday evening. Room was made at the fourth Concert for the first two out of the six cantatas which constitute Bach's "Christmas Oratorio." In this case the committee cannot be charged with producing fragments, inasmuch as each part of the work was intended to stand alone, and to be used independently of the remainder. The sections chosen on this occasion are, perhaps, more generally acceptable than any of the others. They illustrate the Nativity with a rare combination of learned head

and simple, believing heart, while, as every one knows, the choruses, "Christians, be joyful," and "Glory to God," with the airs, "Prepare thyself, Zion," and "Slumber, beloved," are among the recognised best efforts of the great old master. The solos were entrusted to Miss Medora Henson, Miss Hilda Wilson, Mr. Lloyd (who had only four recitatives), and Mr. Norman Salmond. How impressively the chorales were sung need not be said. Following the sacred music came a group of selections, headed by an Orchestral Suite in D minor from the pen of Mr. Edward German. This had been written for the occasion and was conducted by the composer, who, as in the case of previous works belonging to the same class, had no difficulty in scoring a success. The new Suite includes four movements—a Prelude in the form and spirit of a first *Allegro*, a Valse Gracieuse, an Elegy, and a Saltarelle. It might thus pass for a Symphony with very little concession on the part of those who contend for the purity of form. All the movements show fertility of invention, great command of the orchestra, and an obvious desire to work through legitimate means rather than by anything approaching the sensational. The Valse had a most cordial reception, but that should not be taken as signifying superiority. Graceful melody was there, no doubt, but the audience loved the rhythm and nodded their heads to it delightedly. From an artistic point of view, honours were taken by the Prelude—one of the best movements of recent times. "Come, if you dare," was all of Purcell in the week's programme, and therefore a poor representation of the composer whose name is just now in all men's mouths. It was sung with spirit by Mr. Hirwen Jones, and followed by Chopin's Concerto in E minor (Mr. Sauer), with the "William Tell" Overture as a brilliant conclusion to the Concert.

Friday morning, Dvůřák's "Stabat Mater" began the third day's proceedings, the solos in the hands of Madame Albani, Miss Berry, Mr. Lloyd, and Mr. Watkin Mills. Judging by the eagerness of the audience, much was expected from the performance of this beautiful work, and, as far as I am aware, no disappointment followed. Some selections in the second part of the programme—Weber's Concertstück (Mr. Sauer), two short piano-forte solos, and the ballet music in Gounod's "Faust"—may be passed for the sake of a novelty—to wit, "The Forsaken Merman," a setting for soli, chorus, and orchestra of Matthew Arnold's poem, by Mr. A. Somervell. This composer appears to be an unusually sensible man. He is young, but not rash; he desires to take a position and is content to sap up to it instead of venturing all upon a rush. That is the way to succeed, and Mr. Somervell, I fancy, has only to persevere therein. The little poem chosen by him in the present case is an odd mixture of the natural and the supernatural, each of these elements acting upon the other in the direction of exaggerated incongruity; but the feeling throughout is very human, and there are situations of decided pathos. In a gentle, unassuming way, Mr. Somervell has risen to his argument, and given to our numberless choral societies a work which they will find very pleasing and useful. Many happy touches are met with as the piece goes on—touches due to a feeling for expressive melody, and to a fancy which, if not daring, has grace and truth in effect. That "The Forsaken Merman" is a small work upon which to employ the great resources of a Festival cannot be denied, but I see as much merit in it as in many others of far larger pretensions. Mr. Somervell conducted the performance successfully, and had reason to be satisfied with it. His soloist, representing the *Merman*, was Mr. Bispham.

Friday evening. The sixth Concert was devoted in part to Schumann's "Paradise and the Peri," which itself was only given in part, the third section being omitted. Mutilation of works at these Festivals is not a procedure to be encouraged, and should be tolerated only when very strong reasons are obvious. Schumann's setting of the *Peri's* story was presented with splendid completeness; the soloists being Madame Albani, Miss Henson, Miss Mackenzie, Mr. Hirwen Jones, and Mr. Bispham, and the magnificent chorus working in its very best form. The points of genuine interest in the selection following were three: first, a new orchestral work, "Visions," by M. Massenet; second,

Wesley's fine Psalm, "In exitu Israel"; third, the Overture to "Die Zauberflöte." Concerning "Visions," enough has been said elsewhere. There is no advantage in flogging a dead horse, but let it be said that foreign composers really should not send our Festivals the sweepings of their studios. The Psalm and Overture were nobly rendered.

Saturday morning. Some risky passages apart, the great Second Mass of Beethoven was impressively performed, the chorus, in particular, coming out of the difficulties in triumph. It was a tremendous effort at mastery of a work which, perhaps, will never entirely yield to human skill and energy. But if the conquest was not complete it proved highly honourable to all concerned, and should be considered, notwithstanding blemishes, as the proudest feather in the cap of the Festival. The soli were entrusted to Miss Henson, Miss Hilda Wilson, Mr. Ben Davies, and Mr. Black, who successfully discharged an arduous task. Schumann's Symphony in B flat and Mendelssohn's "As the hart pants" completed the programme.

Saturday evening. The Festival closed with the "Creation" (Part I) and the "Golden Legend," about which nothing need be said, while their efficient performance can be taken for granted. Enough that these works were a fitting end of four days' heavy labour and unquestionable success. The grand orchestra, the grander chorus, the leading vocalists, and the resourceful conductor, Sir Arthur Sullivan, all deserved well of musical England, and may, in the language of the schools, "go up one."

COVENT GARDEN OPERA.

So many speculators in what is known as grand opera have tried a "cheap" season in the autumn with unsatisfactory results, that Mr. E. C. Hedmondt must be regarded as a bold man in tempting fortune once more; but we trust he will meet with such reward as he deserves, and this, so far as can be gauged at present, should be considerable. The fact that he pins a goodly measure of his faith to "Wagner in English" is in his favour, for the Bayreuth master is at present on a pinnacle of popularity. It must be borne in mind, however, that the section of the public that love the highest forms of art requires everything to be done on the best scale, regardless of price, and it cannot be said that the opening performance of "Tannhäuser," on the 12th ult., was otherwise than mediocre. Mr. Hedmondt was pardonably nervous, and to this fact we may attribute his distressingly false intonation, though he acted with conspicuous force and intelligence. Miss Alice Esty was girlish, original, and vocally effective as *Elizabeth*, and Mr. David Bispham was really very fine as *Wolfgram*, singing the beautiful music with the utmost distinction. The orchestra, under Mr. Feld, was highly creditable, but the chorus and stage arrangements were not, and the mangling of Wagner's score was simply exasperating.

On the following Monday "Lohengrin" was given with somewhat better results, Mr. Hedmondt being in better voice, Miss Esty a charming *Elsa*, and Miss Olitzka, as usual, a powerful *Ortrud*. But the chorus, as before, was stolid and feeble.

Further improvement was shown on the 15th, in "Faust," and with words of hearty praise to Mr. Philip Brozel as *Faust*, Madame Fanny Moody as *Margaret*, Mr. Charles Manners as *Mephistopheles*, and Miss Olitzka as *Siebel*, we may pass to brief notice of the most important night of the season—the first performance of Wagner's "The Valkyrie" in English. The most devoted worshippers of the Bayreuth master may contend as long as they please that his great tetralogy "The Nibelung's Ring" should not be presented in sections, but inasmuch as the public is showing an increasing demand for them, managers have little choice in the matter. Let us hasten to add that a surprising degree of merit was exhibited on the occasion now under consideration, notwithstanding that the cast did not include a single name intimately associated with the advanced works of the Bayreuth master. Miss Susan Strong, from America, sang so well as *Sieglinde* that she has been engaged for Bayreuth next year, and Miss Lilian Tree, though a somewhat diminutive *Brunnhilde*, was also excellent, vocally speaking. *Wotan*, in the hands of Mr. David Bispham, was not the

"prince of bores," as the character has sometimes been termed, but quite an impressive personage, and Mr. Hedmond sang well and acted finely as *Siegmond*. The orchestra, under Mr. Henschel, simply covered itself with glory. It is impossible to imagine Wagner's glorious orchestration more picturesquely interpreted.

Concerning "Carmen," on the following evening, it is only necessary to mention the very realistic presentation of the *Gipsy* by Miss Agnes Janson; and of the repetition of "Lohengrin," on the 18th, it will suffice to record the appearance of Mr. Edwin Wareham, a promising young singer, in the titular part, and the effective vocalisation of Madame Marie Duma as *Elsa*.

On the 19th the jubilee of the production of "Tannhäuser" (October 19, 1845, at Dresden) was celebrated, with Miss Macintyre as a most charming *Elizabeth*. Here for the present our record must end.

CRYSTAL PALACE CONCERTS.

THE first of the fortieth annual series of the Saturday Concerts was held on the 12th ult., the programme being remarkable for its variety and interest. In one respect it was of historic interest, at least to Mr. Manns, who had himself played the violin *obligato* to the Aria from Mozart's "Idomeneo," sung on this occasion by Mdle. Otta Brony, thirty-nine years and ten months previously! Many things have happened in the musical world since 1856, the year of Schumann's death, but Mr. Manns happily goes on with a perennial continuity reminding us of Tennyson's "Brook." On the score of their novelty, priority of attention is claimed by two unpretentious pieces for orchestra, from the pen of Mr. J. F. Barnett, now performed for the first time with considerable success. The "Liebeslied," with a flowing melody assigned to the violoncellos, is one of those genial but obvious compositions in which the unexpected never happens. Of very much greater attractiveness and merit is the dance movement entitled "Im alten styl"—why not "In the olden style"?—in which a piquant theme is subjected to treatment that is both graceful and ingenious. The harmonies in the *Coda* are hardly old-fashioned, but the general effect is excellent. Mr. Barnett was summoned to the platform and cordially applauded. Lalo's "Symphonie Espagnole," a work comparatively unfamiliar to Sydenham hearers, served to introduce that accomplished artist M. Achille Rivarde, whose beautiful tone, elegant phrasing, and finished technique combined to produce a very favourable impression on the audience. Lalo's work is so full of graceful sentiment and picturesque colour that we wonder it is not more often played. Few artists, however, are equipped with the qualities necessary for its adequate interpretation. But of M. Rivarde's claims to be included in the number there can be no question. His playing is marked by a fastidious purity of style and an absence of sentimentality rare in a French artist. His minor solo—Ernst's very tinselly de-rangement of Hungarian airs—supplied him with the opportunity for displaying his fine technique, his harmonics being wonderfully clean and true, but was otherwise of no artistic value. Mr. Manns secured a brilliant rendering of Berlioz's "Benvenuto Cellini" Overture, and, apart from a rather blurred rendering of the opening phrase, of Beethoven's C minor Symphony. Mdle. Otta Brony, besides contributing the Mozart Aria mentioned above, was heard in a pretty but rather trivial *Lied* by Hans Hartman, and Brahms's exquisite "Vergleichliches Ständchen," a singularly futile English version of which, with a misleading title, was printed in the book of words. Mdle. Brony sings conscientiously and with intelligence, but there is nothing about her voice or style which calls for more than moderate commendation. It may be noted here that one or two alterations have taken place in the band, the most striking being the retirement of Mr. Clinton, the well-known first clarinet player, who has been succeeded by Mr. Draper, an excellent young artist from the Royal College of Music.

The second Concert falling within a day of the fortieth anniversary of the inauguration of the series on October 20, 1855, a special programme was drawn up in honour of the occasion, and to emphasise Mr. Manns's continuous

encouragement of native talent, the works chosen were, without exception, of home growth and, what is more, had in every instance been originally produced at these Concerts. The phrase "English school" used in the special notice prefixed to the programme book was, however, something of a misnomer, since, as has been pointed out, the only regular Englishman in the list was Hubert Parry, and he comes originally of a Welsh stock. Wales was also represented by a brand new Symphony from the pen of Mr. Walford Davies, and an uncommonly interesting work it proved to be, in spite of some tough and uncompromising passages. The *Allegretto*, however, is the most genial and poetical thing this clever young composer has yet written, and shows a delicate originality of rhythmical treatment of a very rare order. For the rest, Mr. Walford Davies is strenuous, with a sort of ascetic intellectuality which leads him to exercise perhaps too rigid a restraint on the emotional element. The Symphony was finely played, and created a most favourable impression. Mr. Frederick Dawson revived Dr. Parry's F sharp Pianoforte Concerto, first introduced by Mr. Dannreuther in 1880, a curious rather than attractive work, though marked by individuality and power in the solo part, which was finely played by the young Lancashire pianist. Four numbers from Sullivan's charming "Tempest" music, written in the composer's twentieth year, including *Ariel's* song, sung in a refined but colourless manner by Mrs. Trust; Sir Alexander Mackenzie's spirited Scottish Rhapsody in G; a pretty movement from Mr. Cowen's Suite "In the Olden time," and the ballad "There's a bower of roses," from Stanford's "Veiled Prophet," completed the programme. Excellent performances were given in every case with the exception of the Concerto, in which the accompaniments were played very roughly and perfunctorily. Mr. Manns, who conducted with his familiar zeal and ability, was very heartily received by a small audience.

RICHTER CONCERTS.

FAITHFUL as ever, the lovers of orchestral music in general, and of Beethoven and Wagner in particular, thronged St. James's Hall at the first of three autumnal Concerts, under the famous Viennese conductor, on Monday, the 21st ult. For the sake of accuracy it should be said at once that the two masters named did not fill up the entire programme, the most important feature being that remarkable work Tschaiakowsky's "Symphonie Pathétique," which it has been well said has brought the Russian composer more fame after his death than he enjoyed during his life. The noble work was so magnificently played that the dictionary would have to be ransacked for superlatives in order to do justice to the interpretation. The Richter orchestra has never been heard to greater advantage. Beethoven was represented by his glorious Overture "Leonora" (No. 3), and Wagner by the Overture to "Die Meistersinger" and the exquisite Good Friday music from "Parsifal." These were all grandly rendered, as was Brahms's genial "Academic Festival" Overture. Indeed, the whole Concert was one of the most artistically successful and thoroughly enjoyable that has ever been given in St. James's Hall.

PROMENADE CONCERTS.

THE Promenade Concerts at the Queen's Hall were concluded on the 5th ult., when an enormous audience crowded every part of the spacious building from which the music could be heard. The steady increase in the attendances until, during the last fortnight of the series, to promenade in the hall itself became an impossibility, convincingly showed that the scheme had gained wide favour, and that these Concerts will in future be pleasurably anticipated by a large section of the public. Although the Leeds Festival called away many members of Mr. Henry Wood's orchestra, the excellence of the performances was well maintained, thanks in no small measure to the admirable playing of Mr. Arthur Payne, who replaced during this period Mr. Frye Parker as principal violinist. The most notable performance, in that it was the first of its kind and one that, mayhap, will mark the advent of an important departure in concerts, took place on the 2nd ult., when the

evening was chiefly devoted to the production of unknown works, under the title of a "Novelty Night." The original productions comprised the Prelude to "Rosalind," an opera the libretto of which is based upon Shakespeare's play "As you like it," by Harold Vicars; and a Minuet from a Comedy Opera "Anne Hathaway," by Clarence Lucas, a Canadian composer, born in 1866. "First time of performance in England" was claimed for the Prelude to "Guntram," an opera completed last year by Richard Strauss; an "Andante Funèbre," by Johann S. Svendsen; "Boyard's March," by Halvorsen, a young Swedish composer; Prelude to "Mataswintha," a new opera by Xaver Scharwenka, now in rehearsal for production at Weimar; a "Marche Solennelle," by Tschaiowsky; and Massenet's Overture to Racine's tragedy "Phèdre," which, however, was played by the Philharmonic Society on March 4, 1880. Battison Haynes's orchestral version of Mackenzie's music to "Eugene Aram" was also given for the first time in London, the poem being recited with remarkable dramatic power by Mr. Charles Fry, who subsequently gave, with no less success, "The Bells," by Poe, with the fine illustrative music by Stanley Hawley. Concerning the new things brought forth, it must be admitted that very little search amongst young English writers would have discovered works of greater musical interest than some of the pieces which found a place in the programme. The Prelude to "Rosalind" made a favourable impression, chiefly owing to its clever scoring, and the "Boyard's March" is a vigorous and picturesque movement, instinct with Scandinavian characteristics; but Tschaiowsky's March was disappointing, much of it verging on the vulgar. The most important production was that of Scharwenka's Prelude to "Mataswintha," which bears the impress of earnest purpose and a master-hand. The most satisfactory feature of the evening, however, was the large and attentive audience, which will fully justify the experiment being repeated. As a whole, therefore, there is good cause for congratulation in the success of these Concerts, for, judiciously managed, it is evident that they can be made greatly instrumental in fostering a love for orchestral music and in cultivating a taste for the best in art. The spacious lobbies and many rooms afford abundant accommodation for those to whom the chief effect of music is apparently to give ideas that claim immediate utterance, and the music-lover can listen and enjoy, undisturbed by the sound of corks departing too hastily into space.

PIANOFORTE RECITALS.

THE season for these entertainments has commenced and soon they will be coming thick and fast. At present, however, we have only to notice two Recitals. The first was that of Madame Esperanza Kisch-Schorr, an English young lady notwithstanding her foreign name. This was given at the Steinway Hall on Tuesday, the 22nd ult., and was rendered interesting by the publication of a manifesto setting forth how Chopin's "Funeral" March should be played. When Rubinstein gave Recitals here he ignored the marks of expression given in most, if not all, editions, and commenced *pianissimo*, rose to a *fortissimo*, and then died away into silence. Madame Kisch-Schorr, fortified by the master's opinion personally given to her, maintains that this reading is correct, the idea being that a funeral *cortège* approaches, stops at the cemetery, and, after the beautiful words of the Burial Service, slowly passes away. She acts with authority in one respect, for Chopin was negligent in putting on paper how his music should be played, and the reading just explained is certainly very expressive. Though pardonably nervous, Madame Kisch-Schorr displayed a pure and delicate touch and a refined style, not only in the B flat minor Sonata, but in Bach's Chromatic Fantasia and Fugue, Beethoven's Sonata in D minor (No. 2), and pieces by Moszkowski, Rubinstein, and other composers.

The Misses Suro, who gave the first of three Recitals exclusively of music for two pianofortes, at St. James's Hall, on the 23rd ult., are two very praiseworthy young artists. They play together simply to perfection, the execution of the one, in touch, fluency, and expression, being the exact counterpart of the other. Their programme

included Schumann's masterly Variations in B flat, an elaborate Fantasia by Max Bruch, Moscheles's "Hommage à Handel," and pieces by Raff, Reinecke, Brahms, Liszt, and Saint-Saëns. The entire performance was, in the highest sense, enjoyable.

THE PURCELL MEMORIAL PERFORMANCES.

It is proposed, with the approbation and under the patronage of the Queen, the Empress Frederick of Germany, the Prince and Princess of Wales, the Duke of Saxe-Coburg-Gotha, and the Princess Christian, to celebrate in Westminster Abbey, on the 21st inst., the 200th anniversary of the death of Henry Purcell, the chief glory of the English School of Music, and to raise an appropriate memorial in his honour. A complete list of the works to be performed and details of the ceremony on this occasion will be found in another column. For the memorial, it is proposed to provide suitable cases for the organ in Westminster Abbey, where Purcell was organist for fifteen years, and within the walls of which he lies buried. This proposal has received the full assent of the Dean and Chapter of Westminster, and also of the Purcell Society. Mr. Pearson, R.A., has prepared a beautiful design, the cost of which is estimated at not less than £2,000 for the two divisions of the organ. Towards this amount Her Majesty the Queen, with her usual generosity, has subscribed, the Dean and Chapter have promised £500, and many other contributors, including the Worshipful Company of Musicians, have assisted. Donations may be sent to Mr. Thynne, Little Cloisters, Westminster Abbey, Treasurer of the Memorial Fund, or to the Precursor or the Organist of the Abbey. So far as the space will allow, contributors to the Memorial Fund will be entitled to a seat in the Nave of the Abbey at the Commemoration Festival, on Thursday, the 21st inst., at 3 p.m., for every guinea that is subscribed; and in the Choir for every half-guinea. Contributors of 5s. will be seated in the South Transept, and a limited number (gentlemen only) in the North and South Triforium. For the North Transept no tickets will be required. All applications for tickets must be made to Mr. Basil Tree, St. James's Hall, and not to any of the clergy or officials of the Abbey.

The Directors of the Philharmonic Society will give a special commemorative Concert at the Queen's Hall, on the 22nd inst., at which a prominent feature will be Purcell's "Ode to St. Cecilia"; a performance of the first English opera, "Dido and Æneas," will be given at the Lyceum by the students of the Royal College of Music on the 20th inst., at 2.30 p.m.; and the Concert of the Royal Choral Society, on the 21st, will include Dr. Parry's Ode "Invocation to Music," in honour of Purcell.

ROYAL ACADEMY LECTURES.

THE weekly Lectures were resumed in the Concert-room of the Institution on the 2nd ult., by Mr. W. H. Cummings, who, on this occasion, took for his subject the life and works of Maurice Greene, Mus. Doc., who, he said, was born in 1695. A considerable portion of the discourse consisted of the description and analysis of Greene's sacred and secular compositions, of which the lecturer possesses a large collection, including a number of the composer's autograph MSS., some of which were exhibited.

On the two following Wednesdays Mr. Cummings spoke upon the fascinating topic of National Songs, confining his remarks, however, to the history of some of the best known examples. The lecturer questioned the cleverness of the oft-quoted saying of Fletcher of Saltoun, "If a man were permitted to make all the ballads, he need not care who should make its laws," because the true ballad was the product of many minds and circumstances. The Germans had a saying, "National songs composed themselves," and they might be compared to wild flowers, the origin and dissemination of which it was often difficult to trace. Folk-songs might be divided into several classes, but the most important were those referring to historical events. Of such were the "Song of Roland," sung by Taillefer as the Norman host was on its way to the battle of Hastings, the melody of which dated from the eighth century; and the "Battaye of Agynkourte,"

in celebration of the victory of Henry V. The tune of "Lillibulero," a ballad which Dr. Percy declared "contributed not a little towards the great Revolution of 1688," was, in the opinion of the lecturer, undoubtedly composed by Henry Purcell, a copy of the tune, signed by our national composer and dated 1689, being in the British Museum. The origin of the melody of "The British Grenadiers" was unknown; apparently it had grown out of several old tunes. It might be dated 1678, when the Grenadier company was added to the British Army. The earliest printed edition appeared in 1700. The words of "Auld Lang Syne" were certainly not written by Burns, as some had maintained. This was proved by a letter written by the poet. The melody to which the verses were now sung was composed by William Shield, and occurred in the overture to his opera "Rosina," published in 1783. It was true that some of the airs in this work were by other authors. Where this was the case Shield had acknowledged the source. "The Last Rose of Summer" was an Irish tune associated, until Moore adapted it to his poem, with verses of a somewhat humorous character, entitled "The Groves of Blarney." It was commonly said that all old songs were written in the minor scale, but this was not true. Only about twenty-five per cent. of English, Scotch, and Irish tunes were really so; but the percentage was very much more in Scandinavian folk-tunes. Also referring to the origin of National Anthems the lecturer thought that English people scarcely appreciated the merits of John Bull's tune. Beethoven had said: "I must show the English a little what a blessing they have in 'God save the King.'" Its influence on the Continent was remarkable. It became the National air of Denmark and also that of Russia until 1830, when the hymn by Alexis Swoff was adopted, and Haydn was so impressed by it during his visits to England in 1791 and 1794 that, on his return to Vienna, he became anxious to write a national hymn for Austria, and, securing a commission from the Court, produced, in 1797, the tune of "God preserve the Emperor." The tune of the American "Star spangled Banner" was originally written by J. Stafford Smith, and entitled "To Anacreon in heaven," composed for the Anacreontic Society, which held its meetings at the Crown and Anchor Tavern in the Strand towards the close of the last century.

GRESHAM LECTURES.

PROFESSOR BRIDGE began, on the 15th ult., his autumn series of Gresham Lectures, at the City of London School. The first two discourses were continuations of the history of the string quartet, a subject which has worthily occupied much of the Professor's attention. Having reached the time of Beethoven, this composer's first and last quartets were analysed and subsequently played. Before referring in detail to these works, however, the lecturer made some interesting remarks, showing how greatly the development of instrumental forms was indebted to the sustained tone and extensive compass of the family of stringed instruments. The improvements effected in instruments and the increasing capabilities of executants exercised a far greater influence on composers than was commonly imagined. They acted and reacted on each other, and in a manner that made it almost impossible to adjust the respective share each took in the progress of the art. Until 1805 Beethoven was unable to write for the keyboard any note above F in alt. Higher notes were obtainable from the strings, and violinists might remember with a sense of satisfaction that they were the successors of the men who helped to untharnish Pegasus from the plough, and gave the genius of Beethoven a larger heaven in which to wing its flight. When the new sonata form was evolved the conclusion jumped to was that form was everything; and hence, in the middle of the last century, the mechanism came to be regarded as of primary importance, regardless of the thought. Beethoven began where Haydn finished. It had been said that if there had been no French Revolution there would have been no Beethoven. But this was misleading. The French Revolution did not make Beethoven possible, but both were manifestations of the struggle for liberty and naturalness against conventionality. The quartets were excellently

rendered by Mr. Wall, Miss L. Wright, Mr. A. Hobday, and Mr. T. Werge.

Peculiar interest was attached to the third Lecture, the subject being "Purcell's Operas," and the illustrations consisting of the Masque music from this composer's "Dioclesian." The fine hall was completely filled by an audience that even took possession of the West gallery, and in testimony of the wide interest evinced in the forthcoming bi-centenary celebration in Westminster Abbey, the lecturer read a letter from a collier who enclosed five shillings towards the fund. After brief references to Purcell's "Dido and Æneas"—the first real English opera—"King Arthur," and "Boadicea," the lecturer said that the libretto of "Dioclesian" had been taken from Beaumont and Fletcher's play of "The Prophetess," and had been arranged by Betterton, who had added a Masque which was introduced at the end of the original play, presumably to meet the popular taste of the day. The opera was dedicated to "His Grace, Charles, Duke of Somerset," and was the only opera published (1691) in Purcell's lifetime. A fact of much interest was that the printed copies were corrected by Purcell. The copy the lecturer possessed contained between twenty and thirty corrections in the composer's own hand. At the end of some of the copies was the following interesting advertisement: "In order to the speedier Publication of this Work, I employed two several Printers: but one of them falling into some trouble, and the Volume swelling to a Bulk beyond my expectation, have been the occasions of this delay. It has been objected that some of the songs are already common; but I presume that the Subscribers, upon perusal of the Work, will easily be convinced that they are not the essential parts of it. I have according to my promise in the Proposal been very careful in the examination of every Sheet and hope the whole will appear as Correct as any yet Extant. My Desire to be able to offer it as cheap as possibly I could to the Subscribers prevailed with me so far above the Consideration of my own Interest that I find too late the Subscription money will scarcely amount to the expense of completing this Edition." In a remarkable dedication of the work "To his Grace Charles, Duke of Somerset," the author says: "Music and Poetry have ever been acknowledged Sisters, which walking hand in hand support each other: as Poetry is the harmony of Words, so Music is that of Notes; and as Poetry is a Rise above Prose and Oratory, so is Music the exaltation of Poetry. Both of them may excel apart, but surely they are most excellent when they are join'd, because nothing is then wanting to either of their Perfections: for thus they appear like Wit and Beauty in the same person. Poetry and Painting have arrived to their perfection in our own Country; Music is yet but in its nonage, a forward Child which gives hope of what it may be hereafter in England, when the Masters of it shall find more encouragement. 'Tis now learning Italian, which is its best Master, and studying a little of the French Air to give it somewhat more Gayety and Fashion. Thus being farther from the Sun, we are of later growth than our neighbour countries, and must be content to shake off our Barbarity by degrees. The present age seems already disposed to be refined, and to distinguish betwixt wild Fancy, and a just composition. . . May ever our Poets begin to grow asham'd of their harsh and broken numbers, and promise to file our uncouth language into smoother words." In his instrumentation of "Dioclesian," Purcell employed a large orchestra for the time, adding to the strings, two flutes, three oboes (one of them called a tenor), two trumpets, and a bassoon. He gave them a great deal of independent work and did not merely make them double the voice parts. The score also contained many orchestral movements. There was an overture, various "act-tunes," and several dances. There was a beautiful "Chaconne" for two flutes, an exceedingly clever canon constructed upon a ground bass, a "Chair" dance, a "Butterfly" dance, a "Country" dance, and one entitled "Canaries." The work proved a great success; and a contemporary writer (Downes) said: "It justify'd the expectation of the Court and City and got the author great reputation." Dryden, who was a long time in appreciating Purcell, speaks of him after the production of "Dioclesian" as one "in whose Person we have at length found an Englishman equal with the best abroad—at least my

opinion of him has been such, since his happy and judicious Performances in the late opera." Nearly the whole of the Masque music was performed under the direction of the lecturer, by Messrs. Fell, Bell, Daniel Price, the choristers of Westminster Abbey, chorus and orchestra, all of whom, it should be added, acquitted themselves of their several tasks in a most effective manner. Much of the music may be placed amongst Purcell's best. The choruses, "Behold, O mightiest of Gods," and "Here mighty Love," are both fine numbers, the themes of the latter in particular being broad and lofty in character. The tenor solo, "Let monarchs' fight," and the Bacchanalian music are also remarkable for strength and virility. So interesting and bright is the music that it would well repay publishing in cantata form for choral societies. The scenic arrangements, however, had better be omitted, or Sir Augustus Harris called upon.

At the concluding Lecture return was made to the subject of early organ music, the chief part of the discourse showing the great influence exercised upon Bach by Buxtehude, a Dane, born in 1637 at Helsingør. Many interesting particulars were given of the early life of Bach, and examples of the organ music of both composers were admirably played by Mr. W. J. Winter on the organ in the North gallery of the hall.

SIR CHARLES HALLÉ.

We have sorrowfully to speak of this distinguished musician as "the late." He died at Manchester, of cerebral apoplexy, on the morning of Friday, the 25th ult., when also ended labours of large usefulness, carried on in this country with amazing energy for only three years short of half-a-century. The passing of Sir Charles Hallé necessarily leaves a huge gap in the musical life of England. As pianist, conductor, *entrepreneur*, and teacher, he filled a vast space; well-nigh ubiquitous, he was known to amateurs the country over, while his all-round ability inspired everywhere the utmost confidence. The death of such a man suggests, not the uprooting of one tree, but the simultaneous downfall of a group, robbing the landscape of a conspicuous feature and a valued ornament. Suddenness aggravates the stroke. Only the other day we heard of the return of Sir Charles and Lady Hallé from a professional tour in South Africa, and it was then the talk among his friends that he looked ten years younger.

Karl Hallé, born on April 11, 1819, at Hagen, came of a musical family. He began to play upon the pianoforte as a mere child, but studied at home till he was sixteen, when we find him placed under Rink, in Darmstadt. This connection lasted but a little while. Paris was then the goal to which every young musical athlete aspired, and, in 1836, Hallé took up his residence in the French capital. The consequent advantage at an impressionable period of life was immense, and certainly not lessened by the young German's adaptability. He became, if anything, more French than those around him, while his *esprit* and ready wit did as much, perhaps, as his musical distinction to make him popular. He frequently played in public with much success, and appeared, indeed, to have made himself a permanent home. But in February, 1848, a Paris street riot toppled the shaky and ill-fitting crown of Louis Philippe into the gutter. The entire social structure became disorganised, and Hallé, with the timidity of an artist who shrinks from "winter and rough weather," fled to England. He reached London, April 6, 1848, and received a warm welcome from all who had made his acquaintance in Paris. In May he made his first bow to an English audience, at an Orchestral Concert in Covent Garden Theatre, shortly after which he was engaged by John Ella for the Musical Union. An event far more important than these rapidly followed. Musical Manchester resolved to secure the new-comer for its own, and promptly did so by offering what a contemporary writer described as a position and prospects "in all respects first-rate." What important results have flowed from the steps then taken everybody knows.

During subsequent years nothing was more remarkable than Hallé's restless energy, which seemed to increase as

larger opportunities for its exercise presented themselves. The work and distinction of a successful pianist by no means contented him. He aspired to reign as King of an orchestra, and, in 1857, began the Subscription Concerts which soon made Manchester famous as a musical centre. There was much daring in the engagement of a permanent orchestra, but Hallé carried the thing through, and caused his band to be known and welcomed in almost every large town of the Kingdom. Then he found time to associate himself with the Monday Popular Concerts, while his Pianoforte Recitals were, also, for many years regular features of the London summer season. All through this he taught numerous pupils, and was quite ready, as at Bristol, to undertake the direction of musical festivals. Advancing age seemed to make little impression upon him. He could not conquer the "last enemy," but for a long while he appeared to defy Time. Now his multitudinous labours are ended here. That they will be resumed elsewhere is almost an instinctive conviction. We cannot imagine Charles Hallé resting.

Hallé's social qualities remained with him to the end. There was no better *raconteur* than he, and men who made his acquaintance were surprised to find the sharp man of business delighting to call forth roars of laughter through the fine art of the story-teller. It is useless to anticipate the changes which the removal of so conspicuous a man will occasion. Enough for the present moment that we are conscious of heavy loss.

REVIEWS.

Purcell Commemoration Publications:—Ode on St. Cecilia's Day; Three Scenes from "King Arthur"; Ten Pianoforte Pieces. [Novello, Ewer and Co.]

WITHIN the next two or three weeks we shall be celebrating—or, to speak more properly, commemorating—the bi-centenary of the death of one of the greatest musicians England ever produced. The performances in Westminster Abbey, the Queen's Hall, and elsewhere will call for notice in due course; but in the meantime attention may be drawn to some new issues of music by a master whom all art-loving England is already delighting to honour. Many Odes for St. Cecilia's Day have been penned at various periods—those of Handel to words by Dryden and Dr. Hubert Parry to, lines by Pope being specially conspicuous. Purcell's Ode, written by Dr. Nicholas Brady, and composed in 1692, is very little known, and its approaching performance will amount to something like a revelation. It is in fifteen brief numbers for the usual quartet of soloists, chorus, and the orchestra of the time, and is full of the life and spirit which characterise Purcell's efforts generally. The present vocal score is edited, with pianoforte accompaniments arranged from the original, by Mr. J. A. Fuller Maitland.

The portions of the better known work, "King Arthur," are "The Camp Scene," "The Song of Victory," and "The Frost Scene." The work was penned in 1691, the text being by Dryden, "Glorious John," as one of Sir Walter Scott's characters is made to call him. The tenor solo and chorus, "Come, if you dare," is a familiar excerpt from the concert-room, but the rest of the score will probably be new to the majority of those who will shortly hear it. Mr. W. H. Cummings says in his preface to his newly edited edition that the first performance of "King Arthur" took place at the Queen's Theatre. The piece was most successful, but unfortunately the music was not published; the composer died in 1695, and three years afterwards a few separate movements were printed by his widow in the "Orpheus Britannicus."

The ten so-called pianoforte pieces were chiefly written for the harpsichord or spinet; they also include sonatas intended for viols with clavier accompaniment. But Mr. Cummings says that "there is abundant evidence that on occasions when the viols were not available the sonatas were performed as solos on a harpsichord." He adds with the fullest justification that in adopting the method of finger numbering, with the thumb as 1, "he is following the practice of Purcell's time, and that this is in truth the old English fingering."

Twelve Salon Duets. For Violin and Pianoforte. By L. Spohr. Two Books.
Six Slow Movements. From the Violin Concertos of L. Spohr.
 [Novello, Ewer and Co.]

The term *salon* is frequently applied to music in a depreciatory sense. Yet, strictly speaking, *salon* music means merely music suitable to a drawing-room; the latter, with regard to those who frequent it, may be of a high class, and so may the former. Louis Spohr often played the violin at public concerts, though still more frequently at private ones; and he wrote much elegant, showy music for such occasions. In the two books now under notice, we have the set of six pieces forming Op. 127, and another similar set marked Op. 135. The pieces are real duets, not violin solos with pianoforte accompaniment. They were most probably written for himself and his first wife, Dorette Scheidler, a clever performer both on the harp and the pianoforte. Book 1 contains three pieces in slow, and three in quick time. The *Larghetto* in G opens with a smooth, flowing theme, and the middle section, both in key and character, offers effective contrast. The *Adagio* in A has a theme of great calm and dignity; the light, soft chords on the pianoforte support the melody, which is to be played, as indicated, *sopra la 4^a*. Of the quick pieces, the *Rondo Vivace* is sure to attract players of both instruments. In the second set (Op. 135) are to be found the engaging *Barcarolle* in G and the light-tripping *Scherzo* in D, both so thoroughly characteristic of the master; also the *Air Varié* in F, of which the variations are clever and showy.

Spohr's Concertos are favourites with all violinists, and the six *Slow Movements* from them will, therefore, in this convenient form—i.e., with pianoforte accompaniment—prove most acceptable. They have been taken from Nos. 3, 4, 6, 9, 11, and 15. Of music so well known there is no occasion to speak.

Christmas Scenes. Cantata for Female Voices. By F. H. Cowen.

Twelve New Christmas Carols. By Robin H. Legge.

Twelve Christmas Carols. Compiled by Mrs. Carey Brock and M. A. Sidebotham.

[Novello, Ewer and Co.]

Music for the genial season of Noël will shortly be in request, and the practice of carol singing has happily again become general in this country. Mr. Cowen's cantata, however, is of course intended for the School and Concert-room. The libretto, by Mr. Clifton Bingham, is of the simplest possible character, dealing in what may be termed impersonal fashion with the appearances of Father Christmas, Carollers, and Santa Claus, together with scenes in which Christmas bells, church music, and social festivities are introduced. The music is appropriately bright and cheerful in character, but certainly not trivial. Mr. Cowen could not be otherwise than artistic even in unpretentious efforts, and in this instance he has put together some very tuneful and piquant strains written for soprano solo, trio for mezzo-sopranos or contraltos, and two-part chorus. It is a charming and not by any means difficult little work, and should be greatly in request from season to season. The carols by Mr. Robin H. Legge have quaintly written words by Mr. A. E. Alston, and the music, for voices in unison, with accompaniment, is equally simple and pleasantly old-world in style. The other collection named above is scarcely more pretentious, though the tunes are for voices in four-part harmony. Among the composers are Dr. G. C. Martin, the late Henry Smart, the Rev. Charles Erskine, and Mr. Berthold Tours. Both carol books are issued in small and convenient form, equally suitable for church or chapel, open-air singing, or the family circle.

THE German Mendelssohn Scholarship, amounting to 1,500 marks a year, for executive skill, has just been awarded to Miss Elsie Hall—of English parentage and a native of Australia—after a severe competition, in which a large number of German candidates took part. The adjudicators were Professor Joachim, Herr Woldemar Bargiel, and Dr. Riemann. No award has been made this year for composition.

FOREIGN NOTES.

ALTAMURA (ITALY).—The birth-centenary of Francesco Saverio Mercadante, the composer of "La Vestale," "Il Bravo," and of many other operas once greatly in vogue, was celebrated on September 17, at this, his native town, by a special performance of "La Vestale," at the Municipal Theatre, which has been re-named Teatro Mercadante and was adorned with a commemorative tablet on the occasion.

BERGEN.—A statue of Ole Bull, the famous violin virtuoso and founder of the leading Norwegian theatre, is shortly to be erected in this, his native town; the necessary funds, some fifty thousand kroner, having already been subscribed, partly in the United States, which became a second fatherland to him. When he fell dangerously ill he was carried to Norway, and expired in Bergen, in 1880.

BERLIN.—Signor Sonzogno's season of Italian opera at the Theatre unter den Linden, and afterwards at the Neues Theater here, has not proved very successful. One of the principal novelties produced—viz., Mascagni's "Silvano"—attracted some popular attention, but is considered by critics but a weak reproduction of "Cavalleria Rusticana," both as regards the score and the libretto.

—A young Russian violinist, M. Alexander Petchnikoff, caused quite a sensation at a Concert given by him at the Bechstein Hall last month, he being equally admired as an interpreter of classical and modern music. The enthusiasm displayed by the audience is shared by the press, who predict a most brilliant future for the young virtuoso. M. Petchnikoff, who is the son of a humble soldier, and only twenty years of age, plays on a magnificent Stradivarius, the gift of the Emperor of Russia.—Herr Arthur Nikisch conducted the first Philharmonic Concert of the season last month with much success, Beethoven's "Leonora" Overture (No. 3), Tschaiakowsky's Fifth Symphony, and the Overture to "Tannhäuser" being the principal pieces, while Josef Hofmann was the much-applauded pianist.—After being closed for four months the Royal Opera House was re-opened on the 23rd ult., when an excellent performance of Beethoven's "Fidelio" was given in the presence of the Emperor and Empress. During the interim many improvements have been effected, not the least of which is the enlargement of the orchestra, which is now capable of holding 100 executants. It has also been lowered and provided with a double floor with a view to increased resonance. The new organ by Sauer will doubtless often add to the enjoyment of the audiences and the increased facilities of ingress and egress will also add to their comfort. Both the theatre and the large concert-hall have profited by the brushes of the cleaner and painter.

BRUSSELS.—Dr. Hans Richter will conduct one of the "Concerts Populaires" during the present season, in the course of which the pianist, Signor Ferruccio Busoni, and Herr Willy Burmester will appear amongst other solo performers. Herr Edgar Tinel's new oratorio, "Godeleva," will also be produced, for the first time, at one of these Concerts.—M. Franz Servais has completed the score of a grand opera, entitled "L'Apollonide," portions of which have already been performed with considerable success in Belgian concert-rooms. The work is to be first brought out during the present season at the Cassel Hof-Theater, under Herr Mottl's direction.

CASSEL.—Auber's "Cheval de Bronze" has just been revived at the Court Theatre here with some success. The performance derives some added interest from the fact of Herr Humperdinck's version of the score having been used on this occasion, consisting chiefly in an amplified orchestration, which Herr Humperdinck supplied some years since for a performance at the Frankfurt Stadt-Theater, long before his present happy association with Fairyland.

CHRISTIANIA.—The first Concert of the season of the Philharmonic Society was given here last month, under the direction of Herr Grieg. The programme contained some interesting pieces—viz., a new "Legende" for orchestra, by the Conductor; variations on a popular theme, by Herr F. Døe, the ambassador of Sweden and Norway in Paris, an excellent musician; and another orchestral composition, entitled "Zovahayda," by Johann Svendsen. The latter, it may be incidentally mentioned, after thirteen years of unproductiveness, has just published a new orchestral

Rom. xiii. 11, 12; Phil. iv. 6, 7;
and part of a Hymn.

ANTHEM FOR ADVENT.

Composed by BRUCE STEANE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street, (E.C.); also in New York.

VOICES. FULL. SOPRANOS.

Flutes, 8 & 4 ft. & Oboe. The night is far spent, the

Full Sw.

ORGAN. L.H. = 95.

day is at hand.

ff *dim.* *mf* *cres.*

Ped. *accel.*

f *accel.*

Now it is high time, it is high time to a - wake out of sleep.

accel. *ff*

With much spirit. SOPRANO.

ALTO. Let us cast off the works, the works of darkness, and let us put

TENOR. Let us cast off the works, the works of darkness, and let us put

BASS. Let us cast off the works, the works of darkness, and let us put

Let us cast off the works, the works of darkness, and let us .. put

With much spirit. = 120.

f *Gl.*

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on . . the ar - mour of light, . . and let us put on . . the

on the ar - mour of light, . . and let us put on . . the

on . . the ar - mour of light, . . and let us put on . . the

on the ar - mour, the ar-mour of light, and let us put on . . the

rit. *ff* *rit.* *ff* *rit.*

ar - mour of light. The night

ar - mour of light.

ar - mour of light.

ar - mour of light.

Tempo lmo.

dim. *Sve.* $\langle \rangle$

is far spent, . . the day is at hand,

rit. *ff* *Andante.* $\text{♩} = 60$

rit. *ff* *dim.* *mf* *Ped.*

TENOR SOLO.
mf dolce.

Let your re - quests . . be made known to God, let your re -

- quests be made known to God. And the peace of God, . . which

pass-eth all under-stand - ing, shall keep your hearts and minds thro' Je - su

QUARTET.
a tempo.

Let your re - quests . . be made known to God,
Let your re - quests . . be made known to God,
Christ. Let your re - quests . . be made known to God,
Let your re - quests be made known to God,

CHORALE. ALL THE VOICES. *Solemnly.*

O come, Re - deem - er,
 O come, Re - deem - er,
 O come, Re - deem - er,
 O come, Re - deem - er,

mf come and free Thine own from guilt and mi - se - ry; The gates of heaven a -
mf come and free Thine own from guilt and mi - se - ry; The gates of heaven a -
mf come and free Thine own from guilt and mi - se - ry; The gates of heaven a -
mf come and free Thine own from guilt and mi - se - ry; The gates of heaven a -

- gain un - fold, Which A - dam's sin had closed of old. All praise, E - ter - nal
 - gain un - fold, Which A - dam's sin had closed of old. All praise, E - ter - nal
 - gain un - fold, Which A - dam's sin had closed of old. All praise, E - ter - nal
 - gain un - fold, Which A - dam's sin had closed of old. All praise, E - ter - nal

f *ff* *f* *ff*

Son, to Thee, Whose Ad-vent sets Thy peo-ple free, Whom with the

Son, to Thee, Whose Ad-vent sets Thy peo-ple free, Whom with the

Son, to Thee, Whose Ad-vent sets Thy peo-ple free, Whom with the

Son, to Thee, Whose Ad-vent sets Thy peo-ple free, Whom with the

Fa-ther we a-dore And Ho-ly Ghost for ev-er-more. Ho-

Fa-ther we a-dore And Ho-ly Ghost for ev-er-more. Ho-

Fa-ther we a-dore And Ho-ly Ghost for ev-er-more. Ho-

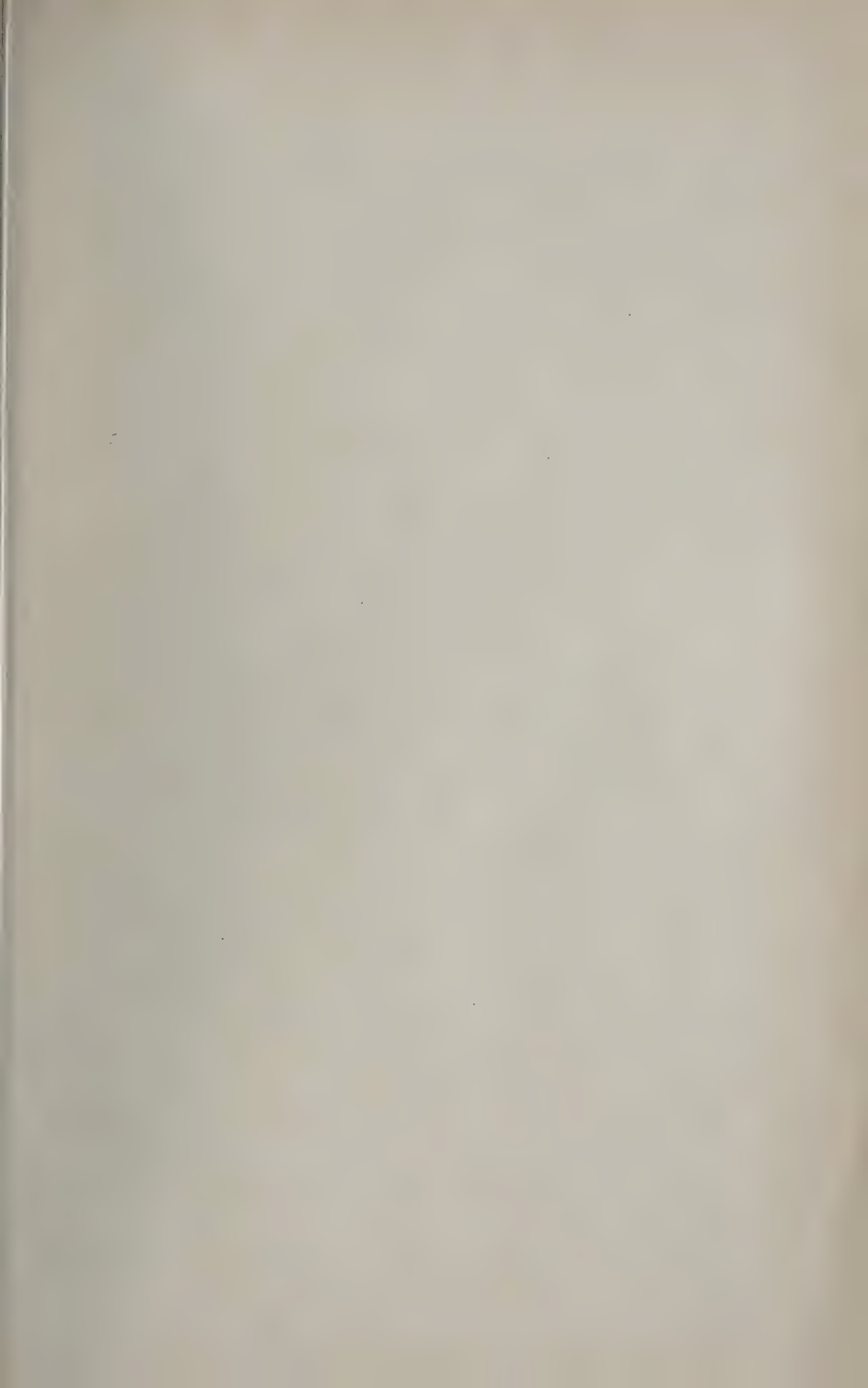
Fa-ther we a-dore And Ho-ly Ghost for ev-er-more. Ho-

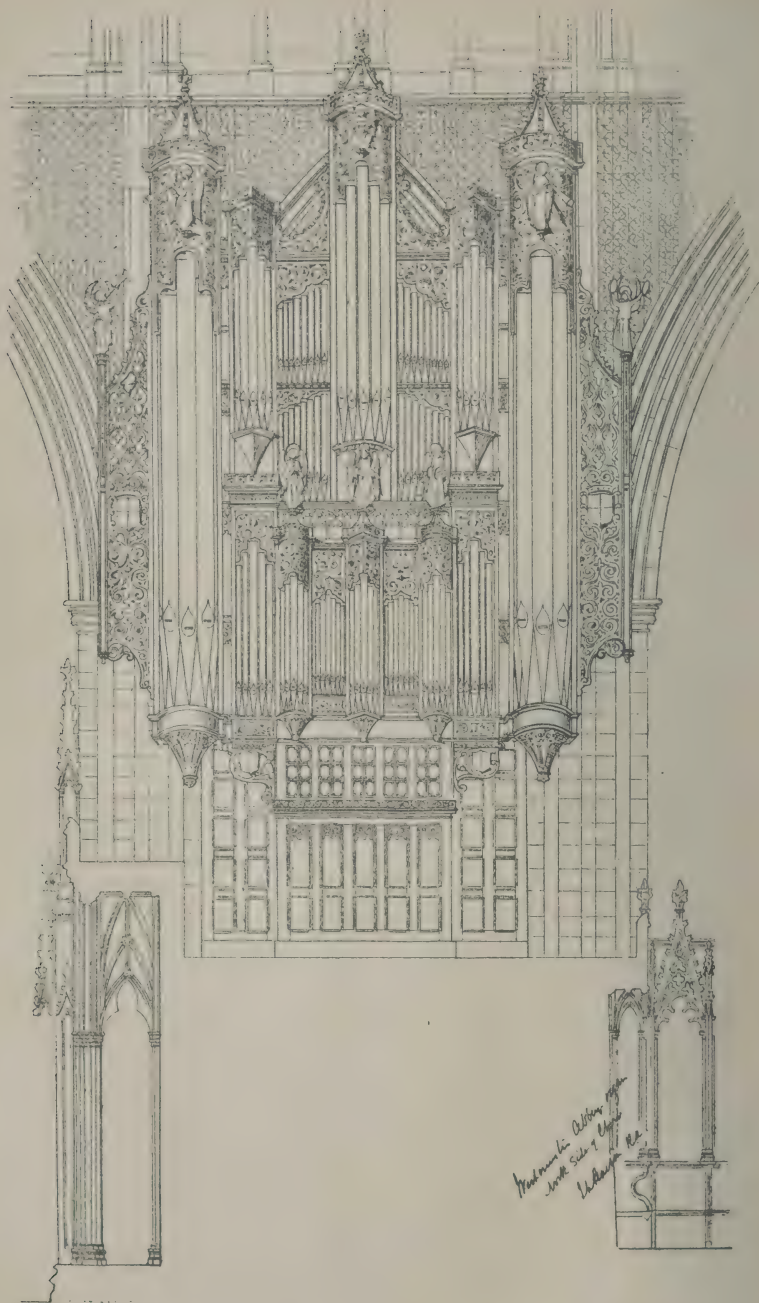
-san-na in the High-est. A-men.

-san-na in the High-est. A-men.

-san-na in the High-est. A-men.

-san-na in the High-est. A-men.





PROPOSED PURCELL MEMORIAL ORGAN CASE (NORTH SIDE)

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NOVELLO'S OCTAVO ANTHEMS.

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MERCY AND TRUTH ARE MET TOGETHER

ANTHEM FOR CHRISTMAS

Words from Ps. lxxxv. 10, 11,
and from the Offices of
the Greek Church.

COMPOSED BY

J. STAINER.

Price Threepence.

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Pastorale.

ORGAN.
♩. = 66.

Sw. Org. soft Reeds.

Ped. soft 16 ft. coupled.

rall.

*Ch. soft Reed
or soft 8 | a tempo.
& 4 ft.*

Ped. 8 ft. only.

pp

Sw.

rall.

a tempo.

Ped. 16 & 8 ft.

Ped. 16 ft.

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Piano introduction. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a *rall.* (rallentando) marking.

Soprano Solo, ad lib.

Mer - cy and truth . . are met to - ge - ther :

Suo.

Ped. 16 ft. coupd.

The vocal line is a simple melody. The piano accompaniment begins with a *Suo.* (Soprano) marking and ends with a *Ped. 16 ft. coupd.* (Pedal 16 feet, coupé) instruction.

ad lib.

Right-eous-ness and peace . . have kissed each

The piano accompaniment continues with a *ad lib.* (ad libitum) marking, featuring a complex texture of chords and moving lines.

o - ther. Truth shall flou - ris - h out of the

rall. *a tempo.* *pp*

senza Ped. *Ped.*

The vocal line continues with the lyrics. The piano accompaniment includes a *rall.* (rallentando) and *a tempo.* (al tempo) marking, followed by a *pp* (pianissimo) dynamic. The section ends with a *Ped.* (pedal) marking.

earth : . . and Right-eous-ness hath look - ed down from heav'n, from , heav'n, right-eous -

cres. *dim.* *p*

cres. *dim.* *p*

The vocal line continues with the lyrics. The piano accompaniment includes a *cres.* (crescendo) and *dim.* (diminuendo) marking, followed by a *p* (piano) dynamic. The section ends with a *Ped.* (pedal) marking.

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - men, A - men,

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - men, A - men,

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - men, A - men,

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. A - men, A - men,

Same time. *rall.*

A - men, A - men, A - - - men, A - - men.

rall.

A - men, A - men, A - - - men, A - - men.

rall.

A - men, A - men, A - - - men, A - - men.

rall.

A - men, A - men, A - - - men, A - - men.

Same time. *rall.*



THE ROYAL COLLEGE OF MUSIC,

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The Easter Term, 1896, commences on January 6; the Entrance Examination being held at the College on January 3. The tuition fee is £12 12s. per term. Students must continue at College for at least three terms. Female Pupils are accommodated at the Alexander House close to the College, as far as the capacity of that Institution allows, on terms to be obtained from the Lady Superintendent.

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OPEN FREE SCHOLARSHIPS, 1896.

Preliminary Examinations for Open Free Scholarships will be held in January, 1896, in various local centres throughout the United Kingdom.

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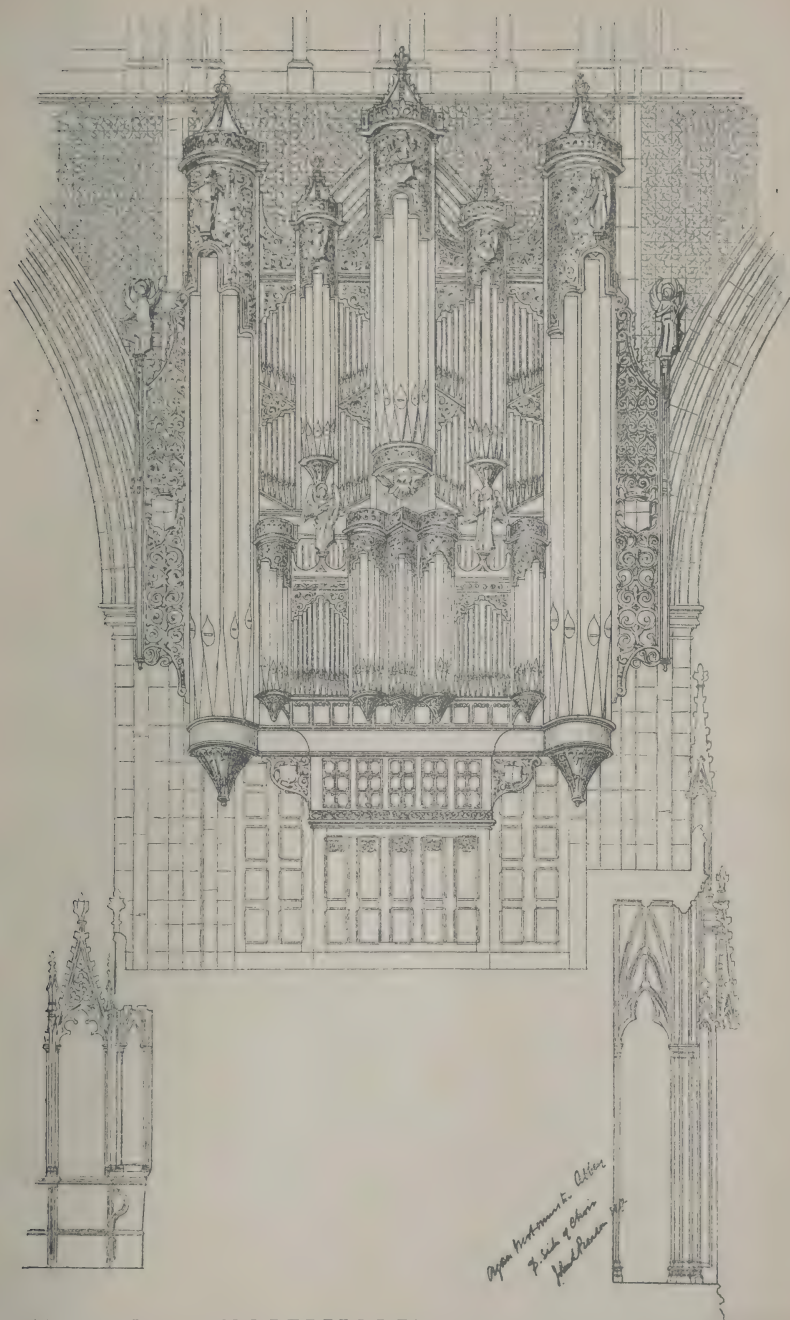
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GEORGE WATSON,

Secretary and Registrar.

October, 1895.



PROPOSED PURCELL MEMORIAL ORGAN CASE (SOUTH SIDE)

Designed by J. L. Pearson, R.A.



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There are a number of Scholarships in connection with the Academy which are competed for periodically by Students and others. Among the principal of these are:—

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GEORGE WATSON, *Secretary*.

composition—viz., an Andante funèbre. Madame Ellen Gulbranson, who has been engaged for next year's Bayreuth performances, was greatly applauded in songs by Grieg and Massenet.

COBURG.—A new opera, "Ludwig der Springer," by Herr Sandberger, was brought out with much success on the 12th ult., at the Court Theatre, on the occasion of the twenty-first anniversary of the hereditary Prince Alfred.

COLOGNE.—The new one-act opera by the tenor, Herr Bruno Heydrich, entitled "Amen," was brought out at the Stadt-Theater last month, and met with an exceedingly good reception. Herr Heydrich has proved himself a very able dramatic composer, his instrumentation, moreover, being effective and musicianlike. The libretto—of the "Cavalleria Rusticana" type—is the weakest part of the work, which was conducted by the composer.

COPENHAGEN.—An interesting musical contest was held here recently in connection with the Women's Exhibition. The committee had offered prizes for which lady musicians alone could compete, the chief award being for a cantata for solo voices and chorus, another prize being for a violin suite, and a third for a chorus for female voices. The chairman of the jury was M. Néruda, brother of Lady Hallé. Two ladies, Madame Lago (a Swede) and Madame Mayer (a Dane), tied for the cantata prize; while none of the violin suites was deemed worthy of an award; and the third prize, for the chorus, fell to Madame Aulin, a Swede. On the following day a Concert was given, the programme being limited to the works of lady composers, and the whole of the executants being women. A String Quartet by Madame Elfrida Andree was highly spoken of, and the prize chorus was performed by a choir of ladies, the *bâton* being wielded by Miss Fanny Gaetge.

DRESDEN.—The fiftieth anniversary of the first performance of "Tannhäuser" was celebrated at the Royal Theatre here, on the 19th ult., by a special performance of the work in its original form—i.e., without the subsequent addenda for the ill-starred first Paris performance. Herr Ludwig Hartmann, the eminent musical critic, has published an interesting *brochure* on the opera in question, and its progress during the last half-century.

EISENACH.—The contents of Herr Oesterlein's Richard Wagner Museum, hitherto stored away temporarily in the Municipal Building, are being transferred to the Villa Reuter, their proper quarters, and will shortly be accessible to the public.

FRANKFORT-ON-MAIN.—Mascagni's new opera "Silvano" was given at the Stadt-Theater on the 13th ult., by Signor Sonzogno's operatic company, and met with a very favourable reception.

HAMBURG.—The fund for the projected Bülow Monument in this town amounts at present to eighteen thousand marks, nearly one-third of which sum was realised by a Concert recently given here for that object by Professor Barth, of Berlin.—Herr Pollini has secured the right of first performance of Herr Ignaz Brüll's new opera, "Gloria," the production of which during the present season is looked forward to here with much interest.

LEIPZIG.—The concert season was inaugurated, on the 1st ult., with a performance, at the Albert Hall, by the Liszt-Verein, which on this occasion celebrated the tenth anniversary of its foundation. Under the direction of Herr Weingartner, the excellent Berlin Capellmeister, Liszt's "Faust" Symphony, the symphonic poem "Hungaria," the Pianoforte Concerto in A major (pianist, Herr Alfred Reisenauer), and other compositions of the master were offered to a numerous and enthusiastic audience. The Society was formed in 1885, under the zealous leadership of Professor Martin Krause.—Dr. Carl Reinecke, by express desire of the King of Saxony, will retain his post as senior Professor at the Conservatorium, while his pension from the Gewandhaus is to be reckoned at his former full salary.

—A poem, entitled "Die Revolution," attributed to Richard Wagner, recently published by Dr. W. Kienzl in the *Neue Deutsche Rundschau*, has been making the round of the German press. It was found among some papers left by the composer with a friend, on the occasion of his flight from Dresden in May, 1849, and is said to be in his handwriting. There is, however, sufficient intrinsic evidence to question the authenticity of the alleged authorship.

MAGDEBURG.—The score of Humperdinck's new fairy opera "The Wolf and the Seven Kids" has just been published here by the firm of Heinrichshofen. It is an unpretentious work, intended, it would seem, in the first place, for performance in private circles, with a charming libretto written, as in the case of "Hänsel und Gretel," by the composer's sister, Frau A. de Wette.

MOSCOW.—Vasya Fakelmann, a boy nine years of age, has just caused a sensation, on seeking admittance to the Conservatoire, by his marvellous violin playing. He is the son of a railway guard, entirely self-taught, and his course of regular instruction at the Conservatoire is now being paid for by some benevolent amateurs in this town.

MUNICH.—Among the more important new operatic works to be produced at the Hof-Theater during the present season are "Guntram," by Richard Strauss; "Kunihild," by Cyrill Kistler; and Kienzl's "Der Evangelist." Much interest also attaches to the proposed re-mounting of the two "Iphigenies" of Gluck.—The concert season of the Musical Academy here commences on the 1st inst., when important excerpts will be given from "Parsifal," under the direction of Herr Fischer. During the winter Beethoven's nine Symphonies will be performed, under Herr Richard Strauss's *bâton*, the programmes also including an important new orchestral composition by the latter, entitled "Till Eulenspiegel."

PRAGUE.—The 300th performance of Smetana's "The Bartered Bride" has just been recorded at the National Theatre, this being the highest number of representations as yet achieved by any opera at this Institution. The work was first produced in 1886.—At the German Theatre, Dr. Kienzl's new opera, "Der Evangelist," was given for the first time here last month, under the direction of Herr Schalck, and in the presence of the composer, when it met with unqualified success.

ROME.—Verdi's early opera, "I Lombardi," has just been revived here with enormous success. By a curious coincidence the work has also been recently re-mounted, under the title of "Jerusalem," at the Nederlands Opera, in Amsterdam, where it met with several highly successful performances.

ST. PETERSBURG.—A series of Concerts in memory of the late Anton Rubinstein is being organised by the Russian Philharmonic Society both here and in Moscow. Herr Josef Hofmann has been invited to take part in the performances.

STOCKHOLM.—A gifted young Swedish composer, M. Vilhem Stenhammar, has written an opera, "The Feast of Solhag," the libretto founded upon Ibsen's early romantic drama of that name, to which a German composer, Herr Pfitzner, has also recently supplied some incidental music. The new work has been accepted for performance at the Royal Opera of Berlin.

STUTTGART.—A two-act opera, "Zaira," by the French composer, Vêronge de la Nux, the libretto by M. Edouard Blau, was brought out, on the 10th ult., at the Court Theatre, and was well received.—Herr Samuel de Lange has been appointed to the important conductorship of the Society for Classical Church Music, vacated by Herr Zumpe.

TURIN.—Wagner's "Die Götterdämmerung" was performed at the Vittorio Emanuele Theatre for the first time last month with much success. The other parts constituting the tetralogy are shortly to follow. Among other novelties to be brought out during the present season may be instanced a new "Mefistofele," by the Maestro Canti.

VERONA.—Signora Epanina Rieschi, has been appointed to the conductorship at the Manzoni Theatre in this town, where she made a successful *début* with Rossini's "Il Barbiere." She is a pupil of the Naples Conservatorio.

VIENNA.—M. Massenet's new opera, "La Navarraise," was produced at the Imperial Opera, on the 4th ult., with Fräulein Renard and M. Van Dyck in the principal parts. The new work, which was very well received by the audience, among whom was the composer himself, has been somewhat severely criticised in the press.—Herr Ignaz Brüll, the composer of "The Golden Cross," is about to resume his former activity as a pianist in concert tours in Germany and probably also in England. It is about a decade or more since Herr Brüll played at the Monday Popular and other Concerts in London.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

THE musical season may be said to have commenced here on September 17 with the Royal Carl Rosa Opera Company, which gave a week's opera (including two *Matinées*). The operas performed were consecutively Sir Arthur Sullivan's "Ivanhoe," Hamish MacCunn's "Jeannie Deane," Donizetti's "Daughter of the Regiment," Mozart's infantile opera "Bastien and Bastienne," Humperdinck's "Hänsel and Gretel," Weber's "Der Freischütz," Bizet's "Carmen," and Wagner's "Flying Dutchman."

The Philharmonic Society opened the first Concert of its twenty-second season, on the 3rd ult., with a miscellaneous Concert, in which was included Mendelssohn's 42nd Psalm. For this the artists engaged were Mdlle. Zélie de Lussan, Miss Lucie Johnstone, Mr. Lloyd Chandos, Mr. Peterkin, Miss Sybil Palliser (solo pianist), and Mons. Achille Rivarde (solo violin). For the remainder of the season a most attractive programme has been submitted to the subscribers of the Society, including a miscellaneous Concert on the 4th inst., with Madame Adeline Patti and others; on the 29th inst., Haydn's "Creation," and the annual Christmas "Messiah" Concert.

On February 14 there will be a second miscellaneous Concert, and the season winds up, on March 20, with a performance of Berlioz's "Faust." In addition to these, Mr. Farley Sinkins is running a series of Popular Concerts in lieu of Dr. Collison's Subscription Concerts, and the management of the Saturday Night Popular Concerts has now been taken over by Mr. Louis Mantell, who is entirely re-organising them.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

I HAVE already referred to the principal Concerts in store for us—the four Harrison Concerts, the Festival Choral Society's Concerts, and Mr. Stockley's Orchestral Concerts, twelve in all; to these I have to add a Richter Concert, Monsieur de Greef's Pianoforte Recital, Mr. Grossmith's entertainments, a Chamber Concert with Miss Fanny Davies as pianist, besides the ordinary choral and miscellaneous Concerts given by our various amateur bodies on Saturday evenings.

The fine band of Her Majesty's 1st Life Guards, under the direction of Mr. Joel Englefield, gave a Concert in the Town Hall on September 30, which, I regret to say, was poorly attended, although it was in aid of the funds of the Norton Street Working Men's Institute. Those present thoroughly enjoyed the excellent programme of music, which included selections from Wagner's "Tannhäuser" and "Lohengrin," the three popular Dances by Edward German, from "Henry VIII.," without which no Concert appears complete, and other acceptable pieces. Songs were given by Madame Strathearn, an accomplished vocalist, and some humorous musical sketches by Mr. George Pritchard.

Mr. Percy Stranders, one of our foremost local pianists, and a Professor at the Midland Institute School of Music, gave three historical Pianoforte Recitals in the large Lecture Theatre of the Institute, in the presence of large audiences.

Great disappointment was felt by the non-appearance of Madame Adeline Patti at Messrs. Harrison's first Concert of the series 1895-6, given in the Town Hall, on the 7th ult. At a moment's notice the services of Miss Thudichum were secured. The other artists who took part in the Concert were Madame Belle Cole, Mr. Hirwen Jones, Mr. Douglas Powell, Mr. Frederick Dawson (pianoforte), Miss Marianne Eissler (violin), Miss Clara Eissler (harp), Mr. Wilhelm Ganz (accompanist).

The Turner Opera Company gave a week's opera season at the Grand Theatre and produced Boieldieu's charming opera of "La Dame Blanche," which has not been heard here for thirteen years. The revival was a complete success and attracted a large house. Mr. Turner was in excellent voice and the opera had been well rehearsed and staged. The singing of the chorus was conspicuous by its

precision and tone power. The magnificent *Finale* of the second act was given with remarkable fire and spirit. The *répertoire* for the week included "Robin Hood," "Trovatore," "The Lily of Killarney," "The Bohemian Girl," and "Maritana."

Mr. Stockley's first Concert of the present series was given in the Town Hall on the 10th ult. The principal novelties consisted of an orchestral piece, entitled "Lamento," and a Violin Concerto with orchestral accompaniment, both by Mr. B. Hollander, who conducted his works. The "Lamento" is in the form of a *poème symphonique* and is intended to represent the "Birth of Man," "Human Love," "Fate," and "Lament." Its themes are melodious, and the composer gives plenty of colour and warmth to his orchestration, which is remarkably polyphonic in character. The Concerto, however, is the better work, and Mr. Hollander had for his interpreter his friend, Max Mossel, a violinist of first rank, who has lately settled in this city. He is a master of every form of *technique*, and possesses an excellent style which shows high artistic temperament. Both composer and player were recalled with enthusiasm on the conclusion of the Concert. Great things may justly be expected of the composer, who is a sound and earnest musician.

The autumn season of musical *Matinées* in connection with the Royal Society of Artists was successfully inaugurated, on the 12th ult., by an excellent Concert, under the directorship of Mr. Oscar Pollack.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE record of musical events in Bristol up to the present is but a meagre one. A few Concerts have taken place, but, for the most part, they have been of a minor order. Miss Maude Fuggle, a talented young lady, who was assisted by several local artists, gave a successful Concert on September 24. Mr. Augustus Simmons's Concert, on September 23, was also of a pleasing character. The Clifton Pompadour Musical Society, whose tasteful singing of part-songs, under the direction of Madame Probert-Goodwin, is a feature of the accomplishments of the ladies, took part in a musical entertainment at Woolcott Park on the 10th ult. Miss Maude Bryant gave a Concert on the 14th ult. Madame Patti and party visited Bristol on September 30, and M. de Greef, the pianist, came on the 2nd ult. Mr. Plunket Greene and Mr. Borwick gave a Song and Pianoforte Recital at Clifton College on the 18th ult. Performances by military bands are the chief attractions of the Bristol Handicrafts Exhibition. Here the record of performances ends.

Prospects, however, are of the brightest. As foreshadowed in THE MUSICAL TIMES of last month, further musical developments are taking place in our city and neighbourhood. In connection with the Bristol Society of Instrumentalists (the largest body of amateur players in the kingdom) a new section has been established for practice on Thursday afternoons every fortnight. This arrangement will afford opportunities for amateurs living in places at a distance to take part in *ensemble* playing.

A new choral society has been established at St. George, under the direction of Mr. J. F. Nash, who for years has done good and fruitful service in the training of young singers. It is gratifying to learn that the singing and voice training classes of the Bristol Musical Festival Society have successfully entered upon the fifteenth session, under the guidance of Mr. Walter J. Kidner. The senior and junior branches of the Bristol North Musical Society, of which Mr. J. F. Nash is conductor, have started work again. Haydn's cantata "The Seasons" has been taken in hand by the older section. St. John's (Clifton) Choral Society has recommenced work and is rehearsing "The Hymn of Praise."

The Weston-super-Mare Philharmonic Society has re-assembled, and the "Golden Legend," "The Messiah," and the "Creation" are to be studied. At Clevedon a project is on foot for forming a Society on the lines of that at the neighbouring seaside town of Weston.

MUSIC IN DUNDEE.

(FROM OUR OWN CORRESPONDENT.)

THE first meeting of the recently formed Dundee Society of Musicians, which has already many members, was held on September 30. Professor J. F. Bridge, who is an honorary member of the Society, delivered a very interesting Lecture on "Shakespeare and Music." Mr. J. More Smieton presided, and musical illustrations were provided by local performers. On the 8th ult. a most enjoyable Recital was given by M. de Greef. The first Harrison-Simpson Concert was held on the 11th ult., when Miss Margaret Macintyre was the chief attraction, and deservedly so. The other performers were Madame Belle Cole, the Misses Eissler, and Messrs. Hirwen Jones, Douglas Powell, and Frederick Dawson, all of whom were warmly received. Mr. Fraser Harris gave the first of his four musical Lectures on the 15th ult., the subject being Johann Sebastian Bach. Both the Lecture and the musical illustrations, performed by Miss L. Sharp and Messrs. Stephen, Fleming, and an orchestra under the conductorship of Mr. A. M. Stooles, were admirable.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE meeting of the Church Congress in Norwich (8th to the 11th ult.) has tended to delay the commencement of musical operations in the city, but the local societies are now settling down to their various practices. The annual meetings of the Philharmonic Society and the Gate House Choir have been held, and at both satisfactory reports were given. The Festival Choir is hard at work at "Athalie," which will be the principal feature at the forthcoming Concert on December 5.

The only meeting of the Church Congress interesting from a musical point of view was that held in St. Andrew's Hall on the evening of the 10th ult., when Dr. Armes, Organist of Durham Cathedral, read a paper on "Church Music of Purcell's period," with illustrations given by the Norwich Cathedral Choir, accompanied by a small band, the whole conducted by Dr. F. Bates, with Dr. Bunnett at the organ. Unfortunately, Dr. Armes's voice was not strong enough to reach those sitting at the back of the hall, a great disappointment to many; but to those more favourably placed the paper was a source of genuine enjoyment, regret being expressed that the Doctor's remarks were not more extended. The illustrations included Child's "O Lord, grant the King a long life," Wise's "Have pity upon me, O ye friends," Humfrey's "O praise God in His holiness," Turner's "Lift up your heads," and Purcell's Te Deum in D. The band also played the opening Symphony to Cooke's "Put me not to rebuke" and that to Pelham Humfrey's "O praise the Lord." At the close of Dr. Armes's paper the Rev. Professor Shuttleworth made some interesting remarks upon the rendering of the musical portions of Divine worship in the past and present.

Garrett's Harvest Cantata was rendered at St. Peter Permountgate Church on September 25, under the direction of Mr. C. H. Duffield (assistant-organist of Norwich Cathedral). A series of fortnightly Organ Recitals was commenced by Mr. Duffield in this church on the 13th ult.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

A GLANCE at the syllabus of work in the Faculty of Music at Edinburgh University shows that Professor Niecks has not abated a jot of the energy and enterprise which so happily distinguished the beginning of his reign—may it be long and prosperous! There are in all five classes, the fees for which are one or two guineas, accordingly as they meet once or twice a week. Professor Niecks is to deliver (1) twenty lectures on the History of Music (especially of the last two centuries); (2) twenty lectures on Musical Analysis (works of Beethoven, Schubert, Chopin, and Wagner); (3) forty lectures on Harmony, Melody, and Rhythm; (4) forty lectures on Advanced

Harmony, &c.; and (5) twenty lectures on Counterpoint and Composition. Besides these lectures the Professor has arranged for six Historical Concerts, to which all students of the above classes will be admitted free. At one of these ancient music is to be interpreted by the famous Dolmetsch party; at another madrigals will be sung by the "Harmonists," a small company which has many points of surpassing excellence; and the other Concerts will be devoted to string quartets (chiefly French and modern) interpreted by the Professor himself, with the aid of his assistants of last year, Messrs. Guyer, Colin McKenzie, and Grant McNeill.

Our concert season was opened, on the 16th ult., by Messrs. Paterson and Sons, who arranged for a Recital by M. de Greef on that date. The well-known Belgian pianist was happiest in his selection from Grieg's music. The "Norwegian Bridal Procession" was most charmingly and picturesquely played. Liszt's "Liebestraum" was also a notable artistic success.

On the 19th ult. a *Matinée* was given in the Empire Theatre, at which the chief attractions were the Meister Glee Singers and Madame Gomez. A large audience and frequent encores testified to the power of promise and the pleasure given by fulfilment. Mr. John Saunders won especial favour by several artistically rendered violin solos. The other artists were Miss Mary Harris and Madame Hast.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Belgian pianist, M. de Greef, came amongst us for the first time on the evening of the 7th ult., at the first of Messrs. Paterson's series. Considerable interest centred in the new-comer's *début*, and it may at once be said that he has made friends with a Glasgow audience by reason of his sound and conscientious method. Many gifted pianists may, indeed, derive instruction from his reading of Grieg and Schumann, more particularly the devotees of his friend the Norwegian master. Messrs. Philip Halstead and Elkan Kosman submitted, at the second Concert, on the 18th ult., a programme drawn almost entirely from the modern school, and introduced to the audience two Sonatas for pianoforte and violin from the pens of Richard Strauss and Willem Kes. Both works are undoubtedly clever, and bid for favour amongst those in search of the latest artistic novelties. Amateurs are, moreover, indebted to the Concert-givers for an acquaintance with the style of the composer of "Guntram," as also some knowledge of the faith within the new Conductor of the Scottish Orchestra. The vocalist was Miss Sylvia Rita, a young and promising soprano, who has profited greatly by her tuition under Madame Marchesi. Other Concerts under Messrs. Paterson's direction included those of Dr. Richter and his orchestra (24th ult.), the Meister Glee Singers, and Madame Albani's party, each and all having taken place too late for notice in the present issue. Later on Mr. Sarasate comes to Glasgow, as also Mr. Stavenhagen and other eminent soloists, so that the scheme promises to be an artistic success.

The first of the Harrison Concerts for the season (9th ult.) was robbed of its chief attraction owing to the indisposition of Madame Patti. Miss Thudicum, however, deputised for the great *prima donna*, and a somewhat mixed programme was supported by Madame Belle Cole, Messrs. Hirwen Jones, Powell, Dawson (pianist), and others, to the evident satisfaction of the popular ear. The Saturday Concerts at St. Andrew's Hall and Mr. Airlie's scheme at the City Hall have drawn out crowded audiences. Many well-known vocalists and instrumentalists have appeared at these gatherings, and it ought also to be said that no small measure of interest was accorded the fine band of the 1st Life Guards, brought to Glasgow, on the evening of the 12th ult., by Messrs. Muir, Wood and Co. Mr. Bernard M. Carrodus, a worthy son of a worthy sire, was a leading attraction at the Concert, on the 14th ult., under the auspices of the Amalgamated Musicians' Union; and Mr. J. K. Strachan's Monday evening Organ Recitals at St. Andrew's Hall have been so successful that another series

may be called for before long. Dr. Peace was a welcome contributor to Messrs. Ewing and McIntosh's programme on the afternoon of the 19th ult., and the Cathedral organist also made a great impression at his recent Recital at Coatbridge, where, by the way, "Elijah" has been placed in rehearsal by the local Choral Union.

The opening Concert of the Choral and Orchestral Union series takes place on the 5th inst., when the first part of Mendelssohn's "St. Paul" and the same composer's "Hear my Prayer" and 42nd Psalm will be given. November truly bids fair to be a busy month, and the social functions will include a dinner to Mr. Kes by the Glasgow Society of Musicians.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

WHY two such trivialities as Haydn's "Military" Symphony and Mozart's "Seraglio" Overture were included in the first Concert of the Philharmonic Society, given on the 8th ult., is past understanding; and to employ to such an end the extremely fine band which Sir Charles Hallé has re-united seems little else than sheer waste of power. More acceptable were Schubert's "Italian" and Dvorák's "In der Natur" Overtures, the latter composition proving an extremely welcome novelty. In the performance of Grieg's Pianoforte Concerto in A minor Mr. Leonard Borwick found a congenial task, and the orchestra fairly divided the honours with the solo player. Miss Macintyre was the vocalist. At the second Concert, on the 22nd ult., two familiar overtures—Cherubini's "Lodoiska" and Smetana's "Lustspiel"—were played, the more interesting numbers being an *entracte* by Kretschmer, a Haydn-Brahms set of Variations, and a Suite of Raff's, entitled "La fée d'amour." Miss Berry was engaged as vocalist, and Señor Sarasate as solo violin, his chief contribution being Mendelssohn's Concerto, with his treatment of which everyone is familiar.

The first Smoking Concert of the Liverpool Orchestral Society took place, under Mr. Rodewald, on the 19th ult., Beethoven's "Pastoral" Symphony and German's new "Gipsy Suite" being most happily laid under contribution. On the 29th the same excellent conductor was to direct the open rehearsal of the Società Armonica, in the absence of its regular chief, and the venerable organisation is to be specially congratulated upon the process of rejuvenation which has been achieved in this, its forty-eighth year of existence. The Sunday Society gave its first two Orchestral Concerts of this, its tenth season, on the 13th and 20th ult., in St. George's Hall, under Mr. W. I. Argent, the band having been permanently enlarged to seventy performers. A week later, on the 27th ult., the clever Sisters Eissler played for the same Society.

Such performances as those of the three Societies last-named emphasise what has been before stated herein—namely, that Liverpool must be looked upon as more orchestral than choral in its tastes. Nevertheless, it is well to note that the recently re-galvanised Musical Society, of which Mr. D. O. Parry is conductor, exhibits even greater signs of vitality than last season. The programme for that just inaugurated is to consist of Mendelssohn's "Elijah," Handel's "Messiah," and Gounod's "Redemption." So far, no other society of importance East of the Mersey has announced its existence; but on the Cheshire shore the Rock Ferry amateurs are working at Schumann's "Pilgrimage of the rose" and Mendelssohn's "O come, let us sing," under Mr. Pemberton; while the Liscard Musical Society, under Mr. Argent, has selected Handel's "Judas" and Gounod's "Redemption" for its next Concerts.

Dr. Hiles, who has recently joined the directorate of the Music School, delivered an excellent Lecture at that Institution on the 14th ult. It would seem not improbable that the advent of the recognised Professor of Owens University College, Manchester, may a little later lead to something in the way of the affiliation of the Music School with the Liverpool branch of Victoria University, in the curriculum of which music has so far found no place. In the meantime a new "Central College of Music" has been established by a number of local professors, and the further development of this scheme will be watched with interest.

Dr. Hans Richter has been with us again, and what has been said as to the taste of Liverpool audiences for orchestral music was placed fully in evidence on the 26th ult., for which date the booking of seats at the Philharmonic Hall was said to have been from the very first announcement exceptionally heavy. As usual, the works of Richard Wagner had a large say in the construction of the programme, the latter including this composer's Overtures to the "Flying Dutchman" and "Tannhäuser," "Charfreitagszauber," and "Trauer Marsch." Mr. Edward Lloyd was announced to sing also Wagnerian songs.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

AT the Schiller Anstalt, the sweet sounds heralding the approach of winter have first been heard on the 7th ult., at a charming little Concert held under the direction of Herr Carl Fuchs, when Mr. Leonard Borwick played delightfully Schumann's Toccata with other pieces, and, in conjunction with the director, Beethoven's Sonata in A and Chopin's Polonaise in C, both for clavier and violoncello; Mr. Plunket Greene contributing songs by Schubert and Rubinstein, together with some of the old Irish and German *Lieder* of which he is a special student. But Dr. Watson quickly followed the lead of our enthusiastic friends with the first of the four meetings of his Vocal Society, now enlarged to a choir of about fifty voices, well balanced and singing with evident enjoyment of the music and with the appreciation and finish gained during its twenty-eight past seasons. Although the performances of this Society appeal chiefly to lovers of choral music, yet the Concerts afford opportunities for the encouragement of local talent; and in the Sullivan "Te Deum" Miss Herod displayed a clear soprano voice of quite sufficient power and increasing steadiness. That the whole work fell rather coldly upon the audience was not in the slightest degree the fault of the soloists, of the choir, or of the Conductor.

Mr. Pyne, in addition to the customary Saturday evening organ performances at the Town Hall, gives a conditional offer of Recitals on Tuesday evenings, which ought to attract many people who generally have some other engagement on the last night of the week.

But, at the moment when I write, we are rather looking forward to good things to come than excited by reminiscences of what has already been achieved. We have a multiplicity of announcements of interesting events to be crowded into the closing week of October, including the annual visit, on the 23rd, of Madame Patti for the inauguration of the Subscription Concerts which, in conjunction with Messrs. Hime and Addison of this city, the Messrs. Harrison direct; the Pianoforte Recital of M. de Greef on the following evening, under the auspices of Messrs. Forsyth Brothers; the Richter Orchestra, with Mr. Edward Lloyd, on the 25th; and, on the 26th, the first of the new series of Saturday Popular Concerts, under the conductorship of Mr. Speelmann, who will bring a matured experience to bear upon an undertaking which ought, long ago, to have been essayed.

Sir Charles Hallé's season, as usual, commences on the last Thursday in October. Added to its other attractions, great interest attaches to the first public appearance among us of Mr. Brodsky, who replaces at our Royal College of Music so thorough a favourite as Mr. Willy Hess, who has forsaken Manchester for Cologne, but will, we believe, visit us not infrequently. Mr. Brodsky will play Mendelssohn's ever welcome Violin Concerto, and his Continental reputation warrants the highest hope of his success.

On the 2nd inst. Mr. G. W. Lane will, with the Philharmonic Choir, a large band, and tried soloists, give a Recital of Gounod's "Faust," with costume and action.

The Directors of the "Gentlemen's Concerts" expect that the efforts they are making will re-kindle much of the old attachment to the most venerable of our musical institutions. They have not only enlisted the social assistance of a large committee of influential ladies, but they have secured the services of a number of artists of the highest eminence, confident that the reminiscences which cling to

their concert-hall and to the delight of past evenings spent therein must once more draw together a sufficient number of subscribers. It is to be hoped that their sanguine expectations may be realised.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE first Concert of the seventh season of the Meakin Popular Concerts was held on the 7th ult., when a crowded audience once more evinced their appreciation of the efforts of Mr. Barlow to provide a popular programme. An orchestra of thirty-eight performers—with Mr. Fred. Ward as principal violin—under the direction of Dr. Swinnerton Heap, supplied the principal pieces, eliciting the warm approval of the audience. Mr. Bantock Pierpoint was the soloist, and sang with stirring effect Dr. Heap's "The Battle of Stirling." On every hand we have promise of a very successful season.

The Royal Carl Rosa Opera Company presented its favourite works at Hanley Theatre Royal, on the 7th ult. and the five succeeding evenings. "Tannhäuser" alone drew a crowded house, and the performance was the best of the "Opera" week.

During the following week D'Oyley Carte's Company visited the same theatre with the well-known Gilbert-Sullivan productions.

M. de Greef, the Belgian pianist, met with a hearty reception on the 12th ult., at the Victoria Hall, Hanley.

Dr. Heap has resumed his conductorship of the North Staffordshire Philharmonic Society, and a strong effort will be made to wipe out the adverse balance during this season.

A preliminary meeting of the Triennial Festival Committee has been held, and the preparations for the Festival of 1896 will be announced in a few weeks.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THE principal musical events of the past month have been the Concerts of the Newcastle Chamber Music Society, on the 25th ult., and the Sunderland Philharmonic Society. The former consisted of a Recital of vocal and pianoforte music by Messrs. Plunket Greene and Leonard Borwick, and for the latter a miscellaneous programme was presented, with Miss Esther Palliser, Miss Meredith Elliott, Mr. Charles Chiley, and Mr. Ffrangcon Davies as principal vocalists, and Herr Felix Dreyshock as solo pianist. The choral numbers were the following: "Woodland Echoes," by Edgar Pettman; "Twilight," by C. Francis Lloyd; "Thine am I, dearest," by Monteverde; "Resting," by F. H. Cowen; and "From all that dwell," by T. A. Walmisley. Mr. N. Kilburn conducted as usual.

The Sunderland Philharmonic Society announces for its second Concert, on December 16, a programme made up largely from the works of Wagner, including the Holy Grail scene from "Parsifal." The vocalists will be Madame Marie Duma and Mr. David Bispham. The programme will also include Somervell's "The forsaken Merman" (produced at the recent Leeds Festival), "O sing unto the Lord," by Henry Purcell; and a new cantata, by Mr. Kilburn, entitled "By the Waters of Babylon." For its third Concert, on March 10, this Society will perform Mendelssohn's "Athalie" and other works.

The Gateshead Choral Society is busy rehearsing Handel's "Israel in Egypt."

Dr. Rea's Amateur Vocal Society is rehearsing Sullivan's "Martyr of Antioch," and the South Shields Choral Society is rehearsing Goring Thomas's "The Sun Worshipers" and Sullivan's "On Shore and Sea."

Particulars of the doings of other societies have not yet come to hand, but they will receive attention in due course.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE musical season in Nottingham opens with much promise, but not without disappointments that call for

regret. As yet there is no sign from the committee of the Drawing-room Concerts, who have catered so earnestly and successfully in the past for the lovers of chamber music, nor from Mr. William Allen, whose self-denying efforts in the same line seem to be at an end. The Philharmonic Choir, though not disbanded, is not announcing any Concerts, and many will miss its delightful interpretations of unaccompanied choral music. Herr Richter brought his famed orchestra on the 22nd ult., and gave a strong programme of Wagner's music and Beethoven's Eighth Symphony, Mr. Edward Lloyd contributing vocal selections from "Lohengrin" and "Die Meistersinger."

The season actually commenced on the 14th ult., with a Pianoforte Recital by M. de Greef, the Belgian virtuoso, at the Albert Hall.

The Harrison Concerts opened their second series at the Albert Hall, on the 18th ult., when Madame Adelina Patti appeared; Madame Belle Cole, Messrs. Hirwen Jones and Douglas Powell also sang. To many an additional interest was imparted to this Concert by the pianoforte solos of Mr. Frederick Dawson, who is justly a favourite here.

Before these lines appear the Sacred Harmonic Society will have commenced its fortieth season with a Recital of Wagner's "Flying Dutchman," the solos being entrusted to Madame Ella Russell, Miss Lilian Hovey, Mr. James Leyland, Mr. Dunkerton, Mr. Dan Price, and Mr. Andrew Black. The Concert will be directed by Sir Charles Hallé, whose celebrated orchestra will take part.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE past month has witnessed an attempt to establish a Musical Festival in Sheffield, which may have far-reaching results in the musical development of the city. The working of the initial stages of the enterprise are of interest in view of the fact that the method adopted has proved eminently successful, and will probably result in the establishment of a triennial Festival. The idea has long been suggested by musicians who recognised the splendid musical possibilities of Sheffield and district; but the first active steps were taken by the members of the St. Cecilia Choral Society, conducted by Mr. William Brown, a flourishing organisation giving regular performances in the Albert Hall. Invitations were sent out to the committees of various local and district societies to meet and discuss the possibility of forming an associated chorus. The meeting took place, and, though some societies held aloof, a very admirable body of singers was got together. Negotiations almost broke down on the question of choosing a conductor, but the difficulty was surmounted by the arrangement that the conductors of the several societies taking part should occupy the post in turn. This is the weak part of the scheme, and a more satisfactory plan will no doubt be found. Dr. Coward, one of the most successful of local conductors, was elected to direct the first performance, and to his efforts much of the success achieved was due. A guarantee fund was next formed and the expenses were soon covered. Nearly all the participants gave their services, and the proceeds of the venture have been handed over to the medical charities of the city. In order to test the feasibility of the scheme only one Concert was decided upon, "Elijah" being the work chosen. The performance took place on the 10th ult. and was an unqualified success. The singing of the chorus of 280 voices was probably the finest ever heard in the district, and an excellent orchestra of fifty performers, led by Mr. John Peck, played the score in praiseworthy style. The principals were Miss Medora Henson, Miss Edith Leslie, Mr. Ben Davies, and Mr. R. E. Miles. Mr. J. W. Phillips was the organist. It may be stated that a representative meeting of leading citizens is about to be convened to follow up the success already attained, and to endeavour to establish the scheme on a sound financial and musical basis.

A new sacred cantata, entitled "Heroes of Faith," composed by Dr. Coward, was performed for the first time in Weston Street Chapel, Sheffield, on September 30. In scope the cantata is less pretentious than the same composer's "Story of Bethany" or "The King's

Error," being mainly intended for the use of small choral societies and church or chapel choirs. For this purpose it is admirably suited, being written in a bright melodious style, and yet sufficiently difficult to be worth careful preparation. The solos were sung by members of the Society. Mr. Jessop officiated as organist, and Dr. Coward conducted.

The first of the Harrison Concerts, with Madame Patti, took place on the 4th ult.

Mr. Slivinski gave a successful Pianoforte Recital in the Montgomery Hall on the 8th ult., and three days later Mr. de Greef played to a large audience in the Albert Hall.

Organ Recitals have been given during the month at the Albert Hall and various churches by Mr. J. W. Phillips, Mr. J. A. Rodgers, and Mr. J. C. V. Stacey.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

WITH the Leeds Festival the season's music in Yorkshire may be said to have begun. The only fault that can be found with so brilliant a beginning is that it not only makes more humble efforts seem somewhat tame by comparison, but tends to exhaust the soil of musical activity for the time being, and to render the ordinary crops less productive. This is, of course, most noticeable at Leeds, and it is not surprising to find that the prospectus of the Subscription Concerts show signs of a spirit of caution, only one of the four Concerts being of orchestral music, instead of the two usually given. For the rest the programme is as unexceptionable as ever, the nearest approach to a concession to sensationalism being the engagement of such virtuosi as Messrs. Burmester and Frederick Dawson. The Leeds Philharmonic Society, on the other hand, shows a spirit of enterprise that is the more remarkable since it is labouring under the depressing influence of a large deficit and, more serious still, of the loss of its able and enthusiastic head, Mr. Alfred Broughton. In his place the committee have invited Mr. A. Beyschlag to undertake the conductorship of the Concerts for the present season. Stanford's "Revenge," Parry's "Blest Pair of Sirens," and Sullivan's "Golden Legend" are among the more important works the Society has in preparation; but the most interesting event of the season will be a revival of Handel's "Solomon," which was, apart from the strictures justly passed upon Sir Michael Costa's additions to the score, performed with much success at the Leeds Festival of 1877. At Bradford the Subscription Concerts will include, for the first time at Bradford, performances of Goring Thomas's Birmingham cantata "The Swan and the Skylark" and Saint-Saëns's "Samson et Dalila." In these works the chorus of the Bradford Festival Choral Society will take part, besides preparing, for its own Concerts, some of the more stereotyped oratorios. The Bradford Old Choral Society promises "Walpurgis Night" and "Israel in Egypt" as the chief attractions of a distinctly conservative programme. The Huddersfield Choral Society, though it can boast of the strongest chorus of even the West Riding, is sadly hampered by reactionary councils. The nearest approach to freshness in its programme for the season is Dvorák's "Spectre's Bride"; for the rest, the epithet "crusted" is not out of place. The apparently insurmountable difficulty in the way of adequate performances of modern music by our choral societies is the orchestra, which seldom, if ever, approaches the level of the chorus. This has been met by the Halifax Choral Society by engaging Sir Charles Hallé's band for one of its Concerts, when some modern work is generally chosen for performance. This year the choice has fallen upon Gade's "Psyche," which will therefore have a chance of being adequately given. The Dewsbury Choral Society is, for the size of the town, one of the most enterprising in Yorkshire. Beginning the season with a sop to the Cerberus of local Philistinism in the shape of a popular miscellaneous Concert, they make amends by ending with Dr. Parry's oratorio "Judith." The Musical Union at Middlesbrough, which, like the Dewsbury Society, is under amateur conductorship, shows an equally energetic spirit. A programme consisting largely of Wagner selections, of which the "Grail" Scene from "Parsifal" is

the most important, will tax the resources of the Society, while the tendency it has always shown of keeping abreast with contemporary English music is evidenced by the inclusion of Mr. Somervell's "Forsaken Merman," only just produced at the Leeds Festival. Speaking generally, the other innumerable choral societies of the county seem inclined to rest on their oars and content themselves with the most familiar oratorios and cantatas.

Coming to what has already been done, Bradford deserves the place of honour for the exceptionally interesting and highly successful Concert with which the Bradford Permanent Orchestra began its season. So deserving a Society as this has in the past found little difficulty in enlisting the active sympathies of prominent musicians; and in securing the generous assistance of Sir Arthur Sullivan the success of its opening Concert, on the 12th ult., was ensured. Sir Arthur Sullivan conducted the entire Concert, the programme of which was made up of his own compositions, including examples of oratorio, symphony, cantata, opera, concert-overture, incidental theatre music, part-song, and ballad—everything, in short, save the comic operas with which his name is most widely associated. Perhaps the appearance of "The Mikado" and "The Light of the World" in the same programme was thought incongruous—at any rate, the transition would hardly have been more abrupt than from "Weep ye not for the dead" to "Ho, jolly Jenkin." It must be said, however, that the programme was thoroughly representative, was admirably arranged, and erred on the safe side of brevity. The magic name of Sullivan attracted the largest audience ever known at these Concerts, and probably something like three thousand people were present to cheer to the echo the most popular of living composers. That the Society was not ungrateful for the service thus rendered was shown by the presentation of an expensive and elaborate silver claret jug and salver that took place after the Concert. Sir Arthur Sullivan acknowledged the gift in a very happy speech, in which he showed his appreciation for the work of the Society and his strong sympathy with English musicians. "In spite of all temptations he remains an Englishman." Other Yorkshire Concerts may be passed over very briefly. The Huddersfield Subscription Concerts began, in "miscellaneous" fashion, on September 24, and were continued on the 8th ult. with a Pianoforte Recital by Mr. Sauer, who also appeared on the following evening at one of Messrs. Haddock's Leeds musical evenings. On the 21st ult. Madame Patti was the star of the third Huddersfield Subscription Concert, and attracted the usual excited crowd of admirers. The Huddersfield Glee and Madrigal Society opened its season on the 15th ult. with a Concert devoted almost exclusively to the works of Sir Henry Bishop. The Royal Carl Rosa Opera Company visited Bradford during the week beginning on the 14th ult., and proceeded to Leeds for a fortnight's stay on the 21st. Wagner's "Flying Dutchman," in which Mr. Ludwig resumes the part he took in London in 1882, Humperdinck's "Hänsel und Gretel," and Sir Arthur Sullivan's "Ivanhoe" are the most important works they have produced.

On the 19th ult. the Yorkshire section of the Incorporated Society of Musicians held its Annual Meeting at Bradford. After the ordinary business meeting a paper was read by Mr. Herbert Thompson, on "Musical Criticism," and Mr. Macdonald Smith gave his Lecture, "From Brain to Keyboard."

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

ON the 3rd ult. the Opéra Comique gave the first signal of the resumption of the musical season by the production of M. Massenet's "La Navarraise." This is the first time that the opera has been heard here. It is not necessary for us to criticise this work, which has recently been performed almost everywhere. The public appeared to appreciate the work very much, and the general criticism was, on the whole, favourable to it; although some of the critics insinuated that the composer had allowed himself to be influenced by the success of "Cavalleria Rusticana." However this may be, M. Massenet's short and stirring work was the occasion of a

veritable triumph for Madame Calvé. This accomplished artist will shortly leave here on a visit to America. Several novelties are announced for production at the Opéra Comique. Amongst others there will be M. Dubois's "Xavière," which will be performed about the 15th inst., and Lalo's "La Jacquerie," which work has been completed by M. Coquard. Preparations are being made for the revival of Gluck's "Orphée," and probably "Der Freischütz" will also be given. M. Messager has just put the finishing touches to an opera for production at this theatre, entitled "Le Chevalier d'Harmant." At the Opéra, on the 9th ult., "Thaïs" was revived, on the occasion of Madame Sanderson's re-appearance. It is expected that Saint-Saëns's "Frédérigo" will be performed about the end of this month.

The principal concert-givers are preparing for a very important season. M. Colonne was the first to start a series of Concerts, and he has promised us many novelties, for which he has earned the thanks of all music-lovers. His first Concert, which took place on the 13th ult., possessed many attractive features. The names of M. Sarasate and Madame Berthe Marx-Goldschmidt figured in the programme, and the "Prélude à l'après-midi d'un faune," by M. Mallarmé, the music by M. Debussy, was produced for the first time. M. Mallarmé, the writer of the libretto, has produced a regular succession of "bons mots," and this style of literature has gained for him numerous admirers. M. Debussy is an interesting composer, whose aversion to the commonplace might easily lead him into dangerous paths. It goes without saying that the artists mentioned above, together with the eminent conductor, were entirely a success in their respective capacities. At M. Colonne's second Concert, which was held on the 20th ult., the Second Concerto for pianoforte, by B. Godard, was heard for the first time. The young pianist, Mlle. Chrétien, acquitted herself creditably in her performance of the work, which is somewhat monotonous in character. The Concerto is well adapted for pianoforte playing, but the form and themes appeared somewhat uninteresting to the public after the charm of Grieg's Concerto.

M. Lamoureux gave his first Concert on the 20th ult. An organ has been placed in the Salle du Cirque for the performance of Handel's oratorios, and we shall anticipate hearing some good things this winter since, as is well known, everything is so admirably arranged under M. Lamoureux's management. At this first Concert M. Sylvio Lazzari's "Prélude d'Armor" was performed for the first time. This gentleman is a young Austrian composer. The work is essentially modern and is well written, but it savours a little too much of that school in which true music is sacrificed in the endeavour to obtain originality. It need hardly be said that the other numbers in the programme were adequately performed, Goldmark's Overture to "Sapho" and Chabrier's Overture to "Gwendoline" calling for special mention.

The Sunday Concerts at the Opéra will commence either on the 17th or 24th of this month. At the first Concert one of the sections will be devoted to old dances. M. Bruneau, author of "Le Rêve" and of "l'Attaque du Moulin," has been entrusted with the post of musical critic to the *Figaro*. This gentleman, whom the English public know as a composer, is also a distinguished critic. M. Marsick, the celebrated violinist, is leaving here for America, where he will give a series of Concerts. M. Gustave Robert has written a little book, entitled "La Musique à Paris," 1894-95. It is a complete recapitulation of the last concert season with the criticisms, and with a list of all the programmes; it is an interesting work to read, and it will be very useful if continued each year. It is to be hoped that M. Robert may do the same work in connection with the Chamber Concerts. *Le Ménestrel*, dated September 27, included a long article signed "Berggruen sur les Bardes et Druides Gallois," with two portraits by Professor Herkomer.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE stir of activity in the musical world of New York is now fairly begun, and since last writing a small advance guard of Concerts and one or two operatic presentations have occurred. The most important of the former were the

two Wagnerian Concerts given during the last days of September at the Madison Square Garden. These served to bring once more before the New York public Mr. Adolph Neuendorff, who held the *bâton* over a band of 100 men, and was assisted by his wife, Madame von Januschowsky. Musically, the Concerts were hardly successful, the band proving quite unable to cope with the impossible acoustics of the great building, which damaged performances that in a better auditorium would have doubtless been quite satisfactory.

Of the presentation of Humperdinck's "Hänsel und Gretel" it is yet rather too early to speak. Only one or two performances have been given, and criticisms of the manner in which the work has been sung and played have been numerous and severe. The general opinion seems to be that an accurate judgment upon its merits can hardly be pronounced until it is better performed than it has been up to this time.

"The Wizard of the Nile," a comic opera, for which Mr. Victor Herbert has provided the music, has made its *début* in Pittsburgh, and has met with good success. It is making its maiden journey through the West, and will not be presented in New York for some two or more months to come.

The first of the Sunday Popular Concerts, by the Symphony Society, was given at Carnegie Hall on the 6th ult. The soloists were Miss Lillian Blauvelt (soprano) and M. Edward Remenyi.

A new Choral Society has been formed in New York, principally by those residing in the northern portion of the city (Harlem). The new organisation starts out with serious aims, announcing that it will devote itself to oratorio and the larger forms of choral composition. Many influential residents of the Harlem quarter have taken hold of the enterprise, and it bids fair to cut a considerable figure in musical affairs. Three Concerts are announced for the coming season. The Society has called to its leadership Mr. Samuel A. Baldwin, who has hitherto been the conductor of the choral associations of the cities of St. Paul and Minneapolis (Minnesota), where his work is said to have been highly successful.

The New York Chorus Society, which was formed late last season under the direction of Mr. Frank G. Dossert, will also be in the field. This organisation gave but one Concert last season, at which Dr. Dvorák's "American Flag" was presented. The Society then evinced signs of good material and efficient training, and this year it proposes to take a somewhat new departure by offering prizes for choral works to composers resident here. The compositions selected will be performed by the Society.

While the coming season of opera promises to be one of the most notable which the city of New York has ever known, the concert season bids fair to rival it in number, richness, and variety of performances. The programmes of the Philharmonic Society show six Concerts. The novelties which are to be brought forward at these will be an Orchestral Rondo by Richard Strauss, G. W. Chadwick's "Melpomene" Overture, an Overture called "From the Scotch Highlands," by F. Lamond; and the pantomime music from "Hänsel und Gretel."

The Symphony Society will give five Concerts, and among the more especially interesting numbers will be a ballet suite by Rameau and some selections from an opera by Richard Strauss.

In addition to these, Mr. Theodore Thomas will visit New York for a series of seven Concerts, to be given at the Metropolitan Opera House, by his Chicago orchestra. This band will number eighty men, and a guarantee fund of 14,000 dollars which Mr. Thomas required to secure the financial outcome of the enterprise has been raised. It is rumoured that at one of these performances Mr. Rafael Joseffy, who has not been heard on the Concert stage for a long time, will make a re-appearance.

Possibly the most interesting work promised by the Oratorio Society of New York is Mr. Georg Henschel's "Stabat Mater," which will be given at the last Concert of the season, April 25. Mr. Henschel is to be present to conduct his work, and he and his wife will sing in a number of Concerts of the larger order and will also, it is said, give some Song Recitals.

During the summer the Post Office authorities in Montreal

were successful in one or two instances in frustrating the attempts of persons who are doing a large illicit trade in Canada in shipping reprints of valuable music to the United States, thereby infringing the Copyright Act. Six large sacks which had been sent by express from Toronto to Montreal were mailed at the latter city with a view to eluding the customs officials. "The mail was placed in six bags by local officials, sealed, and mailed to the United States office at St. Alban's, Vermont. Here the mail was found to be contraband, and was seized. The contents were valued at 5,000 dollars. Since the action of the Montreal authorities in the matter, the shippers have been sending these reprints of music to other points in Canadian territory by express from Toronto. On arrival the matter is mailed. So as to avoid the Montreal postal authorities, the shippers have been working on Sherbrooke Post Office and other important points near the lines. The Canadian authorities have aided the United States officials considerably in unearthing this means of defrauding the United States and breaking the Copyright Act of the country. It is estimated that many thousand dollars' worth of reprints of valuable American music have found their way into the United States from Canada."

MR. GORDON TANNER, a very promising young English violinist, gave a successful Chamber Concert, on the 1st ult., at Princes' Hall. Mr. Tanner played Señor Sarasate's *Fantasia* on Gounod's "Faust," and other pieces by Godard, Zarzkycki, and Bazzini with admirable expression and due brilliancy, and also gave an excellent rendering of the violin part in Grieg's beautiful *Sonata in F* (Op. 8). The pianoforte part in this work was played with some skill by M. Sigismond de Seyfried, a Polish pianist, who was announced as making his first appearance in London on this occasion, but who in subsequent solos for his instrument failed to make much impression. The services of Mr. Adolph Schmid, an able violoncellist, were employed in the interpretations of Beethoven's *Pianoforte Trio in C minor* (Op. 1, No. 3) and Gade's *Trio in A minor* (Op. 29). Mr. Spencer Lorraine was the accompanist.

The committee of the Bayreuth Festspiele have now definitely fixed the dates of next year's representations, which will mark the twentieth anniversary of their original institution. As was the case in 1876, the "*Nibelungen*" Tetralogy will be given, with entirely new scenery and costumes, under the direction of Dr. Hans Richter. There will be five performances in all of the gigantic work, each taking place on four consecutive days—viz., the first between July 19 and 22; the second, July 26 to 29; the third, August 2 to 5; the fourth, August 9 to 12; and the final one, August 16 to 19. Among the artists who will take part are the brothers De Reszke, Miss Margaret Macintyre, and Miss Brema, other engagements being still pending. No representations of "*Parsifal*" will take place.

THE Students' Concerts at the Royal College of Music were resumed on the 23rd ult., when praiseworthy performances were given of Brahms's *First Sextet in B flat* (Op. 18) and Dvorák's *Quartet in F* (Op. 96), the former being led with spirit and decision by Miss Marie Motto, and the latter by Miss Otie Chew. Miss Ada Walter showed promise as a pianist in a meritorious interpretation of Schumann's "*Carnaval*;" and Miss Ena Bedford and Mr. Emlyn Davies, both the possessors of voices of fine quality, sang "*Crudel per ch'è finora*," from Mozart's "*Nozze di Figaro*," in a manner that gave most satisfactory evidence of the excellence of their training. Miss Morfydd Williams may also be encouraged to pursue her vocal studies.

MR. ERNEST FOWLES'S British Chamber Music Concerts will be continued in the course of the present season. Several new or unknown works will be given, including some violin pieces by Sir A. C. Mackenzie, a pianoforte sonata by Professor Stanford; "*Home Scenes*," for pianoforte alone, by John Francis Barnett; "*Theme varied in three movements*," for pianoforte alone, by Arthur O'Leary; pianoforte quartets by Algernon Ashton and Charles Wood, a pianoforte trio by Sydney P. Waddington, a new work by F. Kilvington Hattersley, a new pianoforte trio by Rosalind F. Ellicott, &c.

THE Highbury Philharmonic Society has issued an attractive prospectus for its eighteenth season, the first Concert of which is announced for the 19th inst., when the programme will consist of Gluck's "*Orfeo*" and Professor Stanford's choral ballad "*The Revenge*." The works chosen for subsequent performance are Dvorák's "*Stabat Mater*" and Symphony "*From the New World*," Max Bruch's cantata "*Fair Ellen*," Mendelssohn's "*Lauda Zion*," and Bizet's "*Carmen*." Mr. G. H. Betjemann will conduct as in previous years.

WE are requested to call the attention of former students of the Royal Academy of Music to the fact that the R.A.M. Club has now a local habitation as well as a name, and offers solid advantages to its members in return for a very modest subscription. All those who preserve a kindly regard for the old Institution—and who does not?—are cordially invited to join the Club, full particulars of which they may obtain from the Secretary, Mr. Percy Baker, Willersley House, Wellington Road, Old Charlton.

An important biography of Richard Wagner, from the pen of Mr. Houston Stewart Chamberlain, is about to be published by the Verlaganstalt für Kunst und Wissenschaft, in Munich. The work, which will contain numerous illustrations by well known artists, promises to be specially interesting on account of its author having had full access to the private archives of the Bayreuth master at the villa "Wahnfried." The publication will be in German.

A SOCIETY for the cultivation and practice of vocal and instrumental music has been formed, the moving spirit of which is Mr. J. H. Bonawitz. It will be called "*The Mozart Society*," but will not restrict its programmes to the works of the master whose name it bears. The meetings are to be held on Saturdays at 3, at Morley Hall, Regent Street, from November 9 to December 14 and from February 15 to March 21.

THE Royal Academy of Music has received from the Treasury the sum of £500, being the annual Government Grant to the funds of the Institution; the Queen has been pleased to transmit 100 guineas, being the amount which Her Majesty has graciously contributed to the funds of the Institution since her accession; and His Royal Highness the Prince of Wales has also forwarded his annual subscription to the Academy.

IN recognition of Dr. F. J. Sawyer's valuable services as honorary Conductor during twelve years to the Brighton and Hove Choral and Orchestral Society, a complimentary Benefit Concert will be given to him in the Dome, Royal Pavilion, on the 2nd inst., when Sir Alexander Mackenzie, Professor J. F. Bridge, and Dr. C. Hubert H. Parry will conduct selections from their own works.

MR. JOSEPH IVIMEY'S Popular Chamber Concerts will be resumed at the Assembly Rooms, Surbiton, on the 2nd inst. There will be, as usual, eight Concerts, and the second Concert, on the 16th inst., will be the fiftieth of the series. A number of popular artists have been engaged, and the series promises to be no less successful than hitherto.

AT the final competition for the Erard Scholarship, which took place on the 17th ult. at the Royal Academy of Music, before Sir Alexander Mackenzie, Mr. Edward Dannreuther, and Mr. Franklin Taylor, the Scholarship was awarded to Stephanie M. H. C. Elzy (of Great Malvern) and the examiners highly commended Gertrude Peppercorn and Vera Margolies.

SIGNOR ROSARIO SCALERO, a violinist, born at Turin in 1870, made a successful *début* on the 24th ult., at the Queen's Hall. He was heard in Dvorák's *Violin Concerto* (Op. 53) and in pieces by Bach, Joachim, Saint-Saëns, and other well-known writers, but, as he announces two more Recitals this month, it will be fairer to defer judgment of his abilities until these have been given.

THE twelfth season of the Hampstead Popular Concerts of Chamber Music will commence on the 15th inst., at the Vestry Hall. The programmes of these Concerts, it will be remembered, are based on the lines of the Monday Popular Concerts, and the engagements include many of the artists who are favourites at those Concerts.

DURING the past month the Sunday Concerts have been resumed at the Albert and Queen's Halls, and at the South Place Institute, Finsbury. Orchestral performances have taken the place of the afternoon Organ Recitals at the Queen's Hall, and, judging by the attendances, the entertainments meet the requirements of a fairly numerous section of the public.

DR. HUBERT PARRY's Ode "Blest Pair of Sirens" will shortly be performed by the Royal College of Music at Naples. The extremely difficult task of translating Milton's lines into Italian without necessitating alterations in the music has been skilfully accomplished by Mr. Visetti. Could not other popular English works be treated in like manner?

THE organ at All Saints', Margaret Street, has lately been re-constructed by Messrs. Norman Bros. and Beard, of Norwich. Considerable alterations, improvements, and additions have been effected. The formal re-opening will take place on Wednesday, the 6th inst., when Mr. W. S. Hoyte will give a Recital at 6 p.m.

MESSRS. HANN'S Chamber Concerts (tenth season) will be given at Brixton Hall on Mondays, the 4th and 18th inst., and December 9. The programmes will include, among other important works, Quartet in B flat (Op. 41), Saint-Saëns, and Sonata (pianoforte and violin) in F (Op. 57), Dvorák.

The Clapham Amateur Orchestral Society, one of the oldest Orchestral Societies in London, announces three Concerts, the first of which will be given on December 14; the South London Orchestral Society resumed its rehearsals at Messrs. Munt's Rooms, Clapham Junction, on the 3rd ult.

THE opening of the winter session of Trinity College, London, took place on the 1st ult., when an inaugural address was delivered by Dr. E. H. Turpin, the Warden of the College. The greater part of the address was devoted to the subject of "Natural Principles and Artistic Methods."

UNDER the auspices of the famous Riedel-Verein, a Handel Festival is to be held, in May next, at Leipzig, when, as on the recent occasion at Mayence, the oratorios "Deborah" and "Hercules" will be performed in Dr. Chrysander's version of the scores.

THE competition for the Holland Scholarship, the winner of which is entitled to one year's free tuition (under Mr. Edwin Holland), was held at Holland's Academy for Voice Production and Singing on September 27. The Scholarship was awarded to Mervyn Dene.

MR. ROWLAND BRIANT was presented, on the 12th ult., with an oak music stool of most original design and workmanship (by Bechstein), also an address, on his retirement from the office of Choirmaster and Organist of Westbourne Park Chapel.

A MUSICAL Society, comprising orchestra and chorus, has been established in Sunderland, under the direction of Mr. Oscar Cohen, and it is proposed to perform during the season Cowen's "Rose Maiden," Gade's "Erl-King," and several orchestral pieces.

THE Woolwich Choral Union announces three Concerts, the first of which will take place on the 25th inst., when Mendelssohn's "Athalie" and selections will be performed. The other works announced are "Elijah" and "The Messiah."

THE organ at Trinity College has, during the long vacation, been rebuilt by Messrs. Hill and Sons, and, on the 10th ult., Mr. F. G. Mitford-Ogborne gave a Recital of original organ compositions of a varied and interesting character.

MADAME D'ALBERT CARREÑO will visit England this month, and Mons. Siloti, the Russian pianist, will be in London in December, when he will play at the Beethoven (Symphony) Concert.

MRS. HAMILTON ROBINSON has been appointed Professor of Singing in King's College (London), Ladies' Department, Kensington Square.

OBITUARY.

WE have to record the death, on the 12th ult., at the Palace, Londonderry, of MRS. CECIL FRANCIS ALEXANDER, wife of the Bishop of Derry and Raphoe, and known throughout the English-speaking world by her numerous hymns. The deceased lady, who was the daughter of Major John Humphreys, of Miltown House, County Tyrone, was born in 1823, and the versatility and sympathetic charm of her pen first became generally known in a collection of her scattered early writings, entitled "Verses for Holy Seasons," published in 1846, with a preface by Dr. Hook. "Hymns for Little Children" appeared two years later, and demonstrated their author's special qualifications in appealing to the young mind. It contained, amongst others, the favourite hymn "There is a green hill far away." Among subsequent collections may be instanced the "Narrative Hymns for Village Schools," the "Hymns Descriptive and Devotional" (in which the author showed herself somewhat less happily inspired), the "Poems on Old Testament subjects," and "Holiday Songs," written for Lady Arthur Hill, by whom they were set to music. Mrs. Alexander was married in 1850, her husband, the present Bishop of Derry, being also an esteemed writer of sacred verse.

MADAME SYDNEY PRATTEN, the distinguished guitar player, whose death occurred at her London residence, on the 10th ult., was a native of Mülheim, on the Rhine, and received her musical instruction from her father, Herr Pelzer, himself a well-known guitarist. When quite a child, Fraulein Josepha Pelzer acquired considerable fame in her native country as a performer on the instrument, and at the age of eight made a successful *début* at the King's Theatre in the Haymarket, afterwards Her Majesty's. She eventually established herself in Exeter as a teacher, and in 1854 married Mr. Sydney Pratten, for many years leading flute player at the Opera, the Philharmonic, and other Concerts, when she took up her residence in London.

MR. W. G. WOOD, the well-known London organist, who for some little time past had been in ill health, died somewhat suddenly, on September 25, at his residence in Highgate. He had held the position of organist and choirmaster at Highgate School for over ten years and was a professor and examiner at the Royal Academy of Music. A brilliant executant and gifted teacher, Mr. Wood also made himself favourably known as a composer, one of his most recent compositions having been "The Highgate School Song," which has obtained great popularity with the boys of that Institution. The deceased was only about forty years of age.

THE death is announced, at the age of sixty-six, of HARRISON MILLARD, who, during the American Civil War, had a great reputation as a national song writer. In early life he went to Florence as an opera singer, but when the war broke out he enlisted as a private in the Union Army. He was wounded at Chickamauga, and afterwards entered the Civil Service, in which he continued till ten years ago. Of his song "Waiting" a million copies were sold by one American publisher, while "When the tide comes in," "Watching," "The Tear," and many of his sacred tunes are still in favour.

MR. ANDREW MONTAGUE, of Ingmanthorpe Hall, Wetherby, the well-known capitalist, whose death, on the 8th ult., in his eighty-first year, was announced in the press, was, in his unostentatious and retiring way, a great lover and patron of musical art. He was, moreover, associated financially with a season of English opera at the old Olympic Theatre some years ago, and was practically the leaseholder of Covent Garden Theatre.

THE once celebrated French operatic singer, TOUSSAINT EUGÈNE ERNEST MOCKER, died last month at Brunoy, where he had for many years lived in retirement, at the mature age of eighty-four. Born at Lyons, he commenced his career in 1829 as a humble drummer at the Paris Opéra. After going through a course of vocal instruction with Poussard, Mocker was enabled, in a very short time, to make a successful *début* at the Opéra Comique in "La Fête du village voisin," which brought him in numerous engagements in the French provinces. In 1839 he entered upon a definite engagement at the Opéra Comique, with which institution he remained associated for the remainder of his

career, and where he achieved great popularity in some sixty specifically French operas, such as "Le Maçon," "Le Pré aux Clercs," and "La Dame blanche." He was a Professor at the Conservatoire and a Chevalier of the Legion of Honour.

M. SAMUEL DAVID, for many years musical director at the Paris Synagogue, and a composer of merit, died in that capital on the 3rd ult., aged fifty-eight. A native of Paris, he studied with distinction at the Conservatoire, where he was a pupil of Halévy, and, after a sojourn in Italy (he having obtained the Grand Prix de Rome in 1858), became a much-sought teacher of the art in Paris. His numerous operas and operettas, notably "Mademoiselle Sylvia," "Tu l'as voulu," and "La Fée des Bruyères," met with but qualified success, while his Symphonic Poem "Le Triomphe de la Paix" obtained a distinction in the competition instituted by the Ville de Paris in 1878. He was also the composer of four symphonies, vocal and other compositions, and the author of a useful theoretico-practical work, entitled "L'Art de jouer en mesure."

M. JACQUES MARIE HYACINTHE CHEVALIER, the distinguished sculptor, whose chisel has frequently been employed in the service of musical art, died at Paris last month, at the age of seventy. His most popular work, a medallion representing the apotheosis of Rossini, was unfortunately destroyed in the fire which gutted the old Opéra House, as was also the pendant medallion of Auber. There remain, however, several sculptures from his hand in the foyer of the present Opéra. His son, M. Paul Emile Chevalier, is a musician and able contributor to our Paris contemporary, *Le Ménestrel*.

FRAU HENRIETTE MÜHLING, a highly esteemed personality in German artistic circles, who, in April last, celebrated her hundredth birthday, died on September 23, at Berlin. An able actress in her younger days, she became the wife of Herr Mühlung, the director successively of the theatres at Cologne, Bonn, and Aix-la-Chapelle, and an intimate friend of the great singers, Sontag and Malibran, in whose theatrical management she took an active interest, he having been, it is said, the first to introduce Meyerbeer's "Les Huguenots" to a German audience. Frau Mühlung, who was also an able translator and adapter of a number of Scribe's comedies, had retained all her faculties, and continued to take a lively interest in matters artistic to the last.

We regret having to record the death, on the 20th ult., of a veteran English artist, Mr. RICHARD M. BLAGROVE, for many years a familiar figure in our principal orchestras as leader of the violas. He belonged to a family of musicians, his father, Mr. R. M. Blagrove, having been a well-known professor—and author of a "System of the Art of playing the Violin"—at Nottingham, while his brother, Henry, was the distinguished violinist, and pupil of Spohr, who died in 1872. Richard entered the Royal Academy of Music in 1837 for four years' study, chiefly under H. Hill, the viola player, and some years later was appointed to the principal professorship of his instrument at that Institution. Other important appointments followed, as a matter of course, notably, on the death of Hill, that of leading viola in the Philharmonic Society's orchestra and at the Three Choirs Festivals, both of which posts he occupied up to the present year. Mr. Blagrove was also an expert performer on the concertina, an instrument which, both in the concert-room and by teaching, he did much to render popular in his time, and obtained for it the recognition of the late Sir George Macfarren, whose Concertina Quintet was written specially for him. He married Miss Freeth, a gifted pianist and teacher, and of late years has been associated, with his three sons, who inherit their parents' talent, in chamber quartet performances of a high order. An amiable and cultured gentleman, an excellent conversationalist on topics connected with English musical history of the century, the deceased (who was in the sixty-ninth year of his age) will be greatly missed by his numerous friends.

On the 12th ult., at Stuttgart, GOTTLIEB KRÜGER, celebrated harpist, for many years member of the Royal Opéra, aged seventy-one.

MISS ETHEL HIRSCHBEIN has been awarded a Mitchell Scholarship for Violin at the Guildhall School of Music.

CORRESPONDENCE.

THE FIRST SAXE-MEININGEN MUSICAL FESTIVAL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—A musical Festival, in the course of which Johannes Brahms accompanied on the pianoforte some of his own four-part songs, had his health drunk by enthusiastic German musicians, and made a speech in returning thanks for it, is assuredly a great rarity. This, however, and much else of high musical interest, has just happened in connection with the first musical Festival of the Duchy of Saxe-Meiningen, held at Meiningen from September 27 to 29.

The programme—headed as it was by three names only, "Bach, Beethoven, Brahms," and carrying out, as it did, the exclusive choice thus implied with absolute literalness—seemed designed in some sort to instal Brahms beside Bach and Beethoven, and perhaps even, by implication, to bar any claim to a like honour which might be put forward on behalf of Wagner. While the music chosen for performance was attractive on this account as well as for its intrinsic merits, the Meiningen Committee were able to announce an exceptionally promising body of executants, and even some instrumentalists of leading European reputation, such as Dr. Joachim, Herr Hausmann (the violoncellist), and Herr Mühlfeld (the clarinet player). The orchestra, numbering ninety performers, was to consist mainly of that of the Meiningen Court Theatre strengthened by contingents from Weimar, Hanover, Coburg, &c. The chorus, of 346 voices, were to come from choral societies in or about Meiningen—an excellent omen, considering the repute of the Thuringian people for musical talent, which goes back even beyond the time at which Bach himself sprang from their stock.

I went to Meiningen with high expectations, and found them so much more than realized that I hope you will allow me to try to give your readers some idea of what were the most salient features in three days of very noteworthy performance. I offer my experiences with the less hesitation because I was unable to learn that the Festival was attended by musical critics accredited by English journals, whose presence would have rendered my intervention uncalled for.

In the course of two Chamber Concerts, Dr. Joachim and Herren Halir, Wirth, and Hausmann played three Quartets of Beethoven (Op. 95, 95, and 180). The same executants, with Herr Bram Eldering, played Brahms's second String Quintet, and, with Herr Mühlfeld, his Clarinet Quintet (Op. 115). Herr Mühlfeld also played, with Herr Eugene d'Albert, Brahms's Sonata for clarinet and pianoforte (Op. 130). It appeared to me that the highest standard of artistic excellence, attainable only under most exceptionally favourable conditions, including the impulse of a common devotion, was reached in these performances. The compositions for strings, in particular, presented an exquisite unity of spirit in the bond of music such as I have never heard equalled.

An Orchestral Concert given on the second night was remarkable for a fine performance, by Herr Eugene d'Albert, of Beethoven's Pianoforte Concerto in E flat. The orchestra did their part in this work with extraordinary perfection, and, more particularly in the *Allegro* and final *Rondo*, developed an absolute identity of dashing rhythm and such youthful freshness and fire as completely carried one away. Finally, when it came to the orchestra's turn to place on Brahms's brow their own special garland in the shape of a performance of his first Symphony, they achieved an overwhelming success. Independently of complete technical mastery and a superb body of tone, there was a unanimity of feeling and a glow and passion at work which proved utterly irresistible, and set the audience cheering in uproarious delight.

For the chorus were set down Bach's "Passion" Music (St. Matthew) and his double chorus "Nun ist das Heil," Beethoven's Mass in D, and Brahms's "Triumphlied." They sang these works with unflinching accuracy of intonation, perfect steadiness, excellent light and shade, and

admirable precision in taking up difficult leads and tackling awkward intervals without the least sign of wavering or hesitation. I was not unprepared for this in a work so completely a household word in Germany as Bach's great "Passion" Music, but must confess to having been fairly taken by surprise when I found the intractable choral difficulties of Beethoven's Mass in D surmounted with equal completeness and heard the soprano attacking and sustaining the many ruthlessly long-drawn high A's and B flats (A flat and A at English pitch) with a superb energy which held out unflinchingly to the end of the work. These results had, of course, not been attained without correspondingly assiduous preparation. The chorus began their rehearsals, I was told, a whole year beforehand, meeting regularly once a week, and sometimes, from overflowing zeal, on Sunday as well. They were trained in six separate centres, under different instructors; but Herr Fritz Steinbach, Capellmeister to the Duke of Saxe-Meiningen, who conducted the whole Festival with extraordinary energy and efficiency, had visited all the outlying sections in order to bring the requisite unity of conception into the work of the entire chorus.

At a well-attended and most cheery subscription supper, which took place after the last Concert, the toast immediately following the health of the Duke was that of the Conductor. Its proposer narrated how "our Steinbach" had originated the idea of holding the Festival, stirred up everybody else, written innumerable letters, and, in fact, made the Festival the success it had been. Herr Steinbach, in replying, modestly assigned to his collaborators large shares in the final result, and then, in touchingly affectionate terms, proposed the health of "our Master, Brahms," whereupon many, especially of the younger *convives*, left their seats and crowded round the great composer in order to clink glasses with him. What he said in reply to the toast consisted, as far as I was able to hear and understand him, mainly of ingeniously constructed reasons designed to escape having to make a speech at all. He did not, however, sit down without having spoken hearty words of thanks and recognition, nor without having amused his audience by saying that, as Providence had not brought him into the world with so common a patronymic as Schmidt or Müller, he could at least say without vanity that he was the first composer of his name.

The only other noteworthy speech was from Dr. Joachim, who in a few admirably chosen words, at once full of dignity and wholly free from self-consciousness, paid a tribute of high appreciation to the orchestra and chorus. He closed by quoting from Schiller's poem "to artists" the words "Man's dignity is trusted to your hands, preserve ye it." No one could with better right have urged this hehest on younger colleagues than a man whose whole public career has been one long embodiment of it.—I am, Sir, yours truly,

SEDLEY TAYLOR.

Trinity College, Cambridge,

October 4, 1895.

[We had heard, from an English artist present at Meiningen, of the excellent performances given there in connection with the recent Festival, and on that account are all the more glad to publish the letter with which Professor Sedley Taylor has favoured us. It is said that our correspondent, after hearing Beethoven's Mass in the German town, travelled post haste to Leeds to hear it a second time. A comparison of the two renderings from the pen of so competent a critic would be extremely interesting and valuable. We take the opportunity, while thanking Professor Taylor, to suggest that other travellers into regions not visited by English professional critics might do far worse than send us their observations on notable musical doings.—Ed., M.T.]

MR. EDWARD ELGAR has accepted the invitation of the committee of the North Staffordshire Musical Festival to write a new cantata for production at Hanley in October of next year.

DR. VILLIERS STANFORD'S Choral Ode "The Revenge" has been accepted by Herr Siegfried Ochs for performance this autumn by the Berlin Philharmonic Choir.

TO CORRESPONDENTS.

. Notices of concerts, of which programmes must invariably be sent and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

E. AMES.—You will find ample information in Carl Engel's "The Literature of National Music" (Novello), and in the article "Song," in Grove's Dictionary.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BATH.—The fine new organ erected by Messrs. Norman Bros. and Beard, of Norwich, in the Abbey Church, was formally opened by Sir Walter Parratt on the 11th ult., during which day he gave three Recitals on the instrument. The new instrument, which contains fifty-two speaking stops, is excellently situated in the North and South arches, under the tower, the pedal organ being placed on either side of the North transept.

BOLTON.—An effective performance of Mendelssohn's "Elijah" was given, on the 10th ult., in the Albert Hall, by the Choral Union, under the conductorship of Mr. J. M. Bentley. The title rôle was ably sustained by Mr. John Sandbrook, and the other principal soloists were Miss M. Brown, Miss J. Rankin, and Mr. W. Green, who were assisted by Miss Ramsden, Miss Bentley, Mr. T. Marsh, and Mr. E. Bennett. Mr. F. Ford led the orchestra, and Mr. W. Mullineux presided at the organ.

BRIGHTON.—The Brighton School of Music is to be congratulated on the acquirement of a three-manual organ, recently built by Messrs. Morgan and Smith, in the Athenæum Hall of the Institute. The instrument was formally opened, on September 27, by Dr. Alfred King, who played a selection of music which advantageously displayed the tone and resources of the organ. Pleasing variety was supplied to the programme by the singing of Miss Alice Holman and Mr. Theo. Field, both successful students of the school.

CARDIFF.—At St. German's Church, on the 2nd ult., Mendelssohn's "Hymn of Praise" was sung by the choir, assisted by full orchestra and organ. The solos, &c., were all taken by members of the choir, the singing of the boys being exceptionally good. The orchestra, under the leadership of Mr. E. T. Roberts, gave a very fair rendering of the Symphony, and Mr. T. E. Aylward, at the organ, played with excellent taste. Mr. W. H. Higgins (organist and choirmaster of the church) conducted, and the result of his instruction was apparent in the attack and finish of the chorus.

CHRISTCHURCH.—An Organ Recital was given on the 5th ult., in the Priory Church, by Mr. E. L. Frecey. The programme consisted of pieces by Handel, Mendelssohn, Widor, Bach, H. Smart, Dubois, Rheinberger, Schumann, Haydn, and Batiste. Vocal selections were given by Miss Legge, Miss Walden, and Mr. A. W. Russe.

COVENTRY.—Mr. H. C. Perrin, the organist of St. Michael's Church, gave, on the 17th ult., in the Corn Exchange, a high-class Concert, the principal feature of which was an effective performance of Professor Stanford's fine choral ballad "The Revenge."

CRATHIE.—On the 11th ult. Mr. Ralph Dudge, the organist of the Parish Church, had the honour of playing a selection of pieces on the organ in Crathie Church before the Queen and members of the Royal family.

FAREHAM.—The first of two Concerts announced by the Temperance Choral Union, under the conductorship of Mr. W. G. Hedges, was given on the 9th ult., in the Town Hall. The chief pieces in the programme were a selection from "The Messiah," Mendelssohn's "Hear my Prayer," and the cantata "Daniel," by Messrs. G. F. Root and W. B. Bradbury. Miss Tutte sang the solo part in Mendelssohn's Motet, and the other principal vocalists were Miss M. Niven, Miss Townsend, Miss Pink, Miss F. Shilling, the Rev. G. Corin, Mr. R. Kirkby, and Mr. H. Tutte. The choir, consisting of about fifty voices, was accompanied by the orchestra connected with the Society.

HALIFAX, NOVA SCOTIA.—J. T. Masser's Harvest Cantata, which is well worth the attention of choirs, was finely rendered by the choir of St. Luke's Cathedral on the 3rd ult. Mr. Frank Gatward (organist and choirmaster) presided at the large organ recently built by Messrs. Norman Bros. and Beard, England.

KEIGHLEY.—The fourth annual West Riding Musical Competition, associated with the name of the late Mr. W. H. Summerscales, was held at the Keighley Institute on the 12th ult., when thirty-five competitors entered their names for the three medals and money prizes. Some excellent playing and singing were listened to by a numerous audience of friends and musical enthusiasts, and the awards, which appeared to give general satisfaction, were presented by Mr. Leolin Brigg. Mr. R. H. Moore fulfilled the duties of accompanist in an admirable manner.

MELBOURNE, AUSTRALIA.—A Concert was given in Chalmers' Church on August 29, when the choir was assisted by Miss A. Millar, Miss F. Mitchell, Mr. F. Holt, and Mr. J. Brierley, whose singing afforded manifest satisfaction. A string quartet, consisting of Messrs. A. Zelman, jun., Ryder, F. Tate, and C. Harrison, played Beethoven's First Quartet in F (Op. 18), and organ solos were contributed by Mr. W. E. Nott.

MONTREAL, CANADA.—Mr. E. A. Hilton, Organist and Choirmaster of Dominion Square Methodist Church, resumed his monthly Organ Recitals on September 28, when he was assisted by Miss Perego (organist), Messrs. W. E. Wilson, J. H. Smith, Audas, and Charles Kelly (vocalists). Among the organ pieces in a well selected programme were the Prelude to "Lohengrin" and Mendelssohn's First Organ Sonata.

PRESTON.—The Ambulance Society gave a Concert in the Public Hall on the 5th ult. The chief attractions were the performances of the Band of the Carabiniers and the singing of Miss Marjorie Eaton, a vocalist of much promise and ability. Miss Simpson and Mr. Calderbank each sang two songs, Mr. W. Miles recited, and Mr. J. E. Adkins accompanied.

SELATTYN.—During the Harvest Thanksgiving Services, celebrated in St. Mary's Church on the 10th ult., an effective Organ Recital was given by Mr. Frank Pulein, Organist of the Parish Church, Wrexham.

SUNNINGDALE.—Dr. C. H. Lloyd's cantata "Hero and Leander" was performed by Mr. E. Stephenson's Choir at the National Schools, on the 17th ult. The principal soloists were Mlle Paolina Gilardoni and Mr. H. Scott, and the orchestra was led by Mr. Tyler.

TENBY.—On the 16th ult. Mr. Cyril Church gave his rooth and last Organ Recital in the Parish Church, where he has filled the post of organist and choirmaster for over four years. He is now resigning it to occupy a similar position at the Parish Church of Romford. The programme included works by H. Smart, Lemmens, Guilman, Widor, Loret, and the performer.

TRENT.—The sixth public Organ Recital at Trent College was given, on the 15th ult., by Mr. G. H. Fox, who played an attractive selection of music by various well-known composers.

UDDINGSTONE.—An attractive selection of music was played on the organ, on the 2nd ult., in the Parish Church, by Mr. W. Padget Gale. Vocal solos were contributed by Miss G. Riley and Mr. R. J. Stevenson.

ORGAN APPOINTMENTS.—Mr. Cyril G. Church, Organist and Choirmaster to Parish Church of St. Edward the Confessor, Romford.—Mr. Arthur T. Froggatt, Organist and Choirmaster to Parish Church, Dudley.—Mr. G. J. Fyfield, Organist and Choirmaster to Highclere Parish Church.—Mr. Frederic Leeds, Organist and Choirmaster to St. Mary's Parish Church, Lewisham.—Mr. Herbert V. Miniken, Organist and Choirmaster to St. Olave's, Southwark.—Mr. William J. Young, Organist and Choirmaster to St. Elizabeth's Parish Church, Reddish Green, Stockport.

CHOIR APPOINTMENTS.—Mr. Albert Edward Edwards (Solo Alto), to H.M. Chapel Royal, Hampton Court, and St. Mark's, Surbiton.—Mr. Dan Jones (Solo Tenor), to Trinity College Chapel, Dublin, and Christ Church Cathedral.—Mr. Robert George Kings (Bass), to Croydon Parish Church.

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Registered for transmission abroad.

DECEMBER 1, 1895.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1895.

THE PURCELL EXHIBITS AT THE BRITISH MUSEUM.

AMONG the interesting events in connection with the Purcell Commemoration, not the least was the unique exhibition of pictures and music (printed and manuscript) at the British Museum; and as a permanent record of the collection will doubtless be greatly valued, we have much pleasure in placing before our readers the official list, kindly furnished us by Messrs. A. Hughes-Hughes, Barclay Squire, and F. M. O'Donoghue.

MANUSCRIPTS.

MR. PURSELL.—Anthem, "O praise the Lord all ye heathen" (tenor part).

From one of the Durham Cathedral Part-books, commenced in 1664. The latter part, which includes this anthem, was written rather later, probably about the same time as the companion volume (30479), which is dated 1670. So that, if this be Henry Purcell's, it must be a very early composition. [30478]

"Jehova quam multi." Motet for 5 voices. *Circ.* 1680-83. (Autograph.) [30930, f. 1]

HENRY PURCELL.—"Plung'd in the confines of despair." Hymn for two tenors and bass. *Circ.* 1680-83. (Autograph.) [30930, f. 3]

From Dr. Patrick's version of Ps 130. [30930, f. 3]
HENRY PURCELL.—No. 1 of the three-part "Fantazias." A.D. 1680. (Autograph.) [30930, f. 71]

HENRY PURCELL.—No. 1 of the four-part "Fantazias." June, 1680. (Autograph.) [30930, f. 67]

HENRY PURCELL.—"Fantazia upon one note." *Circ.* 1683. (Autograph.) [30930, f. 50]

From "Fantazias of Five Parts."
H. PURCELL.—"In Nomine," in six parts (beginning only). *Circ.* 1683. (Autograph.) [30930, f. 48]

From "Fantazias" in six, seven, and eight parts. [30930, f. 48]
HENRY PURCELL.—"The Golden Sonata," without the *basso continuo*. *Circ.* 1683. (Autograph.) [30930, f. 37]

No. 9 of the Second Set of "Ten Sonatas in four parts," published in 1697. [30930, f. 37]

[HENRY ?] PURSELL.—Song, "Come, honest sexton, take thy spade."

From "Charles Campelman his Book," 1681-2. [19759]
HENRY PURCELL.—"A Song to Welcome home His Majesty from Windsor," 1680. [22100]

From "Mr. Dolbin's Book," 1681-2. [22100]
HENRY PURCELL.—The organ part of "Ode for St. Cecilia's Day," 1683, beginning "Welcome to all the Pleasures." (Autograph?) [33240]

From a volume of MSS., formerly belonging to Vincent Novello. [33240]

HENRY PURCELL [1658-95].—Song, "How delightful's the life of an innocent swain." *Circ.* 1680-90. [Addit. 29397]

H. PURCELL.—Duet, "In some kind dream."

Transcribed by Henry Bowman, probably for Katherine Sedley, afterwards [1686] Countess of Dorchester, whose book plate is at the beginning of the volume. [30382]

HENRY PURCELL.—"I attempt from love's sickness to fly." Song from "The Indian Queen," composed in 1692. Late XVIIth cent. [Addit. 31453]

HENRY PURCELL [1658-95].—"The Yorkshire Feast Song" (last 2 pages). 1690. (Autograph.) [30934, f. 15B]

Exhibited by W. H. Cummings, Esq.

HENRY PURCELL.—"Ode upon the Duke of Gloucester's Birthday" (1695), beginning "Who can from joy refrain." (Autograph.) [30934, f. 82]

HENRY PURCELL.—The Music in "Bonduca" (1695). (Autograph?) [30931, f. 67]

From a MS. formerly belonging to Sir John Hawkins. [5337, f. 27]

HENRY PURCELL.—Song, "When first Dorinda's piercing eyes." (Autograph.) [33287]

Exhibited by Professor Bridge.

HENRY PURCELL.—"Why, why are all the Muses mute?" "Welcome Song 1685 being the first perform'd to King James the Second."

HENRY PURCELL.—Anthem, "Praise the Lord, O my soul."

In the same hand as Addit. MS. [33287]

Exhibited by the Royal College of Music.

HENRY PURCELL.—Anthem, "Out of the deep." (Autograph.) [30931, f. 67]

From a MS. formerly belonging to James Kent and Wm. Flackton, of Canterbury. [30931, f. 67]

HENRY PURCELL. Anthem, "Blessed are they that fear the Lord" (last page). [A.D. 1688.] (Autograph.) [30931, 668]

From a MS. formerly belonging to James Kent and Wm. Flackton, of Canterbury. [30931, 668]

HENRY PURCELL [1658-95].—"Rejoice in the Lord alway." The "Bell" Anthem. (Autograph.) [30931, 668]

Exhibited by Her Majesty the Queen.

HENRY PURCELL.—"Te Deum" and "Jubilate" for St. Cecilia's Day, 1694. (Autograph.) [30932, f. 93B]

Exhibited by Professor Bridge.

HENRY PURCELL.—Anthem, "Who hath believed our report." (Autograph.) [30932, f. 94]

From a MS. formerly belonging to Wm. Flackton, of Canterbury. [30932, f. 94]

HENRY PURCELL.—Anthem, "My Beloved spake" (last page). (Autograph.) [30932, f. 93B]

From a MS. formerly belonging to Wm. Flackton, of Canterbury. [30932, f. 93B]

HENRY PURCELL.—Anthem, "Save me, O God." *Circ.* 1690. (Autograph?) [30931, f. 81B]

Exhibited by W. H. Cummings, Esq.

HENRY PURCELL.—Part of the Burial Service, consisting of the Anthems "In the midst of life" and "Thou knowest, Lord." (Autograph.) [30931, f. 81B]

HENRY PURCELL.—Anthem, "Behold now, praise the Lord." (Autograph.) [30932, f. 121]

From a MS. formerly belonging to Wm. Flackton, of Canterbury. [30932, f. 121]

HENRY PURCELL.—Anthem, "By the waters of Babylon." (Autograph.) [30932, f. 52]

From a MS. formerly belonging to Wm. Flackton, of Canterbury. [30932, f. 52]

HENRY PURCELL [1658-95].—Songs (a), "She who my poor heart possesses." (b) "Cease, anxious world." (Autograph.) [30934, f. 15B]

Exhibited by Julian Marshall, Esq.

HENRY PURCELL.—Four short pieces in 3 parts. *Unpublished.* End of the XVIIth cent. [33246]

HENRY PURCELL.—"A Voluntary for the Double Organ." In the hand of William Davis (late XVIIth cent.). [31468]

HENRY PURCELL.—(1). "Last page of King Arthur." Composed in 1691. (2). "Nymphs and Shepherds." From "The Libertine." Composed in 1676. [5333]

Incomplete scores in the hand of Dr. Croft, after whom the MS belonged to James Kent. [5333]

HENRY PURCELL.—"From rosy bow'rs." From "Don Quixote." Composed in 1695. "The last song he made." [22099]

VINCENT NOVELLO.—"The Beginning of a Thematic Catalogue of Purcell's Church Music, included in one of the volumes of transcripts [9071-7] made by Novello for his edition of 'Purcell's Sacred Music.'" *Circ.* 1820. (Autograph.) [9074]

SAMUEL WESLEY.—Autograph Letter to Vincent Novello, relating to Henry Purcell. 1830. [33246]

From a volume of letters by Dr. Crotch, R. J. S. Stevens, and others, about Novello's edition of "Purcell's Sacred Music." [1731]

JEREMIAH CLARKE.—"Ode on the death of Henry Purcell" (1695), beginning "Come along for a Dance." (Autograph?) [30934, f. 15B]

From a MS. belonging to William Croft. [30934, f. 15B]

THOMAS PURCELL (uncle and guardian of Henry Purcell).—Chant (transcribed in 1676). [17784]

THOMAS PURCELL (uncle and guardian of Henry Purcell).—Autograph letter to the Rev. John Gostling, the bass singer. February 8, 1679.

Exhibited by W. H. Cummings, Esq.

DANIEL PURCELL (youngest brother of Henry Purcell).—Song on the birthday of Princess (afterwards Queen) Anne, February 6, 1700, beginning (after a "Trumpett Sonata," or Overture) "Again the welcome morn we sing."

From a MS. formerly belonging to Wm. Croft. [30934, f. 36B]

CAPTAIN HENRY COOKE (Master of the Children of the Chapel Royal).—Receipt for "necessaries" for the Children of the Chapel, among whom was Henry Purcell. 1665.

Exhibited by W. H. Cummings, Esq.

HENRY PURCELL.—Receipt "For one quarter's allowance for my house." January, 1691.

Exhibited by the Dean and Chapter of Westminster.

EDW. BRADDOCK (Master of the Choristers at Westminster Abbey, son-in-law of Dr. Blow).—Receipts in connection with his office, including one for copying anthems into a new set of books. 1692-6.

Exhibited by the Dean and Chapter of Westminster.

FATHER BERNARD SMITH.—Receipts for tuning and repairs to the organ at Westminster Abbey. 1693, 1694. (Autograph.)

Exhibited by the Dean and Chapter of Westminster.

Accounts of Dr. Peter Birch (Treasurer of Westminster College), including a payment made to Henry Purcell in lieu of a house, 1695, and a second payment, evidently made to his widow, 1696.

Exhibited by the Dean and Chapter of Westminster.

Bill for repairs to the Organ at Westminster Abbey, settled by Sir Christopher Wren. Jan., 1701.

Exhibited by the Dean and Chapter of Westminster.

CHRISTOPHER SHRIDER.—Agreement for repairing the Organ at Westminster Abbey, and reducing the pitch to that of St. Paul's. 1710. (Autograph.)

Exhibited by the Dean and Chapter of Westminster.

PRINTED BOOKS AND MUSIC.

(From the Library of the British Museum.)

"Catch that Catch can; or, the Musical Companion. London, 1667."

On p. 153 is a three-part song, "Sweet Tyranness, I now resign," by "Mr. Hen. Purcell." This is either a very youthful composition of Henry Purcell's, or more probably by his father.

"Choice Ayres, Songs, and Dialogues. Composed by several Gentlemen of His Majesties Musick, and others. The Second Edition corrected and enlarged. London, 1675."

On p. 43 is a little song, "When Thursid did," by "Mr. Purcell," which is probably one of Henry Purcell's first published compositions. "Ode on the Death of Matthew Locke," by Henry Purcell.

From Book II. of Playford's "Choice Ayres," 1699.

"Sonatas of III. Parts...Composed by Henry Purcell... London, Printed for the Author...1683."

The First Violin Part. This copy belonged to William Corbett.

"Welcome to all the Pleasures"...Ode for St. Cecilia's Day, 1683. Music by Henry Purcell. London, 1684.

"A Third Collection of New Songs...Words by Mr. D'Urfe. Set to music by the best masters in that Science—viz., Dr. John Blow, Mr. Henry Purcell, &c. London, 1685."

"The Theater of Music...Books 1-4. London...1685-87."

Containing many songs, &c., by Henry Purcell.

"The Second Book of the Pleasant Musical Companion.

Second Edition. London, 1686."

Containing catches and rounds by Henry Purcell. This copy was presented by the publisher, John Playford (whose autograph is on the title-page), to John Jackson, one of the contributors to the collection.

"A Pastoral Elegy on the Death of Mr. John Playford.

Set by Mr. Henry Purcell." London, 1687.

"Comes Amoris. A Choice Collection of the Newest Songs now in use." Books 1-5. London, 1687-94.

Contains many songs by Henry Purcell.

"A Fool's Preferment...A Comedy...Written by Mr. D'Urfe. Together with all the Songs and Notes to 'em, excellently compos'd by Mr. Henry Purcell. 1688." London.

"The Banquet of Musick: or a Collection of the newest and best Songs"...Books I. and II....London, 1688-9.

Containing many songs, &c., by Purcell.

"Harmonia Sacra: or, Divine Hymns and Dialogues... Composed by the Best Masters. Books I. and II." London, 1688-93.

Containing many compositions by Henry Purcell. According to the Publisher's Preface, this work "was Compos'd by the most Skillful Masters of this Age; and though some of them are now dead, yet their Composures have been reviewed by Mr. Henry Purcell, whose tender Regard for the Reputation of those great Men made him careful that

nothing should be published which, through the negligence of Transcribers, might reflect upon their Memory."

"The Songs in Amphitryon, with the Musick. Composed by Mr. Henry Purcell. London...1690."

In his preface to "Amphitryon," Dryden speaks of "the excellent Composition of Mr. Purcell; in whose Person we have at length found an *Englishman*, equal with the best abroad."

"New Poems. By Mr. D'Urfe. London, 1690."

On p. 82 is the "Epilogue to the Opera of Dido and Æneas, performed at Mr. Priest's Boarding School," probably in 1680.

"The Vocal and Instrumental Musick of the Prophetess; or, the History of Dioclesian...London, Printed for the Author...1691."

This is an altered version of Beaumont and Fletcher's "Prophetess." In an "Advertisement" at the end, Purcell says that he had "been very careful in the examination of every sheet" of this work, most copies of which contain MS. corrections in his handwriting. It is dedicated to the Duke of Somerset in a preface in which the composer says that in England "Musick is yet but in its Nonage, a forward Child, which gives hope of what it may be hereafter."

"King Arthur...A Dramatick Opera...Written by Mr. Dryden...London, 1691."

In his Epistle Dedicatory to this work Dryden says: "There is nothing better, than what I intended, but the Musick; which has since arriv'd to a greater Perfection in England, than ever formerly; especially passing through the Artful Hands of Mr. Purcell, who has compos'd it with so great a Genius, that he has nothing to fear but an ignorant, ill-judging Audience."

The Gentleman's Journal for November, 1692. [By Peter Motteux.]

This periodical contains many songs by Purcell, and on page 18 is an interesting account of the first performance of the "Ode for St. Cecilia's Day" (1692) in which the composer sang the alto solo: "Tis Nature's Voice."

Alto Solo, "Tis Nature's Voice," from Purcell's "Ode for St. Cecilia's Day" (1692), showing the "incredible graces" which he sang at the first performance, as mentioned in "The Gentleman's Journal" for November, 1692.

"Some Select Songs as they are sung in the Fairy Queen. London...printed for the Author, 1692."

The "Fairy Queen" was an adaptation of "A Midsummer Night's Dream."

"Joyful Cuckoldom; or, the Love of Gentlemen and Gentlewomen. A Collection of New Songs. By Henry Purcell, Dr. John Blow...&c. London...[1693]."

Containing songs, catches, &c., by Purcell in the following plays: "Dioclesian," "King Arthur," "The Wife's Excuse," "The Fatal Marriage," "The Fairy Queen," "Amphitryon," "Cleomenes," "Love Triumphant," "Henry II.," "The Old Bachelor," "Rule a Wife," and "Bonduca."

"An Introduction to the Skill of Musick, by John Playford. 12th Edition, corrected and amended by Henry Purcell. London...1694."

This copy formerly belonged to William III.

"The Songs to...Don Quixote. Parts I. and II....London...1694."

Words by T. D'Urfe. Music by H. Purcell, J. Eccles, Colonel Pack, &c.

"Three Elegies upon the much lamented loss of...Queen Mary...Sett to Musick by Dr. Blow and Mr. Henry Purcell. London...1695."

"The Songs in the Indian Queen: As it is now compos'd into an Opera...London...1695."

This is a pirated edition of the songs in Dryden and Howard's play, as shown from the curious preface. Addressed to Henry Purcell by the editors.

"An Ode on the King's Happy Return from Abroad. The words by Mr. D'Urfe. To a Sebell of Mr. Henry Purcell. [1695?]"

The "Sebell" appears in the Harpsichord Lessons, published in 1696.

"Delicæ Musicæ: being a Collection of the newest and best Songs sung at Court and at the Publick Theatres," &c. 4 Books. London, 1695-96.

Contains songs written by Purcell for "Tyrranic Love," "Timon of Athens," "The Libertine," "The Mock Marriage," "The Tempest," "Bonduca," "King Arthur," "The Rival Sisters," "Oronoko," and "The Indian Queen."

"New Songs in the Third Part of...Don Quixote. Written by Mr. D'Urfe...Being the last Piece set to Musick by the late Famous Mr. Henry Purcell...London, 1696."

"The last Piece set to Musick" by Purcell is the scena, "From rosy bowers," in Act V.

"A Choice Collection of Lessons for the Harpsichord or Spinnett...London. Printed...for Mrs. Frances Purcell, Executrix of the Author...1696."

First edition of Purcell's Harpsichord Suites.

"An Ode on the Death of Mr. Henry Purcell...The Words by Mr. Dryden, and Sett to Musick by Dr. Blow. London...1696."

- "Ten Sonatas in Four Parts. London. Printed...for Frances Purcell, Executrix of the Author...1697." Dedicated to Purcell's pupil, Lady Rhodia Cavendish.
- "A Collection of Ayres, Compos'd for the Theatre. London, printed...for Frances Purcell, Executrix of the Author...1697."
- This work contains incidental music to the following plays: "Dioclesian," "King Arthur," "The Fairy Queen," "The Indian Queen," "The Married Beau," "The Old Bachelor," "Amphitryon," "The Double Dealer," "The Princess of Persia," "The Gordian Knot Untied," "Abdelazor," "Bouduca," and "The Virtuous Wife." This copy was presented by Mrs. Purcell to a former owner.
- "Te Deum and Jubilate. Made for St. Cæcilia's Day, 1694...London. Printed...for the Author's Widow...1697."
- "Orpheus Britannicus. A Collection of...Songs...by Mr. Henry Purcell...London, 1698."
- The First Edition. Dedicated by Mrs. Purcell to Lady Howard.
- "Harmonia Sacra...First Book. The 2nd Edition, very much Enlarged and Corrected; also four Excellent Anthems of the late Mr. H. Purcell's never before Printed." London, 1703.
- "The Golden Sonata [No. 9 of the Sonatas of Four Parts]. 1704."
- "The Jovial Companions, or Merry Club, being a choice collection of the newest and most diverting Catches for three and four voices. Together with the most celebrated Catches compos'd by the late Mr. Henry Purcell and Dr. Blow." London, circa 1710?

OIL PAINTINGS AND DRAWINGS.

- HENRY PURCELL. By J. Closterman. Half-length, holding up a roll of music.
- This picture, probably painted in 1693 or 1694, when Purcell's appearance had much changed owing to illness, belonged successively to the composer's son, Edward, and his grandson, Edward Henry, from whom it was bought by Dr. Boyce. At the death of the latter it was sold to Redmond Simpson, who bequeathed it to the Directors of the Ancient Concerts, with remainder to the Royal Society of Musicians. Lent by the Royal Society of Musicians.
- HENRY PURCELL. By J. Closterman. Nearly whole length, seated by a harpsichord, holding a miniature.
- Lent by The Ven. Archdeacon Burney.
- HENRY PURCELL. By J. Closterman.
- A Replica of the picture lent by Archdeacon Burney. In this version, the open music book on the harpsichord contains "Britons, strike home" (from "King Arthur"); in Archdeacon Burney's, the music is headed "Sonata Settima."—Lent by Miss Done.
- HENRY PURCELL. By Sir Godfrey Kneller. Head, circular picture.
- This picture was given by Purcell to John Church, a Lay-Vicar at Westminster, from whom it descended to the Rev. J. Church (d. 1785), whose daughter gave it to Joah Bates, from whose descendants it was bought by the present owner.—Lent by Alfred H. Littleton, Esq.
- HENRY PURCELL.—Life-size head. Drawing in black chalk, by Sir Godfrey Kneller.
- From the British Museum Collection. Formerly in the possession of Dr. Burney and James Bartleman.
- DR. JOHN BLOW (1648?-1708). Attributed to Sir Peter Lely. Half-length, holding sheet of music on which is inscribed a canon.
- Organist of Westminster Abbey from 1669 to 1680, when he resigned his appointment to his pupil, Henry Purcell. On Purcell's death he resumed his post, retaining it until his death in 1708. He married Elizabeth, daughter of Edward Braddock, Master of the Choristers of Westminster Abbey.—Lent by Mrs. Ashton.
- DR. JOHN BLOW. By Sir Peter Lely. A head.
- Lent by the Warden of St. Michael's College, Tenbury.
- Room in the house in Tufton Street (formerly Bowling Alley East) where Henry Purcell lived from 1684 to 1691. Painted by A. J. Foster.
- Lent by Professor Bridge.

ENGRAVINGS.

- HENRY PURCELL.—By W. Humphreys, from the picture by Kneller, in the possession of Mr. Alfred H. Littleton.
- HENRY PURCELL; ætat 24. Engraved by R. White. Frontispiece to "Sonnetas of III Parts. Composed by Henry Purcell," 1683.
- HENRY PURCELL; ætat 37. After J. Closterman, by R. White. Frontispiece to his "Orpheus Britannicus," 1698.
- HENRY PURCELL. Mezzotint by G. Zobel, from the picture by Closterman, in the possession of the Royal Society of Musicians.
- DR. JOHN BLOW.—Drawn and engraved by R. White. Frontispiece to his "Amphion Anglicus," 1700.

- HENRY PURCELL.—By W. N. Gardiner, from a picture at Dulwich College. From Harding's "Biographical Mirrour," 1794.
- Lent by Julian Marshall, Esq.
- HENRY PURCELL.—The Dulwich Picture. Vignette. Anonymous.
- Lent by Julian Marshall, Esq.
- HENRY PURCELL. By T. Holloway, from a drawing by Sir G. Kneller.
- Lent by Julian Marshall, Esq.
- HENRY PURCELL. By J. Corner, from the same drawing.
- Lent by Julian Marshall, Esq.
- HENRY PURCELL. By H. Adlard. Vignette.
- Lent by Julian Marshall, Esq.
- HENRY PURCELL. Plate from the *Universal Magazine*.
- Lent by Julian Marshall, Esq.
- Mural tablet to Purcell's Memory in Westminster Abbey.
- Lent by Julian Marshall, Esq.

SOME MUSICAL EXPERIENCES IN ITALY.

(Concluded from page 660.)

FROM Naples I went to Rome, passing *en route* the famous Benedictine monastery of Monte Cassino, where MSS. of inestimable value are preserved. The day after my arrival in Rome, I attended an afternoon performance of "Cavalleria Rusticana" at the Teatro Nazionale. The performance itself was infinitely better than that at Pisa, but the audience behaved in the same extraordinary way, talking, hooting, hissing, shouting, and singing. This was the last opera I heard in Italy. On the following Sunday I went to High Mass at St. Peter's, which is performed in the "Chorus" Chapel. The voices of the priests were somewhat harsh, but fairly in tune. They gabble the plain-song and get into great jumbles occasionally with it. There was a good choir of about twelve voices in the organ loft, but as the organ was played *fortissimo* throughout I scarcely heard them. The music was either that of Palestrina or of his date. The organ in this chapel is, however, really a fine one, as I had an opportunity of hearing at a subsequent visit, when some of Guilmant's music was played. I afterwards discovered that there were five organs at St. Peter's, two of which are on wheels.

I went to see the "Pantheon," the entrance hall of an ancient Roman bath, which consists of a dome one foot larger in diameter than that of the reading-room in the British Museum. The building is now used as a church. I did not hear a service there, but noticed that the organ is a small one, mounted on a large platform on wheels.

On my first visit to St. John Lateran there was no service going on, but I noticed that the church, which is of great size and magnificence, contained five organs. There was one on wheels near the West door, a second in a North chapel, two organs facing each other in lofty galleries in the splendid chancel, and one spreading from wall to wall in the South transept. This last was the largest I saw in Italy. I did not hear it. On March 6 I heard some music of Palestrina

exceedingly well sung at St. John Lateran, without the organ.

One day I attended a Festival at Sta. Maria sopra Minerva, with choir and organ, but no orchestra. The music was Gounod's "Messe Solennelle," and it was well performed, but the organ interludes rather made one jump—for instance, during the raising of the Host a remarkable jig was played, ending with a brilliant scale worthy of a street piano-organ. The church contains three organs, one on each side of the altar, very high up, and one behind the altar. The last was the one used; it had poor diapasons, a good pedal, and a very disagreeable reed.

At the Church of Sta. Francesca Romana I heard a Festival, in which the music was trivial, and the blows of the conductor on his desk, twice in every bar, rather irritating. Finally I discovered the church at which plain-song and "Palestrina music" are made a special feature. This was Sta. Maria del' Anima, the music for which is supplied by the "Scuola Gregoriana," a German Roman Catholic body; and the service, where not in Latin, is in German. I found here the best organ I had heard in Italy, and the music was splendidly executed. The first Mass I heard in this church was composed by De Witt, a German, in the style of Palestrina, and, as it was Lent, the organ was not used for the Mass.

I had wished to see the Church of St. Philip Neri, to whom is attributed the first beginning of the oratorio. When I got there I found a large church, finely adorned with pictures by Rubens; but a young priest rather sadly told me that I should be able to hear no "Musica sacra" there, as their monastery had been suppressed and turned into Government offices, and they had now no revenues; hence they had no means of keeping up their music, and their church was empty. I afterwards learnt that their musical library, which had contained compositions by Animuccia, specially written for St. Philip, was dispersed. I one day visited the enormous "Gesù," the principal church of the Jesuits, and found a service in progress. The choir, which consisted of men's voices only, was placed in a high gallery, in a transept, and sang well, but was drowned by a very bad organ.

On the Pincian Hill, I heard an excellent performance of a movement of Schubert's "Unfinished" Symphony and part of "Tristan" by the municipal band. I was told that the new conductor, a great enthusiast, was endeavouring by degrees to teach his audience to appreciate this kind of music.

Being anxious to hear plain-song performed after the manner of the monks of Solesmes, I had made many enquiries in Rome, but could find out nothing about it. At last, to my great delight, I received a post card from Dom Pothier, informing me that it was

thus performed at the French Seminary behind the Pantheon. I made my way there accordingly, and with Dom Pothier's card as my introduction, was admitted, and made the acquaintance of several young French priests—and extremely pleasant fellows I found them. Having arranged a time at which I should come to their church to hear a service, I went off to the College of St. Anselm, where I discovered an English Benedictine, who entered very fully into the Solesmes plain-song, and made it all very clear to me. He also gave me a letter of introduction to an Italian priest at the Vatican. On March 19 I went at 9 a.m., by invitation, to the French Seminary to hear the Mass. The effect of about eighty or ninety men's voices, singing the plain-song according to the Solesmes version, was excellent. There was a slight organ accompaniment. There was also about the worst orchestra I ever heard, which accompanied the portions of the music not in plain-song. After Mass was over I presented my letter of introduction at the Vatican, and was invited to a "Saggio" of plain-song in the Solesmes manner, which was about to be performed by the boys of the Vatican Seminary before the Bishop of Padua. I was introduced to the Bishop, a very jovial, pleasant man, and to Father Santi, the choirmaster. We were then all ushered into a schoolroom, at one end of which a number of chairs had been arranged in a semi-circle. In the centre were three arm-chairs, higher than the rest, which I found were intended for the Bishop, an English Abbot, and myself. The master of the Seminary and the rest of the clergy, of whom there was a large number, sat in the lower seats on either side of us. A programme of plain-song pieces, together with some motets of Palestrina and *falsi bordoni* of Zacharias, was then gone through by the choir, but the effect was considerably marred by the persistent ringing of a bell just outside. Those who have spent any time in Rome will know how constant is the noise from the bells of hundreds of churches, each of which has many services every day.

The choir of the Vatican Seminary consists of boys and men. They were rather new to the Solesmes plain-song, and it was evidently a considerable effort to them; but their performance, though it laboured under this defect, gave me a good idea of how to put in practice the principles laid down by the Benedictines.

I was here told incidentally that the Pope's choir (the Sistine Choir), which never sings with an instrument, occasionally sings Masses with Hucbald's *Organum* in order to keep up the tradition. There has been much discussion of late as to the traditional method of singing Palestrina's music; and it has been said that this can be heard in Rome. I was told at the Vatican that Mustafa, the former and present director of the Sistine Choir, after a ten years'

interval, during which he conducted only modern music, being recalled by the Pope to direct a certain service, was asked whether Palestrina's music should be sung "with expression." He said "No," and stuck to it through the early rehearsals. But before it came to the performance, he had quite changed his opinion, and made the choir sing it with expression. The two methods are amply exemplified in Rome. At St. John Lateran, for example, Palestrina's music is sung throughout *fortissimo*, while at the German church it is sung with all the lights and shades which occur in modern music. I felt rather inclined to prefer the "traditional" manner, as long as there was plenty of attack and vigour, which certainly was the case at St. John's; but there are excellent points in both manners.

On March 22 I went by appointment to see Herr Müller, the Cantor of Sta. Maria del' Anima, and had a long and interesting discussion with him on the merits of the rival forms of plain-song; and afterwards I went to have a lesson on Pothier's method from one of the French priests. I was constantly struck throughout my stay in Italy with the great kindness and civility I met with from utter strangers, Italian, French, German, or English, to many of whom, such as Herr Müller and several Italians, I had no kind of introduction. This gave a charm to the whole of my tour which I shall never forget.

On March 24 I was again at the Vatican—not in the Seminary this time, but in the Pope's own apartments, with a letter of introduction to Monsignor M., one of his private secretaries. I was of course challenged by the Swiss Guard, but my letter acted as a passport, and I gradually made my way up many flights of stairs and through long passages into the farthest recesses of this huge palace. My object was to try and get an opportunity of hearing the famous Sistine Choir; but Monsignor M. told me that the performances were now so few and far between that I was not likely to get a chance. I had a long conversation with him on church music, and found him most charming. He is a Spaniard, but talks English without the slightest accent.

Having enjoyed my former visit to St. John Lateran, I went again on Sunday, March 27, and had a most remarkable experience. Expecting to hear Palestrina sung by the excellent choir of St. Peter's, what was my astonishment to hear a choir abominably flat, and priests fearfully nasal and out of tune; while the choir had the Florence trick of drawing out the *Amens* in a quarter-tone instead of a semitone, besides doing their best to start them too flat. The *Gradual* was sung as a long and trivial operatic tenor solo, the *Tractus* was a chorus and duet of the same calibre, and the whole affair was so distressing that I soon left and went to the German church for relief to my tortured ears.

Under date March 28, I find in my diary:

"7.30 a.m."

con ripetizione ad nauseam.



"This little joke has been going on since about four this morning on the bells of a church close by. I wonder some one does not start a society for the muffling of unnecessary bells."

On March 29 I went to the French church for another lesson, but found my nice little priest ill in bed. He was not very ill, however, for he made lots of jokes and roared with laughter at them.

After a very pleasant visit to Rome, during which I learnt much and saw some few of the wonders of the "Eternal City," I went to Venice. Here my attention was attracted by a copy of Gafurius in the window of M. Olschki, the famous Venetian bookseller and book collector. I went into the shop, and in a few minutes had made friends with him, and he invited me to his private house on the Grand Canal to see his collections of books and maps, which were very interesting, among them being the great *Gradual* of 1499, the first printed in Venice. It is in three volumes, splendidly preserved, and the printing very fine and of great size. He asked 3,000 francs for the work. On Palm Sunday I went to see the "Blessing of the Psalms," an interesting function, at St. Mark's. The distribution and blessing of the Psalms took place to a kind of simple harmonised plain-song. Then a procession was formed, and the antiphons were sung by a choir of priests to a kind of chant with simple harmonies. They proceeded down the South aisle and out into the porch, the Cantors remaining inside. The doors were closed, and a long musical dialogue took place (the words of which I could not follow) between the processionists outside the door and the two singers inside. The doors were then opened, and the whole company proceeded up the middle of the Cathedral to the high altar, singing another chant. The music was excellently performed. Then two priests, each attended by a palm bearer, entered the two pulpits, one on each side of the choir, and began a long dialogue lasting a whole hour, in very florid plain-song, interspersed with short phrases of about eight bars each, sung by a small but excellent choir of men and boys in the organ loft. These short phrases constantly changed, and the composition seemed from its style to date from about 1700. The chief reciter, he in the south pulpit, on each occasion that he came to a place for the choir or his colleague to respond, sang a flourish from G to C and back—



In spite of the great length of this dialogue, and the fact that I could not follow the words,

the singing was so good, and the little phrases by the choir so varied, that I felt no sense of monotony. No instrument was used.

One evening I went with a party of English in a gondola to hear the music on the Grand Canal; but this was a mistake. The various gondolas containing the singers and musicians performed different songs and tunes within hearing of each other; and as, in addition to this, the harmonies were "vamped" and as often wrong as right, I came to the conclusion that the performances were merely intended to extract money and sentiment from the English and American visitors, and were not "in the interest of art." The hat was freely sent round during the performance. I ought to mention, however, that one evening I heard some fishermen singing a three-part song in excellent style, *not* for money. In the Museo Civico there is a small collection of instruments, the most noticeable of which is a small organ of three stops, with pipes made of paper, by Laurentius Papiensis, dated 1494. It was not in playable condition. M. Olschki gave me an introduction to the librarian of St. Mark's, who showed me some interesting musical MSS. and illuminations.

From Venice I started on my homeward journey, stopping a few hours at Padua. In the Church of San Antonio I found a very fine musical service in progress, performed by a double chorus of men's voices, placed on opposite sides of the church in two of the organ galleries. There are four organs in this church, placed high up on the four corner pillars of the choir. During one of the choruses little bells were vigorously rung in all the chapels by very energetic boys, and the cacophony was terrible. What the object was I could not conceive, for one could distinguish neither the music nor the bells in the fearful din. This was my last musical experience in Italy, which I left that day for England.

C. F. A. W.

FROM MY STUDY.

THIS month THE MUSICAL TIMES portrait gallery is increased by the effigies of two famous public entertainers, who, in their day, gave delight to millions, and never "raised a blush on the cheek of modesty." Such men are among the benefactors of their kind, and deserve to be remembered no less, though for somewhat other reasons, than the masters of serious and lofty art.

John Orlando Parry—that was the full name of the delightful comic artist who, thirty years ago, filled the Gallery of Illustration, night after night, with happy laughter. He was known, however, as John Parry, the public declining to acknowledge Orlando, and as John Parry I will now speak of him. But he must not be confounded with the John Parry who was his father—a purely Welsh product, bandsman, originally,

in the Denbighshire Militia, composer, later, of "Jenny Jones," editor of a volume of Welsh melodies, and ultimately, Treasurer of the Royal Society of Musicians. I have styled *our* John Parry—was he not born in London—1810?—a comic artist, but he could do much other than make folks laugh. Harpist, pianist, singer, organist, teacher, arranger, draughtsman, painter in water-colours—all these parts our hero played at some period of his life, and in all showed a degree as well as a versatility of talent that fairly entitled him to a place among remarkable characters. To some it may be news that he handled the pencil, but evidence that he could use it to some purpose remains in a large Sketch Book, now before me, filled with quaint conceits drawn with spirit and the subtle perception of humour which distinguished him as a musical entertainer. It may be imagined that, in going from one thing to another, Parry was not quite sure where his greatest strength lay. That was undoubtedly the case for some time. He began quite seriously, as a harpist and pianist. Six years later he appeared as a baritone, singing ballads and accompanying himself upon the harp, in the fashion of a true Welsh Bard. This went on till 1836, when even his diffidence and mistrust of self—he had both in excess—gave way to consciousness of more special powers. The result was a revelation to the public. At a concert given for his benefit in June of the year just named, Parry joined Malibran in singing "When a little farm we keep," and presented such an excellent imitation of Harley that the public were delighted. His line being now marked out, Parry settled down as an entertainer. First, however, he appeared upon the stage of St. James's Theatre, where he played in the "Village Coquettes," an opera of the old English type, written by Charles Dickens, with music by John Hullah. I am the fortunate possessor of an original copy of the libretto—for which booksellers, on the rare occasions when an example comes into their hands demand a trifle of thirteen pounds or so—and, on looking into it, I find that "Mr. J. Parry" appeared as *Young Benson* in very good company. Braham was *Squire Norton*, Harley played *Mr. Martin Stokes*, and Miss Rainforth, *Lucy Benson*. *Young Benson* is not the most prominent character, but he valourously defends his sister's honour and the credit of his family against the traditional wicked *Squire*. Fancy John Parry speaking melodrama like this: "After injuring the old man beyond reparation, and embittering the last moments of his life, you may possibly attempt to shield yourself under the paltry excuse that, as a gentleman, you cannot descend to take the consequences from my hand. You *shall* take them from me, Sir, if I strike you to the earth first." *Exit*, leaving the *Squire* to sing a song to himself:

The child and the old man sat alone,
In the quiet, peaceful shade,

which somehow does not strike me as an appropriate sequel to an altercation. *Young Benson* has another sharp interview with the *Squire*, who serves the family with notice to quit the farm. Then follow a sestet and chorus, *Young Benson* leading off:

Turn him (*Old Benson*) from the farm! From his home will you cast
The old man who has tilled it for years!
Ev'ry tree, ev'ry flower is linked with the past,
And a friend of his childhood appears.

Turn him from the farm! O'er its grassy hill-side,
A gay boy, he once loved to range;
His boyhood has fled, and its dear friends are dead,
But these meadows have never known change.

All ends happily, as it should, and *Young Benson* comes out of the affair with the honours of a manly and generous nature.



John Parry junr?

Parry did not remain on the regular stage. He could do better as a singer of humorous songs, like "Wanted, a Governess," and in that capacity he laboured till 1849, then setting up an entertainment, in the course of which large water-colour drawings, from his own brush, were exhibited. At this time Parry's health began to cause uneasiness, leading, in 1853, to temporary retirement, or, at any rate, to the less nerve-destroying occupation of an organist and teacher. Seven years later, the old favourite of the public was welcomed back, as a member of German Reed's troupe, with which he remained till 1869. The artist's last appearance took place, for his own benefit, at the Gaiety, in 1877. Two years later (February 20, 1879) he made his exit from the stage of life.

Henry Russell is happily still living, and, though withdrawn from public life, takes as much interest in it as ever. He is said (by J. H. D., in Grove's Dictionary) to have been born at Sheerness on Christmas Eve, 1813, which date now gives him the venerable age of four score and two. While yet a boy he studied music in Bologna, and, in 1833, went to New York, where, or in some other distant region, he remained for seven years. In 1840 Russell returned to England and began the labours which were to obtain for him the smiles of Fortune. It is said that he wrote or composed over 800 songs, thus exceeding in number, if not in quality, those of Franz Schubert. To a certain extent Russell was a replica of the minstrel who, in ancient days, stirred the hearts and influenced the actions of his countrymen. He spoke to the masses in language they could all understand, while it is a truism to say that his "I'm afloat," "Cheer, boys, cheer," and others of a like character, were potent incentives to exertion in the specially English task of replenishing the earth and subduing it. As Russell went up and down the country singing these songs he became a force which showed what wisdom and truth are in the remark of Fletcher of Saltoun, or some other sage: "Let me make the country's ballads and I care not who makes the laws." Those of us who have heard Russell sing can recall the strong feeling he exhibited, and understand the moved auditor who, after hearing "Woodman, spare that tree," exclaimed, "And was the tree spared, Sir?" Russell showed, also, a considerable measure of dramatic feeling and force, which he exemplified in such pieces as "The Maniac." He has published two volumes of songs, and is the author of a treatise on the art of singing.

The other day, when rummaging an old bookshop in a Festival town, I came upon, and made mine, a pamphlet in small quarto, time-stained and dilapidated, but entire. It is entitled "The Form and Order of the Coronation of Charles the II., King of Scotland, together with the Sermon then preached by Mr. Robert Dowglas, etc., and the Oath then taken, with several Speeches made. As it was Acted and done at Scoone, the first Day of January, 1651." Three texts of Scripture follow, beginning with, as matters turned out, the exceedingly inappropriate verse: "Then Solomon sate on the throne of the Lord as King, instead of David his father, and prospered and all Israel obeyed him." The imprint has been partially cut off by the shears of some wretched binder, but I read: "Aberdene, Imprinted by James Brown, and reprinted at London and —." There is a reference to this tract in Carlyle's

"Letters and Speeches of Oliver Cromwell," and only a reference, the compiler being busy with what he called a Man and not, as he termed the second Charles, "an Incarnate Solecism." Carlyle also mentions Mr. Robert Dowglas, contemptuously speaking of him as "one Dowglas," although the reverend gentleman was Moderator of the Commission of the General Assembly, and therefore a most potent personage.



Henry Russell

I sat down to inspect my prize with an interest not unconnected with music. It would tell me what part music played (if any) in the highest of State ceremonials, at a time the relation of which to the art is still a matter of dispute. Will the reader be my companion through the dust-soiled pages? But first let us look around us and see how matters stand on this New Year's Day, 1651. Never, perhaps, did a coronation take place under more depressing circumstances. "Dunbar Drove"

happened only four months ago; Edinburgh is in the hands of Oliver, Lord General, now living somewhere near the Canongate, waiting for the winter to pass, and the strength of the Covenanters is weakened by dissensions on subtle points of faith or procedure at which, as causes of dissension, we now look with amazement. But the dominant party have their Covenanted King—that is something, not much—and the Scottish forces hold Stirling with the parts adjacent. It is a bold thing to crown young Charles in the very face of the grim, resolute man at Edinburgh yonder, but for the present it is safe. Oliver cannot move till the winter ends, and now let us see the Coronation.

The belated morning of a mid-winter day brings no sound of trumpets and drums. All is silent at "Scoone," as the King's Majesty comes out of his bed-chamber into the Chamber of Presence, where the Lord of Angus invites him to assume the crown and conform to the League and Covenant. Charles declares his willingness to put on the regal emblem, but does not mention the Covenant, which, we know, he detests. This done, a procession is formed and marches to the kirk, certain noble lords bearing with due gravity the spurs (which will be useful at Worcester in some month's time), the sword, the sceptre, and the crown. The King follows, "in a Prince's dress," his train carried by four eldest sons of peers. He walks under a canopy of crimson velvet borne by six earls' sons, and so, with sufficient dignity, "the King's Majesty entereth the Kirk." The record makes no mention of music amid all this show, and we see the royal procession moving silently along through the chill winter air, with faces none too cheerful, for who shall tell how the matter will end? Nor does music ring through the kirk as the illustrious persons enter. The pealing organ never blows in that severe temple of an austere creed, but if the ear have nothing to do, the eye can rest, with such gratification as is possible, upon the countenance of Master Robert Dowglas, who stands in the pulpit charged with the coronation sermon. The poor young man under the velvet canopy cannot escape the sermon. It is the first item in the programme, and Charles is at once escorted to a chair "over against the Minister," who forthwith offers up a prayer, and gives out his text, "And he brought forth the King's son, and put the crown upon him," &c.

(see 2 Kings, c. xi., v. 12, 17). What a sermon! There are 470 words, more or less, on a page, and there are 24 pages, making a total of about 12,000 words—nearly a page of the *Daily Telegraph*. How the poor young King must fret under that long inflection, the more because much of it is spoken in the "Thou art the man" style of Nathan the prophet. Heavier than a crown even in troublous times is the weight of that tremendous homily. Here is a short extract: "The house of our King hath been much defiled by idolatry (our King hath a Popish Mother, observe), our King is now in Covenant, and, to renew that Covenant, let the Royal Family be reformed. Much hath been spoken of this matter and little hath been done in it. Let the King and others who have charge in that family think it lieth upon them as a duty to purge it." When Master Robert Dowglas sits down, we fancy a little music would have a consolatory effect, but the minstrels are silent; in fact, there are no minstrels. Master Dowglas falls to prayer again; at what length is not stated, but doubtless it was not inconsiderable. The Scotch ministers believed in wearying Heaven.

At this point the coronation ceremony begins. Master Dowglas administers the oath, Charles swearing to many things and subscribing the Covenant very readily, but, we may be sure, with his tongue somewhere near his cheek. "This done, the King's Majesty sitteth down in his chair and repositeth himself a little." Quite right. After the sermon and the oath, a little repose seems needful. Meanwhile there is no music. Now we proceed further in the business. The King is invested with royal robes, girded with the sword, has those useful spurs fastened on by the Earl Marshal, and the crown placed upon his head by the Marquess of Argyle. So arrayed, he receives the homage and oath of all present. There are further ceremonies tedious to recount, and now the King, perhaps, sees a prospect of quick release. If so, he reckons without Master Robert Dowglas. That garrulous divine begins another address, about 900 words; after which the King is shown to the people without, and there are other observances, long-suffering Charles being kissed, for example, by every Scotch nobleman present. At last, the King is left sitting on his throne, with Master Dowglas standing before him. A third time the irrepressible one proceeds to counsel his wretched monarch, going to the extent, this time, of 1,670 words, more or less. But that is really the end of him, save for another prayer and the benediction. Before the benediction, comes music! At last! Master Dowglas "gives out" the twentieth Psalm, but the reporter neglects to mention the metrical version used. I fancy it is not that of the king's estimable grandfather, who, as appears from a passage in the sermon, is scarcely remembered with blessing by the Kirk. It is, however,

Psalm 20, and we lift up our voices together in some such poetic strain as this:

In Chariots some put confidence
and some in horses trust,
But we remember God our Lord,
that keepeth promise just.
They fall down flat, but we do rise
and stand up steadfastly;
Now save and help us, Lord and King,
on thee when we do cry.

The Psalm, as events proved, is not less inappropriate than the text. But it is sung all through. To what tune? The reporter is again silent; we may, however, guess that it was not the "Bangor," or some still higher score," which Oliver's triumphant army rolled out on Dunbar field, before taking up the chase.

"Then did the King's Majesty descend from the Stage, with the crown upon his head, and, receiving again the scepter in his hand, returned with the whole Train, in solemn (and silent) manner, to his Palace, the Sword being carried before him." Alas, poor King! That was a show sword, the real working article being behind him in the hand of the man of destiny, who followed to Worcester, where the drama closed in hideous rout and ruin. How curiously fitting was this music-less, melancholy coronation to its circumstances and the quick-coming end!

X.

STEVENSON, THE MUSIC-LOVER.

IT is a curious fact that although so much has been written about the late ever-to-be-regretted R. L. Stevenson, no account has been given, so far as we are aware, of the extent and limits of his musical accomplishments. That he took a lively interest in the art is sufficiently clear from the allusions to it which occur in his books. Music, indeed, plays quite an important part in that extraordinarily brilliant farce "The Wrong Box," in which one of the most humorous situations in the whole story is that of the exposure of the young barrister, who pretends that he is engaged in the composition of an imaginary comic opera, entitled "Orange Pekoe." It is in the same story, again, that there occurs a veritable *locus classicus* on the art of playing the penny whistle, and the difference between the amateur and the professional performer. Here it is that Stevenson makes the memorable observation that one seldom, if ever, encounters a person learning to play that instrument, or, as he puts it, "the young of the penny whistler, like those of the salmon, are occult from observation." The whole chapter is full of exquisite fooling on this topic, but it is the fooling of a writer who knows what he is talking about. And so we are not surprised to learn, from the recently published "Vailima Letters," that Stevenson was more than merely sympathetically disposed to music; that he played an instrument himself, and that he was peculiarly susceptible to melody and rhythm. Take, for example, this passage, in

which he describes how, while out for a walk in the forest, he was surprised by the "sound of a mill-wheel thundering, I thought, close by, yet below me, a huge mill-wheel, yet not going steadily, but with a *schottische* movement, and at each fresh impetus shaking the mountain." The mysterious mill-wheel, we may add, turned out to be a sharp series of earthquake shocks. In another striking way Stevenson proved himself to be a musician at heart; he hated noise of all sort, and speaks with enthusiasm of the "beautiful silence" of his island home.

But now for Stevenson's instrument. It certainly was not the most noble of the great family of wind instruments, being none other than the somewhat despised flageolet; but let that pass. There can be no doubt, at any rate, of the assiduity with which Stevenson practised upon it. There is hardly one of the earlier letters in which such entries as "played on my pipe," "took to tootling on the flageolet," do not occur. Of his proficiency he speaks with great modesty: "Even my clumsinesses are my joy—my woodcuts, my stumbling on the pipe." And again: "If I take to my pipe"—the context makes it clear he means his flageolet—"I know myself—all is over for the morning." On page 80 we read: "Tell Mrs. S. I have been playing 'Le Chant d'Amour' lately, and have arranged it, after awful trouble, rather prettily for two pipes; and it brought her before me with an effect scarce short of hallucination. I could hear her voice in every note; yet I had forgot the air entirely, and began to pipe it from notes as something new, when I was brought up with a round turn by this reminiscence." The effect which music had upon him was manifestly overwhelming. He says of some engrossing pursuit it "fascinates me like a tune." Here again is a characteristic passage: "*Le d  nouement* of a long story is nothing . . . it is a coda, not an essential member in the rhythm." Though Stevenson generally "piped" alone, he often took part in concerted music with his stepson and step-daughter, with whom he speaks on page 103. of "making music furiously." On the next page we encounter the following interesting entry: "Woke at usual time, very little work, for I was tired, and had a job for the evening—to write parts for a new instrument, a violin. Lunch, chat, and up to my place to practise; but there was no practising for me—my flageolet was gone wrong, and I had to take it all to pieces, clean it, and put it up again. As this is a most intricate job—the thing dissolves into seventeen separate members, most of these have to be fitted on their individual springs as fine as needles, and sometimes two at once with the springs shoving different ways—it took me till two." Of the subsequent performance he writes: "In the evening our violinist arrived, no great virtuoso truly, but plucky, industrious, and a good reader; and we played five pieces

with huge amusement and broke up at nine." When Stevenson went to stop with the Samoan chief, Mataafa, he describes how he was awakened at about four in the morning by the sound of a whistle pipe "blown outside in the dark, very softly and to a pleasing simple air," the first phrase of which he gives in musical notation marked "*Andante tranquillo*." And when he speaks of his contemplated "Young Chevalier," he says that he means to write it in a different style from "*Catriona*," with "rather more of a sentimental tremolo" in it. He mentions it as one of his characteristic failings that he never could remember the name of an air, no matter how familiar it was to him. Our last quotation does not strictly relate to music, but it is too good to be missed. Stevenson describes how he went to a ball at Apia, where his political antagonist the Chief Justice also appeared, and presently found himself "in the same set of a quadrille with His Honour. We dance here in Apia a most fearful and wonderful quadrille. I don't know where the devil they fished it from; but it is racy and prancing and embracatory beyond words; perhaps it is best defined in Haggard's expression of a gambado. When I and my great enemy found ourselves involved in the gambol, and crossing hands and kicking up, and being embraced almost in common by large and quite respectable females, we—or I—tried to preserve some rags of dignity, but not for long. The deuce of it is that, personally, I love this man; his eye speaks to me, I am pleased in his society. We exchanged a glance, and then a grin; the man took me in his confidence; and through the remainder of that prance we pranced for each other."

After all—so some readers may object—Stevenson's musicianship does not amount to much. And, as we have seen, he would have been the last person in the world to over-estimate his modest accomplishments. But apart from the fact that everything relating to so gifted and lovable a personality is intensely interesting, it is refreshing to find the faculty of musical appreciativeness developed in a man of letters. We cannot help thinking that Stevenson's fastidiousness in the choice of the "sovereign word" was in great measure due to this sensitiveness to melody and rhythm. Certainly his prose has the real lilt about it, while its elegance and finish prove that whatever his limitations as a musical executant may have been, he had in him the potentialities of a virtuoso. Above all, just because he was an amateur, and knew how little he knew, he never lapsed in his writings into the absurd inaccuracies or the dogmatic partisanship which disfigure the musical allusions of the average novelist. Stevenson never exceeded the bounds of his knowledge in this respect, and would never have been guilty, for example, of the absurd diatribe against Wagner which appears in Mr. du Maurier's "*Tribby*."

WHEN celebrated conductors betake themselves to publishing criticisms on their *confrères*, some candid expressions of opinion may be anticipated, and, in accordance with the saying concerning honest folks "getting their right" when certain gentlemen of wide views "fall out and fight," much benefit may accrue to music-lovers, or at least to those of them who read about the art, by the recently published essay by Herr Felix Weingartner upon the ways and doings of some of his colleagues of the *bâton*. The "metronomic time beater" and "the elegant Mendelssohnian school of conductors, who slur over difficulties with a *tempo* as quick as possible," fare badly at the writer's pen, as do also the "*tempo rubato* conductors." The latter he accuses of "personal vanity, so that they are not content to execute a work as the composer intended, but wish to demonstrate to the public what they could make of it had they been in the composer's place. The conductor's desire for applause is placed higher than the genius of the composer." This may be so, but as a matter of fact it is far easier to give an eccentric, or what is euphemistically termed an "individual" reading, than one which faithfully reflects the composer's mind. The former only requires the courage of ignorance, whilst the latter necessitates long and careful study, and a sympathetic intuition possessed by few. Broadly speaking, there is just now too much struggling for "effects" in modern orchestral playing, with proportionate neglect of observance of the different styles of the respective composers. Mozart, Schubert, Beethoven, Wagner are constantly treated in the same spirit, and the impression made that one composer is inferior to the other, rather than the individual merits of each being clearly set forth. It is not enough to have contrasts in the performance of the works themselves, the contrasts must be extended to the different treatment of each work, otherwise variety in the programme is nullified by sameness of conception in interpretation. The conductor who sends forth his audience impressed with a certain mannerism in the renderings has not discharged his duties with faithfulness. Listeners should go away with clear ideas of the individuality and peculiar style of beauty of each masterpiece. There are pianists who bring to the lips the exclamation "what wonderful execution"! There are others whose playing excites admiration for the music they interpret. So is it with conductors. Let them see to it.

In his recently published volume of reminiscences, entitled "Men, Cities, and Events," Mr. Beatty-Kingston gives a circumstantial account of his introduction to Mendelssohn, before whom he played at the age of nine. To mark his appreciation of the boy's effort, Mendelssohn offered to extemporise on any theme which was given to him. Master Beatty-Kingston—we speak retrospectively, *bien entendu*—accordingly suggested "The Blue Bells of Scotland," and Mendelssohn extemporised some twenty Variations, "each illustrating a special method of subject-treatment or branch of technical proficiency. . . . Amongst other amazing feats, I remember the 'canonisation' of the melody *alla seconda* and *alla settima*; two versions differently harmonised, in the minor mood; an inimitable left hand *étude* in the Chopinesque manner, and a tremendous four-part fugue, with episodic inversion of the subject, leading into a stately chorale, at the close of which Mendelssohn fairly broke out into one of those fanciful, incomparable *cadenze* in which he notoriously delighted to 'let himself go,' and which may fairly be said to

have exhausted the difficulties of pianoforte playing. This paramount achievement, which lasted fully three minutes, culminated in a triumphal March, with which the improvisation closed, and which sounded throughout as though it were being played by four hands instead of two. All the musicians present were unanimous in declaring that they had never theretofore witnessed such a glorious feat of supreme virtuosity." Alas! why were there no phonographs in those days!

Of all the surprising feats of virtuosity that Mr. Beatty-Kingston has witnessed—and he has heard every great European pianist from Thalberg to Paderewski—none has left so indelible an impression upon his memory as that effected by Sterndale Bennett's scale playing in octaves, thirds, and tenths. Of Mr. Beatty-Kingston's own "precocious musicality" we get the following picture: "Arrayed in a velvet jerkin, with a falling lace collar and cut-steel buttons, silk stockings, and silver-buckled shoes, I have sung as a little fair-haired child to Cabinet Ministers, great social magnates, and *grandes dames de par le mode* by the hundred. My first watch—a tiny, costly toy, which I then regarded as a 'joy for ever'—was given to me by her Royal Highness the late Duchess of Gloucester for singing 'Il mio tesoro' to her, at a grand musical party given by Lady Theresa Lister—I think, during the season of 1844." Mendelssohn kissed him, after hearing him play, and said, "You are a really musical child. Let that be enough for you to know at present. And you may say that Felix Mendelssohn told you so." Later on journalism claimed Mr. Beatty-Kingston for her own, but he always kept up his music, and on one memorable occasion boldly stepped into the breach and took part, at sight, in an arrangement for two pianos of Liszt's "Tasso" with the composer, in such a way as to elicit the master's approbation.

OLD Concert programmes are often interesting and, at the same time, historically valuable. Here is the programme of a Concert, the first of two, announced to be given by "Madame Dulcken (Pianiste to Her Majesty) and Mr. Benedict," in February, 1841. It records that "Between the first and second parts, the celebrated pianist, M. Liszt, will give some of his most admired Recitals." Also that Bach's triple Concerto, for three pianofortes and orchestra, would be performed by Madame Dulcken, Messrs. Benedict and W. S. Bennett. But the most interesting part is to come. In the list of music to be performed at the two Concerts is "A new grand Trio for three pianos, with orchestral accompaniments, composed expressly for this occasion by W. Sterndale Bennett." Unfortunately, owing to lack of support at the first Concert, the second performance did not take place and the "new grand Trio" was not heard. None of Sterndale Bennett's biographers make any mention of this work. Was it ever written down, or even sketched? Can any of the composer's contemporaries throw any light upon so interesting a subject?

MR. GLADSTONE recently sent the following letter to Mr. Algernon S. Rose, in reference to the statement made in the book "Talks with Bandsmen" to the effect that the poet Rogers was unmusical:—"I thank you for your interesting work and letter, and I heartily wish well to your labour in an excellent cause. You may not be displeased to hear that the rumour you have heard about Mr. Rogers and music is, in my belief, unfounded. I knew him well, and I recollect him as a voluntary attendant at the concerts which were given in the Hanover Square Rooms. London was then scantily supplied with music. I

think Mr. Rogers really loved it." On this the *Daily News* remarks: "Rogers not only loved it, as Mr. Gladstone says, but his biographer gives instances of the generosity with which he took others with him to the concerts of which Mr. Gladstone speaks." Nevertheless the *Newcastle Chronicle* takes an opposite view as follows: "Samuel Rogers . . . may have loved music; but we fail to see that Mr. Gladstone's evidence is conclusive on the point. 'London,' as he remarks, 'was then scantily supplied with music.' This is perfectly true; and it is also true that the concerts in the Hanover Square Rooms were very fashionable gatherings, frequented by people whose social duty it was to be seen everywhere, where the *beau monde* collected. Rogers was an accomplished man about town, and may have been an *habitué* of the Hanover Square Rooms in this sense. It is on record that the Duke of Wellington, who could not have detected the difference between 'Yankee Doodle' and Beethoven's 'Pastoral' Symphony, and who positively disliked music, also attended the Hanover Square Concerts. He was to be seen there, writes one who remembers him, generally sitting between two pretty women, but looking very much bored while the music was proceeding. Why not also Sam Rogers?" Query: Was Rogers really musical, or not?

The good work which amateurs may do in the cause of art has seldom been made more manifest than in the recent performance of "Antigone" at the Hampstead Conservatoire. In all art there is a class of work which, from its innate refinement, delicacy, and subtlety, can only appeal to the cultured and to those who have some knowledge of the mysteries of craftsmanship. As a consequence such works are avoided by the mere business manager, and thus depend on devotees to be made known and to be enabled to fulfil their mission. Few people realise how great an influence the exposition of a true work of art exercises in its particular branch. Like all potent forces, it convinces in silence, and the path of its spirit can only be traced by the artistic touch found on the coarser production, in the groping after truth by the half-educated craftsman, and in the growth of a more discriminating and higher taste. It is necessary, therefore, that these works of lofty purpose and noble aim should from time to time be brought forth, that the spirit of life in art may be renewed. To do this thing is the privilege and highest function of amateurs. This would seem to have been fully realised by those members of the Irving Dramatic Club who so ably assisted the professional element at the recent production of "Antigone," and the completeness of the representation speaks volumes for the artistic skill and earnestness of purpose of those upon whom the chief responsibility rested.

A CORRESPONDENT forwards to us the prospectus of a new departure in what may be called autobiographic journalism, the way for which has been smoothed by the enormous development of the personal paragraph system, of which we subjoin a characteristic specimen cut from a daily paper of the 21st ult.: "Miss —, who will in a few days return to the — Theatre, has a reputation in the shoe and glove world. She is a dainty, pretty girl, who is averted to wear the smallest boots and gloves." The desire for these thrilling "personalia" is indicated in a leading article in the same journal, in which the writer declares, "We recognise that illustrious personages have a right to have their movements chronicled. We have all a sneaking desire to know all about these details." Have we? Any-

how, a "systematic and organised attempt is to be made to gratify this sneaking desire. The service which the new journal will 'render to the artistic world'—we quote from the prospectus—

Consists in the insertion of paragraphs about their successes, their plans, their movements, their personality, and all such details as may help to keep them prominently before the public. Portraits will also be inserted for the convenience of the press, and information will be supplied with regard to the publication of books, the movements of dramatic companies, the appearances of vocalists, and the commissions of painters. In fact, any item of news or gossip which an artist may desire to make the public acquainted with will be inserted, provided that it is suitable in character. Paragraphs, under no circumstances, will exceed 150 words, and the shorter they are the better suited for their purpose. Annual subscribers of five guineas will be entitled to the publication of one paragraph per week. For eight guineas they can claim two paragraphs per week, and unless under exceptional circumstances this limit will not be exceeded.

We abstain from needless comment on this epoch-making innovation, though we confess it would be interesting to solve the artistic equation of a singer, actor, or painter who found it necessary to his professional salvation to reinforce his appeal to the public by an eight-guinea or 104 paragraph-power subscription to the new journal.

THOUGH disfigured by a certain amount of extravagant hero-worship, the memoir of Mr. Albert Chevalier by Brian Daly (published by John Macquaeen) is not lacking in interest and entertainment. One of the most amusing chapters in the book is that devoted to the correspondence of the Coster's Laureate. Thus a budding author writes: "Dear Sir,—I have taken the liberty of offering you a song that I have put together. This is my first attempt at songs, but I have composed verses for patent medicines and soap advertisements. I have got a tune for the song, but I cannot write music, although I play the piano and banjo pretty well." Another author contributes a poem from which it may suffice to quote the following exquisite couplet:

But her little tongue no more will wag,
I cannot help but feeling sad.

The biographer gives a curious collection of rhymes culled from these "rejected addresses," of which the following are worth quoting: "mimic" and "limit," "moon" and "tomb," "champion" and "vamping."

WITH commendable discretion Mr. Rimington, in his lectures upon and demonstrations of the Art of "Colour Music," made it clear that he had no desire to be regarded as a pioneer, though he claimed to have established the relation of colour and sound on a more intimate footing than any of his predecessors. It is curious, however, to see how far he was forestalled by a French priest, of whose invention the following account is given under the head of "Assimilation of Colours to Musical Sounds" in Vol. I. of Dr. Busby's "Concert Room and Orchestra Anecdotes," published in 1825:—

Lewis Bertrand Castel, a Jesuit of Montpellier, whose "Physical System" ranks amongst the best philosophical works of the early part of the eighteenth century, studied vision and the nature of colours, as blended or contrasted with each other, till his imagination getting the better of his understanding he confounded the eye with the ear and associated the harmony of tints with that of sounds. Infatuated with this idea, he invented what he called an Ocular Harpsichord, which was strung with coloured tapes instead of wires, and being placed in a dark room, when the keys were touched the transparent tapes, which respectively corresponded with them, became visible; and the

various successions and combinations of colours, consequent to this operation, produced effects on the sight, which his fancy assimilated to the impressions made on the ear by melody and harmony.

MUFFINS.

Ring out, wild bell! St. James's Hall
Is full of music-loving folks,
Who like your playful little jokes;
Ring out, wild bell, beyond the wall.

Ring as of old, ring yet anew,
Ring, muffin bell, ring so that we
May know it's nearly time for tea;
Ring out, ring out till all is blue.

Ring out, nor trouble how you pain
The pianist who plays to us.
What if he stops? A foolish fuss!
Ring out till he goes on again.

Ring out, and tell of festive feast,
Of muffins toasted to a turn;
You stop—but that's not your concern—
Some piece by Schumann or by Liszt.

Ring out, you cannot feel fatigue,
Ring out your noise which nothing calms;
It somehow does not go with Brahms,
Nor does it harmonise with Grieg.

Ring out with clarion sound which tells
Of crumpets, unromantic things,
And down the charmer's voice which sings,
Perhaps about "Those Evening Bells."

Ring out, disturb the peaceful "Pop,"
Or any music you can find;
If disconcerted players mind,
Not you, but they, must simply stop.

Ring out the old, ring in the new—
New year which silent peace may bring,
Just now we almost wish to wring
The neck of him who's ringing you.

FACTS, RUMOURS, AND REMARKS.

THE *Musical Courier* laments "an estrangement of arts." Musicians do not patronise the drama, and actors abstain from attending opera and concerts. There is a sub-division about which the *Courier* might say a good deal. How often do we catch sight of a singer listening to instrumental music? How often, for that matter, do musical artists attend concerts at which they are not engaged? J. W. Davison used to tell a story of Giuglini which is *à propos*. By great effort, the critic induced the tenor to accompany him to a performance of Beethoven's Sonata in B flat (Op. 109) by Madame Arabella Goddard. Giuglini heard the first movement attentively, applauded, expressed delight, and, thinking it was all over, rose to go. "Stop," cried Davison, "the best is to come." The *Adagio* was too much, however, for the patience of a man to whom it was probably Greek. He endured to the end of it, smiling through his pain, like a gallant gentleman, and then, for nature has its limits, departed with the words, "Beautiful—but long!"

READERS of a certain provincial journal were informed the other day, in the course of a concert notice, that "Miss Grace Woodward's appearance in a rich costume of white satin was the signal for a general outburst of applause." If musical journalism

be destined to have a millinery department, the advertisers will be sure to step in, and we shall read: "Miss Skreemins sang 'Una voce' in an elaborate costume (details given) from the *atelier* of Madame Rosina"; also, eventually, that "Signor Profundo executed an air from 'Il Seraglio' in a new nine-guinea dress suit made by Schnip."

MISS E. DYKE sends the following admirable lines, suggested by Mr. Edwin Lemare's rendering of Guilman's "Marche Funèbre et Chant Seraphique."

BELOW AND ABOVE.

Down below, the bells are tolling,
And the funeral drums are rolling.

See the pompous train advancing!
Plumes are waving, horses prancing.

Painfully the music shrilleth;
Ears and nerves and heart it thrilleth—

Until nigh beyond our bearing
Rise the strident tones despairing.

Up above, the angels, meeting
The freed soul, give gentle greeting;

From their harps soft rapture flinging
O'er the spirit they are bringing.

Down below, the noisy sadness;
Up above, the quiet gladness.

Which of these shall last the longer?
Which shall triumph? prove the stronger?

Hush! the loud dirge droopeth, faileth;
Heaven's peace o'er earth's pain prevaileth.

Clamorous woe is stilled for ever;
Joy celestial ceaseth never!

I TAKE off my hat to a musical reporter in the East of England. He writes: "The 'Songs without Words' have a beautiful underlying spirit that is all their own, and this is one of the most consummately beautiful of them all. Commencing in soft, rich tones, it swells later on, never losing its depth and richness, and declines at the close with a wonderful combination of sweetness and rapidity. At the end of the performance there was a unanimous swell of applause from the audience, breaking from a murmur into a roar, powerful, unanimous, and sustained." Later in the same notice I read: "The evening closed with Liszt's gorgeous Rhapsodie, in which deep stormy seas of musical expression calm down into gently percolating rivulets, pass thence to deep flowing rivers, and carry the soul finally into bright liquid bubbling waters." The last sentence is stupendous.

KING KHAMA has been making observations of interest on the English people. "In music," says he, "they use both hands and feet." This shows the danger of hasty generalisation. Somebody must have taken him into an organ loft.

REFERRING to the old "Wassail Song," a correspondent writing from Standish Vicarage, Stonehouse, Gloucestershire, observes: "I have been surprised that the version sung all through this neighbourhood has never yet appeared. The words I enclose are

those which are invariably sung here, and every Christmas men still come round with their bowl decorated with apples, evergreens, and ribbons. The tune, too, as I have heard it, differs slightly from what has already appeared in your columns."

THE tune sent shows only such differences as might be expected in the case of a traditional melody. Probably every district has its own version, and I know that one, used some ten miles from Standish, when I was a boy, differed in several respects from that forwarded by my correspondent.

THE song referred to as that still sung around Standish corresponds, as to a majority of its ten verses, with the version I used to hear lower down the Vale of Berkeley. Some stanzas, however, I do not remember, the following among them:

Here's a health unto Colly and to her right leg,
And wishing our master a jolly fat peg (pig).
A jolly fat peg that we may all see,
To my wassailing bowl I drink unto thee.

Here's a health unto Colly and to her right hip,
Pray God send our master a good flock o' ship (sheep).
A good flock o' ship that we may all see,
To my wassailing bowl I drink unto thee.

"Colly," it should be explained, is here used as the name of a cow. By the way, did not this version of the song reach the Vale of Gloucester from the Cotswolds, where ale is the common drink, where corn is grown and sheep are reared? The Valesman drinks cider, grows little corn, and his talk is about bullocks rather than sheep. These local peculiarities are important factors in the determination of such questions.

I REGRET to learn that Mr. Fred. R. Spark has had to put off his aldermanic gown. For twenty years he has been in the Leeds Town Council, and for twelve years discharged the manifold duties of an alderman, all that time doing excellent service. But Mr. Spark happens to be a Liberal; and it chanced, also, that the Tories, after being out in the cold for sixty years, have got into the genial regions of place and power. They may, perhaps, be excused for making the best of the change by turning out the old officials and putting themselves in. Gratitude has no place in politics. But I am sorry for Leeds. Such a public man as the honorary secretary of the Musical Festival is not found every day.

I SEE that Mr. Spark has written to various journals denying that the Leeds Festival Chorus is made up "mostly of factory workers." He gives some interesting particulars, from which it appears that, of the 161 women, 47 are "keepers at home," as married ladies should be, and 67 have "no occupation." Of teachers there are 25, and only the remaining 22 are shop girls or factory workers. Of the 184 men, 21 are factory workers, 49 are tradesmen and shop assistants, 18 are teachers, 56 are clerks and travellers, and 40 are shopmen and warehousemen. Mr. Spark could hardly have taken the description "mostly factory workers" as a reproach. He, I am sure, is free from the unutterable snobbishness of too many English people; but it is well that we know of what social material the famous chorus consists. It is worth noting that, of the 36 actual factory workers, 30 belong to Huddersfield. My congratulations to that good Yorkshire town upon such a distinction.

THAT Boy has got at *Star's Journal*, although it appears to be, first and chiefly, only a periodical connected with "fashions." In a musical note referring to the first concert of the Queen's Hall Choir, he "lifted" the names Mendelssohn and Beethoven, and put them each in the place of the other; guileless readers being thus informed that Mendelssohn wrote the "Choral Fantasia" and Beethoven the "Walpurgis Night." Good business.

A CORRESPONDENT sends, from the North, a notice of Boieldieu's "La Dame Blanche," as played by Mr. J. W. Turner's Company, under the title: "The White Lady of Avenel." The opinion is favourable to the opera, at which I do not wonder, but some remarks upon the *Finale* of the second act might have been differently put. "There was to be heard," said the critic, regardless of grammar, "the disappointed growl of baffled vice, the triumph of loyal attachment, and the subdued notes of tender love, all mingling with each other and yet arranged in separate groups of dramatic distinctness."

A CORRESPONDENT calls timely attention to a Sonnet by Coleridge, entitled "Lines to W. Linley, Esq., while he sang a Song to Purcell's Music." I have pleasure in inserting it here:

While my young cheek retains its healthful hues,
And I have many friends who hold me dear,
Linley! methinks I would not often hear
Such melodies as thine, lest I should lose
All memory of the wrongs and sore distress
For which my miserable brethren weep!
But should uncomfortable misfortunes steep
My daily bread in tears and bitterness;
And if at death's dread moment I should lie
With no beloved face at my bed-side,
To fix the last glance of my closing eye,
Methinks such strains, breathed by my angel guide,
Would make me pass the cup of anguish by,
Mix with the blest, nor know that I had died!

S. T. COLERIDGE, 179.

ATTENTION may here be called to the fact that subscriptions are invited for the purpose of placing, in Kensington Parish Church, a memorial of the two Callcotts and Horsley, who were residents in the "Court Suburb." Kensington should chiefly look to it, but some admirers of those musicians may be glad to help. Any sum, not exceeding one guinea, may be sent to Mr. J. A. Fuller Maitland, 39, Phillimore Gardens.

THE Leeds Festival balance-sheet in brief: Receipts, £10,953 7s. 7d.; expenditure, £8,938 3s. 6d.; net balance, £2,015 4s. 1d. Having placed the odd £15 4s. 1d. to the reserve account (which now stands at £3,881 15s. 9d.), the Committee divided £2,000 among five medical charities.

MR. JOHN TOWERS, who is an Englishman, declares that he can name a dozen Americans competent to succeed Dvorák as head of the Conservatory in New York. Congratulations to the States!

Also from an American paper: "Mr. Thomas Hitchcock has rented his (opera) box for Wednesdays to Mr. J. Stickney, and for Fridays to Mr. J. J. Wyszog." Really!

I HAVE received a printed circular from Mr. C. Purcell Taylor, D.Sc., in which, referring to Henry Purcell, the writer says:

The revival of the popular taste for his exquisite music has, for many years, been a labour of love with me, his

only remaining descendant. At first it was uphill work, and the obstacles I met with were considerable; but they only served to make me more determined. I sowed the seed in every part of the world I visited, and now the harvest has come.

I am positively ashamed to say that I never before heard of Dr. Purcell Taylor. Can anyone give me particulars concerning his labours, that my ignorance may be removed and justice done?

SOME American opinions of Paderewski's "Polish" Fantasia have come to hand. One writer describes it as "a wild bizarre production, glowing in colour and astonishing effects, which defy analysis without recourse to the score." Apparently he did not have recourse to the score. I read, further, that the Fantasia is intensely Polish. "The Mazurka, Cracovienne, and Dumka are in evidence." An impression prevails in some quarters that the Dumka is Bohemian, not Polish.

"LONG hair or short hair," exclaims the *New York Herald*, "Paderewski is the hero of the hour." The same paper remarks that there were "hysterical scenes" during the evening. We know something of them over here.

THE *Recorder* is an example of hysteria. "He let loose here," says that journal, "a volume of fire and fury and daring impetuosity, and dazzled and bewitched the audience by a play with Liszt's devilish devices, such as—," &c.

IN the *Press* we have a word-picture of "the great pianist bowing his chrysanthemum head in his stiff way until it seemed as if it must snap off." The artist is not described, soberly; as repeating a piece at the wish of his audience. The *Press* chooses to remark: "So he breathed again on the dead strings and again they pulsed with thrilling life," which is very pretty. I learn from the same paper that "men can't feel, but women must weep; when they hear Paderewski," which is an ingenious application of Charles Kingsley.

THERE is "much cry" about a new Opera House in the Haymarket. I say nothing, but wait for the "wool."

JOSEPH BENNETT.

THE PURCELL BI-CENTENARY COMMEMORATION.

LYCEUM THEATRE.

THE commemorative celebrations in honour of Henry Purcell began, on the 20th ult., with a morning performance by the students of the Royal College of Music of "Dido and Æneas," at the Lyceum Theatre, kindly lent for the occasion by Mr. J. Forbes-Robertson. It was met that the first English opera should find a place in the scheme in honour of our great national composer, and if, perhaps, greater homage would have been paid by the presentation of the work by experienced artists, there was a measure of appropriateness in its being revived by the students of the Royal College of Music, for although antiquaries are at variance concerning the precise year and place of its original production, there is no doubt that it was written for and performed by the "young ladies" of "Mr. Josias Priest's Boarding School at Chelsea," and not later than 1680. Thus its interpretation by the pupils of one of our principal schools of music may be looked upon as a graceful recognition by our young musicians of one who long ago laboured so earnestly and truly for the art, which in turn

will demand from them, if they would succeed, their best energies and talents. Whether it has been so regarded by them or no they can scarcely have failed to have benefited by the study necessitated by the preparation of the work. The music is of the kind that exhilarates like the air of a frosty morning in spring. It is manly and invigorating in its joyousness, tender and expressive in its sympathy, and the very antithesis of maudlin sentimentality and frenzied passion. In listening to it—and it should often be heard for it calls for no great executive means—the fact should always be kept in mind that it was written certainly five years before Bach and Handel were born. This was made the more hard to realise at the performance on the 20th ult. owing to the additional orchestral parts, which, with well-intentioned but mistaken zeal, had been written for the occasion by Dr. Charles Wood. They were skilfully introduced, but in one or two places those who were familiar with the music missed certain characteristic effects in the vocal parts, which were hidden by horn notes or other obtrusive instrumental phrases. With this exception, however, the greatest praise is due to all concerned for the care which had manifestly been spent upon the production. The embodiment of *Dido* by Miss Agnes Nicholls and that of *Æneas* by Miss Eva Bedford, testified to long and faithful study; and Miss Helen Jackson as *Belinda*, and the Misses Morfydd Williams and Jeannie Appleby as the two principal *Witches* reflected credit on themselves and their teachers. Mr. Emyln Davies used his fine voice most effectively in the part of the *Sorceress*, and Mr. Thomas Thomas justified the continuation of his studies by his rendering of the *Sailor's Song*, "Come away." Chorus and orchestra did their work well, under the watchful conductorship of Professor Villiers Stanford; Mr. B. Soutten had arranged the dances, which were executed in a manner that made them a memorable feature of the afternoon; and Mr. Richard Temple, the stage director, provided a series of most artistic and delightful pictures.

WESTMINSTER ABBEY.

The following day a Service, without precedent in musical history, was celebrated in the Nave of Westminster Abbey in commemoration of Henry Purcell's passing from us on November 21, 1695. It is often said that the products of music grow old sooner than those of any other art, but this surely is only true of inferior works. Certainly while listening to the magnificent setting of the "Te Deum" by this master and to a series of anthems instinct with grandeur of conception and palpitating with emotional and intellectual life, the impression made was distinctly the contrary. It was indeed only with difficulty that it was possible to realise that the pulse-stirring strains which flooded the sacred edifice had risen to the same lofty vaulted roof two hundred years before. But the realisation of the early date of this music should be strenuously striven for, because then, and then only, can the colossal genius of this gifted composer be fully understood. At this period, when much is being said, but when probably little is practically known by the majority of music-lovers concerning the works of Purcell, it will be well, perhaps, to point out some of the most salient points of the anthems which were sung at this celebration. The first was "O all ye people, clap your hands," described as a full anthem for Ascension Day, for two sopranos, tenor, and bass. Orchestral parts for this, as also for "O give thanks," had been written by Mr. John E. Borland, who had done his work well, although it must be admitted that it would have been more in keeping with the spirit of the occasion had Purcell's music been left to speak for itself. Both these anthems are characteristic examples of their composer's style. "O give thanks" is the more important of the two, and the *Finale* is magnificent in its massive dignity. "Praise the Lord, O my soul," is written for six voices, chorus, and orchestra, and in variety of expression, nobility of design, and intense sympathy with its text is unsurpassed in church music. "Remember not, Lord, our offences," is a short but beautiful setting of the words in the Litany which should be familiar to every church choir. "O sing unto the Lord," for four voices and chorus, contains a fine bass solo, and the setting of the words "Let the whole earth stand in awe of Him" is a striking example of truthful and forcible expression. "Thou knowest, Lord," has too long been

associated with our funeral services to need comment; but it may be stated that it was written for the funeral of Queen Mary in Westminster Abbey on March 5, 1695, and that it was sung on the following November 26 at the composer's own funeral. The selection was concluded with "Praise the Lord, O Jerusalem," in which the magnificent accentuation of the passage beginning "Be Thou exalted" would alone give the composition the highest distinction. Midway in the performance of these works, the Dean of Westminster delivered an appropriate address, in which he happily described Purcell as "emphatically a child of our own race and land." Subsequently, while a specially written voluntary, by Mr. E. Silas, was played on the organ, a procession, which included Sir John Stainer, Sir Alexander Mackenzie, Sir George Grove, Dr. Bridge, Dr. Hubert Parry, Professor Villiers Stanford, Mr. W. H. Cummings, and Mr. Barclay Squire, proceeded to the grave and laid thereupon the wreaths which had been sent by the Purcell Society, the Royal Academy of Music, and the choir-boys of Westminster Abbey; two other wreaths had already been placed there, one from the Royal College of Organists, and one bearing the inscription "In honour of Henry Purcell—in memory of Vincent Novello." Miss Florence Oliver and Mr. Daniel Price sang the solo parts in the Te Deum most effectively, and great credit is due to the Lay Vicars and large choir, the latter drawn from many sources, who were admirably supported by a capable orchestra of strings, trumpets, and drums, and by Messrs. W. J. Winter, W. Alcock, and H. D. Wetton, who presided at the organ with skill and judgment. The conductors were Sir John Stainer and Dr. Bridge; Sir Arthur Sullivan, who was to have taken part, being detained at Berlin. Too great praise can scarcely be given to Dr. Bridge for the success of this celebration, which will assuredly be a memorable event in the history of the music of our land.

ALBERT HALL.

Dr. Hubert Parry's "Invocation to Music, an Ode written in honour of Henry Purcell," formed the contribution, on the 21st ult., to this celebration by the Royal Choral Society at the Albert Hall. This work, it will be remembered, was written for and produced at the recent Leeds Festival, and was noticed at length in the columns of THE MUSICAL TIMES for last month. It is, therefore, unnecessary to speak of the work in detail; but it should be said that the favourable opinions expressed on that occasion were confirmed on a second hearing by Sir Joseph Barnby's fine choir. The magnificent opening chorus and the intense and masterly expression in the portion entitled "The Dirge," the opening solo of which was finely sung by Mr. Andrew Black, made perhaps the deepest effect on the large audience assembled in the Albert Hall; but the beauty of the tenor solo "Thee fair poetry oft hath sought," which was effectively given by Mr. Ben Davies, and the emotional power of the duet "Love to love calleth," in which the above-named artist was associated with Madame Albani, manifestly made a deep impression. Signs also were not wanting of the favourable reception of many other fine passages, and when the last chords had been heard there could be no mistaking the meaning of the ovation which the composer received as he stepped from the conductor's seat and subsequently remounted the platform.

QUEEN'S HALL.

When shadows lengthen and the gloaming falls,
The star of eve shines forth with brightest rays;
So at the close of that long, splendid day
Which Tallis heralded amid the calls
Of England, stirred within her island walls
To duties manifold, did'st thou arise,
Prophetic Master, whose great page foretells
Their work that follow, and their skill defies.
Sudden, alas! thy noon-tide's radiant glow
Was clouded by the dark of death, and night
Brooded again where late there had been light.
But, now, the East irradiates, and, lo!
The spirit that was thine returns in might;
Our country's Art awakes; her numbers flow.

The above, written by Mr. Joseph Bennett, formed the preface to the programme eruditely annotated by Mr. W. H. Cummings for the special Concert given, on the 21st ult., by the Philharmonic Society. The excerpts selected presented the master in many lights, and well showed not only the characteristics of his style, but also his

versatility and power of expressing in sound the various phases of emotion. The fine Toccata in A, which anticipates by fully a quarter of a century the masterfulness of Bach, was brilliantly played on the great organ by Mr. W. S. Hoyte, and was followed by a vigorous rendering by Mr. Watkin Mills of the fine song "Arise, ye subterranean winds," from the music written for Dryden's distorted version of Shakespeare's "Tempest." Mr. Iver McKay also gave an effective rendering of the equally stirring "Come, if you dare," from the opera of "King Arthur," and Madame Amy Sherwin sang so pathetically the famous lament from the last act of "Dido and Æneas" that the audience insisted upon its repetition. Exception, however, must be taken to the performance by the Misses Sybil Palliser and De Lara, on two pianofortes, with orchestra, of the popularly known "Golden" Sonata. This work, published with ten others, of which it is the ninth, by the master's widow in 1697, is essentially a chamber work, and its conversion into an orchestral piece is as inartistic a proceeding as would be the performance, in similar manner, of Beethoven's pianoforte quartets or trios. The second part of the programme consisted of the "Ode to St. Cecilia," a wonderful example of how a musical genius can triumph over a bad libretto, written in this instance by Nicholas Brady. The Ode was first performed on St. Cecilia's Day, November 22, 1692, in the Hall of the Stationers' Company, and was so successful that a second performance was given. It undoubtedly contains some of Purcell's finest writing, and its recital before a nineteenth century audience seemed to make as deep an impression as history tells us it did two hundred years before—a notable tribute this to Purcell's genius. Madame Amy Sherwin sang the trying solo "Thou tun'st this world," and Miss Florence Power rendered the chief alto solo music in a most praiseworthy manner, particularly the exacting and remarkable number entitled "Thy nature's voice." Excellent service was also rendered in the first alto solo parts by Miss Marion Blinkhorn, and the three male soloists, Mr. Iver McKay, Mr. Arthur Oswald, and Mr. Watkin Mills, discharged their respective duties in a most efficient manner. The choir, which largely consisted of students from the Royal Academy of Music, sang the choral portions with marked intelligence and admirable precision, although a better balance of tone was desirable. Sir Alexander Mackenzie conducted, and the orchestra followed his beat with care, the estimable players of the high trumpet parts acquitting themselves of their difficult tasks with zeal, some of which might have been moderated with advantage to the ensemble; for these instruments, acceptable and welcome in a Cathedral, are apt to become obtrusive and disturbing in a concert-room.

BRITISH MUSEUM EXHIBITS.

It was a happy thought of the British Museum authorities to arrange, in the form of an exhibition, the fine collection they possess of works by, and referring to, Henry Purcell, and to invite the fortunate possessors of not less interesting relics to contribute some of their treasures. The nature and variety of the exhibits may be gathered by those who have not visited the exhibition by a perusal of the catalogue which we are to-day enabled to present to our readers. This may be said to form a valuable work of reference which, although only capable of being fully appreciated by the antiquary, can scarcely fail to impress all music-lovers with the important work done by Henry Purcell. The attention of the majority of visitors was doubtless first attracted to the portraits, for in them food is found for the imagination concerning what manner of man he was. There is a pathetic delicacy in the face of the fine painting by J. Closterman, which only too faithfully suggests the death which took place so soon after the artist had finished his work. The full eyes and striking features depicted in the portrait, taken presumably at an earlier date, kindly lent by Mr. Alfred H. Littleton, is also remarkably suggestive to the student of physiognomy. The autograph MSS. show that Purcell was a neat penman; some of the pages indeed contain so few corrections that they would seem to be clean copies by the composer rather than the first jottings of inspirations; but Purcell was so prolific a writer that the thought may have come in almost "perfect form," and required but little after shaping. Very interesting was it also to notice the peculiar shape of the note-heads, which

still retain traces of the old diamond form, and the sweep of the tails of the isolated quavers with their affinity to some of the ancient neume signs. But the completeness of the information contained in the catalogue renders further comment unnecessary.

The foregoing history of the Purcell Bi-centenary celebration can scarcely be more appropriately concluded than by the following words of the Archdeacon of London in his sermon on the 17th ult., at St. Paul's Cathedral: "Purcell excelled in every species of composition. He wrote for the Church, the theatre, and the chamber. In all there was the principle of health and strength. His Church music, it has been said by an experienced critic, shows his great mastery of scholastic devices, combined with fine harmony and expressive melody. By the introduction of novel and beautiful forms he enriched it, while preserving its broad strength and solemn style. In his vigorous and wholesome secular music we see his imaginative character, his rare gift of invention, and great power of expression. If he had turned all these magnificent endowments to the service of the devil, what an additional spur he might have added to the decadence of the degrading reigns of the Second Charles and James. But we see in him the devout improver of our Cathedral music; the originator of English melody, as the term is now understood; the father of a form of sane English dramatic composition which was universally followed for more than a century and a half; the introducer of a new and more inspiring employment of the orchestra in accompaniment; the man who excelled all others in his accurate, vigorous, and energetic setting of English words, and the most original and extraordinary musical genius that our country has produced. It is scarcely possible to estimate the loss caused to English art by the early death of Henry Purcell."

ROYAL CHORAL SOCIETY.

FASHION frequently changes in music as in other matters, but nothing has as yet affected the popularity of Mendelssohn's "Elijah," with which the Royal Choral Society opened its season at the Albert Hall; the attendance being enormous, and by some estimated at the enormous figure of 13,000 persons, though this is probably an exaggeration. Mr. Santley seemed to be rejuvenescent, singing the part of the Prophet with nearly all his remembered fire and energy. Miss Macintyre, Miss Clara Butt, and Mr. Lloyd Chandos all showed that the line of oratorio singers in this country is being perpetuated. Sir Joseph Barnby's superb choir was, if possible, better than ever. The Baal choruses and "Thanks be to God" have seldom, if ever, been more finely interpreted.

CRYSTAL PALACE CONCERTS.

MR. EDWARD GERMAN'S clever and elaborately scored Orchestral Suite, specially composed for the recent Leeds Festival, was successfully introduced to a metropolitan audience at the Concert of October 26, under the composer's direction, the graceful waltz movement in particular making a very favourable impression. The Symphony was Dvorák's "From the New World," which, like Mr. German's Suite, has already been discussed at length in these columns. Further hearing of Dvorák's work certainly enhances the impression of its beauties and its ineptitudes. The instrumental soloist, Herr Hans Wessely, played Vieuxtemps's fifth Violin Concerto and Wieniawski's Polonaise in D with excellent technique and expression, and Mr. Santley contributed *Vulcan's* song from "Philemon et Baucis" and an aria from Mozart's "Nozze di Figaro."

An unpretentious and, if the truth be told, unimpressive novelty was included in the programme of the fourth Concert, on the 2nd ult., in the shape of an orchestral piece with the conveniently vague title of "St. Cecilia," by Mr. C. H. Couldery. The solo parts for violin, organ, and harp were well played by Messrs. Celis, Hedgcock, and Lockwood, and the amiable trifle, for it is nothing more, was cordially received by the audience, who called the composer to the platform to bow his acknowledgments. Mdlle. Clotilde Kleeborg's playing of Beethoven's C minor Concerto was notable for its happy mixture of spirit and

precision. There is a most engaging vivacity about this young lady's playing: her touch is delightfully elastic, and her whole style alert and brilliant. The Misses Salter sang a duet from Lalo's "Le Roi d'Ys" and duets by Gade with more energy and unanimity than charm, Miss Florence Salter also contributing the "Légende," from "Lakmé." The programme was completed by the "Meistersingers" Prelude, the second "Leonora" Overture, and Mendelssohn's "Italian" Symphony, the orchestra especially distinguishing itself in the last-named work.

On the 9th ult., the Prince of Wales's Birthday, the programme was prefaced by the National Anthem and "God bless the Prince of Wales"; the *pièce de résistance* was the late Mr. Goring Thomas's graceful posthumous cantata "The Swan and the Skylark," originally produced at the Birmingham Festival last year. Full justice was done to the elegant orchestration, added by Professor Stanford, by the band, while the solos were given in excellent style by Miss Jessie Scott (a new-comer), Miss Dews, Mr. Andrew Black, and Mr. Edward Lloyd, the honours of the performance resting with the last-named. A word of praise is also due to the careful and intelligent singing of the choir. Madame Burmeister-Petersen proved herself an accomplished executant in Liszt's E flat Concerto, which, however, needs greater physical force than she has at her command. The remaining orchestral numbers were Beethoven's "Egmont" Overture, the *Scherzo* from Mendelssohn's "Midsummer Night's Dream" music, and Sullivan's lively "Overture di Ballo." In all of these the fine quality of the band was exhibited to great advantage. Mr. Andrew Black's vigorous rendering of *Wotan's* "Abschied" met with much applause.

The thanks of all admirers of Tchaikovsky's genius—a steadily increasing class—are due to Mr. Manns for his inclusion in the programme of the Sixth Concert of that master's fine Symphony (No. 5), which had been introduced last summer at one of the Nikisch Concerts. The performance, however, given at the Crystal Palace was decidedly unequal and, in certain passages, positively rough. Still, in spite of these drawbacks, the beauty of the music made its mark. Herr Popper played his own short Concerto in one movement and the familiar Bach aria with his wonted skill; Miss Nina Allerton displayed a good voice but imperfect enunciation in *Elsa's* Dream and a song by Bohm, and the programme was completed by Berlioz's brilliant orchestral version of Weber's "Invitation to the Dance."

RICHTER CONCERTS.

THE second Concert of Herr Richter's autumn season, given on October 28, at St. James's Hall, opened with a fine performance of Goldmark's Overture to "Sakuntala," which, though fairly well known to London concert-goers, had not previously figured in a Richter programme here. The familiar Prelude and Death Song from "Tristan" which followed having made the usual effect, the first three of Smetana's cycle of six symphonic poems, entitled "Mein Vaterland," were played, as the programme suggested, "probably for the first time in close succession." The three poems, "Vysehrad," "Vltava," and "Sarka" had been heard before, singly, when their picturesque and tuneful character was readily acknowledged; but it must be confessed that the superficiality already felt on those occasions became almost irritating under the trying ordeal of so large a dose. Liszt's first Hungarian Rhapsody and Schumann's B flat Symphony completed the scheme. Dr. Richter was again in magnificent form, and his audience testified with even more than customary warmth to the pleasure received.

The third (and unfortunately the last) Concert was given on the afternoon of the 4th ult. It included Beethoven's delightful Eighth Symphony, played with perfect appreciation of its many humorous and delicate effects; the striking, though it must be confessed rather "theatrical" (not to say bombastic) "King Lear" Overture of Berlioz, the Overture and "new" "Venusberg" music to "Tannhäuser," the Love duet from the first Act of "Die Walküre" (sung with excellent effect by Miss Medora Henson and Mr. Edward Lloyd), and the "Walkürenritt."

All these are familiar features of Dr. Richter's repertory, and no criticism is therefore necessary of the works or the manner of their performance. The audience was exceptionally large, and its enthusiasm was in proportion.

LONDON SYMPHONY CONCERTS.

As our readers already know, the first part of Mr. Henschel's programmes this season is to be devoted to the chief works of Beethoven, which are to be presented in chronological order. The first Concert took place at St. James's Hall, whither Mr. Henschel has returned, for reasons probably connected with the average size of his audiences. The Beethoven selection consisted of the Symphony in C (No. 1), the "Prometheus" Overture, the song "Adelaide," and the Pianoforte Concerto in B flat (solo, Miss Fanny Davies). The "Siegfried Idyll" of Wagner and Brahms's "Academic Festival" Overture made up the programme, which was carried out by all concerned with admirable taste and unflinching skill. The vocalist was that admirable artist, Mr. von Dulong.

At the second Concert, on the 14th ult., we had the "Coriolanus" Overture, the C minor Pianoforte Concerto (soloist, Miss Mathilde Verne), the Symphony in D (No. 2), and the "Song of Penitence" (Op. 48), sung with perfect art by Mr. Henschel in the absence, through indisposition, of Mr. von Dulong. The second part of the programme comprised Dvorák's Slavonic Rhapsody (Op. 45, No. 1) and the Procession of the Gods from Wagner's "Rheingold." Of the third Concert, announced for the 28th ult., we are unable to speak in this issue.

MOTTL CONCERT.

At Queen's Hall, on the 12th ult., Herr Mottl conducted the first of Mr. Schulz-Curtius's winter season of "Wagner Concerts." As "Wagner" is a name to conjure with at the present time, we are not disposed to enquire too curiously into the appropriateness of the title as applied to a programme which contained the Overture to "Oberon," Schubert's "Unfinished" Symphony, and an *Intermezzo* from Reznicek's opera "Donna Diana," on the one side, and Wagner's "A Faust" Overture and the "Walkürenritt" and final scene between *Brunnhilde* and *Wotan*, from "Die Walküre," on the other. Rather are we inclined to welcome the catholicity shown by the scheme (as contrasted with its designation); for, besides indicating a wider range of vision on the part of Mr. Schulz-Curtius than on that of his subscribers, it greatly enlarged our knowledge of Herr Mottl's powers and limitations. We do not remember a finer performance of the "Oberon" Overture, as a whole, than this one—the opening slow movement was played with a delicacy beyond all praise; and in the *Allegro* the rhythm was accentuated with such extraordinary vigour that the joyous passages (from *Rezia's* scena) positively lost their character. This, of course, was a blemish, but the *tout ensemble* was so wonderfully fine that one easily forgave and almost forgot it.

The rendering of the "Faust" Overture also was full of light and life, and the astounding power of the "Walkürenritt" was brought out with quite exceptional vividness and weight. Schubert's Symphony suffered on this occasion from "too much zeal"—it was "articulated" and polished to such a degree that its atmosphere of mystery, tragedy, and romance evaporated, leaving little but a beautifully prepared "museum specimen" behind. The "Walküre" duet was interpreted with noteworthy skill and sympathy by Miss Marie Brema and Mr. Plunket Greene. The second Concert, on the 26th ult., must be reserved for notice in our January number.

MONDAY AND SATURDAY POPULAR CONCERTS.

The thirty-eighth season of Mr. S. Arthur Chappell's instructive and enjoyable entertainments commenced in the usual quiet and unostentatious manner on Monday, the

4th ult. In respect to the memory of Sir Charles Hallé, who, ever since the establishment of these valuable performances in 1859, was a frequent and ever-welcome pianist, Chopin's Sonata in B flat minor, with the Funeral March, was included in the programme and beautifully played by Mr. Leonard Borwick. Schumann's Quartet in A (Op. 41, No. 3) was effectively rendered by Miss Wietrowetz, and Messrs. Ries, Gibson, and Whitehouse. An *Adagio* from Spohr's Violin Concerto in G minor (No. 6) and Mozart's Sonata for violin and pianoforte in A (No. 17) completed the instrumental portion of the programme, and that refined vocalist, Mr. Dulong, gave much pleasure to the audience in *Lieder* by Brahms, Schubert, and Schumann.

The first Saturday performance, on the 9th ult., may be dismissed with formal record. The concerted works were Beethoven's early Quartet in F (Op. 18, No. 1) and Dvorák's splendid and thoroughly characteristic Pianoforte Quintet in A (Op. 81). Mr. Leonard Borwick was again the pianist and played Chopin's lovely Sonata in B minor (Op. 58) in the best manner that can be conceived as regards technique and conscientiousness. Mr. Dulong was also again the vocalist, and gave the fullest satisfaction in songs by Schubert, Emmerich, Schumann, and Mendelssohn.

Schumann's rarely-played Pianoforte Sonata in F sharp minor (Op. 11) was the central feature in the programme of the 11th ult., and Miss Fanny Davies showed her consummate knowledge of the manner in which Schumann's music should be interpreted by a performance which could not be excelled for tenderness and general poetic feeling. The concerted works were Mozart's Quartet in C, No. 6 of the set dedicated to Haydn, and Beethoven's Pianoforte Trio in E flat (Op. 70, No. 2), both led by Miss Wietrowetz, who played as her solo, with brilliancy and power, three of Brahms's Hungarian Dances. The vocalist was Mr. Kennerley Rumford, whose well-trained baritone voice told well in songs by Schumann, and an old Irish ditty, "Lay his sword by his side."

On the following Saturday a scheme was arranged which may be dismissed in the briefest possible manner. Mendelssohn's beautiful Quartet in E minor (Op. 44, No. 2) and Brahms's terse and genial Pianoforte Trio in C minor (Op. 101) were admirably rendered, and Miss Agnes Zimmermann, the pianist on this occasion, gave with fluency and sweet expression Chopin's Nocturne in E and the Ballade in A flat. Mr. Stanley was in remarkably good voice, and earned much and well-merited applause in Sullivan's "Thou'rt passing hence" and Gounod's "Médjé."

VARIOUS RECITALS.

Those who predicted that the rage for Pianoforte Recitals would quickly fade and disappear have yet to wait for the fulfilment of their prognostications, for entertainments of this description are being given in numbers unprecedented at this period of the year. We will deal with them as far as possible in chronological order. Mr. Reisenauer, who gave the first of three Recitals in St. James's Hall on October 25, has not altered very much as an executant since he first appeared in London three years ago. He is what may be termed a brilliant and excitable player, indulging in strong contrasts in tone and style, which doubtless account for the fact that he sometimes plays false notes. But he is a very intelligent artist, and his rendering of Schumann's "Carnaval," Weber's "Perpetuum mobile," and Liszt's transcription of Schubert's "Erl-King" was full of interest. The second Recital, on the 5th ult., was a *fiasco*, for almost immediately after Mr. Reisenauer had finished Bach's Chromatic Fantasia he was taken ill and had to retire from the platform. The performance, however, was given on the following Friday evening and was highly successful. The pianist deserves much praise for his admirable performance of Chopin's Sonata in B minor (Op. 58), the way in which the fugue subject was brought out in Bach's frequently played work above-named, and the wondrous execution he displayed in Liszt's extraordinary Fantasia on "Don Giovanni." In the programme of the last Recital, on the 15th ult., were Schumann's *Études Symphoniques*,

eloquently interpreted, though the last and most important movement was taken much too fast; Beethoven's C sharp minor Sonata (Op. 27, No. 2), and minor pieces by Mozart, Couperin, Rameau, Bach, Mendelssohn, Chopin, and Liszt.

Mr. Pradeau, who gave a Recital at the Princes' Hall on Saturday, October 26, is an earnest executant, though his technique is scarcely up to present day requirements. Two large works—Beethoven's "Waldstein" Sonata and Weber's rarely played Sonata in C (Op. 24), chiefly known by the "Perpetuum mobile" with which it closes, were the leading numbers, and minor pieces by Chopin and Schumann were included in the programme.

Mr. Rosenthal is a performer of phenomenal powers. We use the term advisedly, because he executes the most extraordinary feats at the keyboard with as much apparent ease as if he were merely taking a morning walk. At his first Recital this season, at St. James's Hall, on the 1st ult., he commenced with Weber's beautiful Sonata in A flat (Op. 39), of which he gave an unsurpassable rendering, that of the third movement being truly wonderful. Then he followed on with an even more difficult work, Schumann's Etudes Symphoniques, his reading of which, though differing considerably from that of Madame Schumann, was very striking. The rest of the programme, consisting of minor pieces, scarcely calls for remark. At the second Recital, on the 13th ult., the principal pieces were Beethoven's Sonata in F minor (Op. 57)—the *Coda* of which was given with thundering force and yet without the slightest suggestion of "pounding the instrument"—and a Sonata in B flat, by Ludwig Schytte, a Danish composer who seems to be coming to the front. It is a thoughtfully written work, and the middle movement, styled *Intermezzo*, is charming. Mr. Rosenthal ended his Recital—or rather he would have ended it, if the audience had not insisted upon more—with the terribly difficult Hexameron Variations "de bravoure" by Chopin, Liszt, Czerny, Thalberg, and others.

An interesting series of so-called "National Pianoforte Recitals" was commenced by Miss Dora Bright, with the valuable assistance of Mr. David Bispham, in the Small Queen's Hall, on Wednesday, October 30. The programme was described as "Early Germany," but the title was a little misleading, as the composers represented included Handel, Sebastian Bach, Philip Emanuel Bach, Beethoven, and Weber. All were most expressively rendered, however, by both artists, so there is no occasion to grumble. The second Recital, on the 11th ult., was devoted to "Modern Germany," and commenced with Schubert's "Fantasia Sonata" in G (Op. 78), which is an erroneous description, as it is a genuine Sonata in regular form. It may be further pointed out that Wagner did not die at Bayreuth, but at Venice. The programme included Schumann's "Kinderscenen" and various smaller pieces by Mendelssohn, Raff, Brahms, Moszkowski, Jensen, and others. At the third Recital, on the 19th ult., France was represented, including examples of Lulli, Rameau, Godard, Saint-Saëns, Bizet, Massenet, &c. All were thoroughly well rendered by the two artists, but there were further errors in the facts and dates given, and this is a matter that should receive the most careful attention in a series of performances of this nature.

Mr. Rosario Scalero gave a Violin Recital in the Queen's Hall on October 24, and a second on the 2nd ult. At this distance of time it is only necessary to say that the new-comer is an executant of more than average ability, his tone in the upper register being very brilliant. A third Recital was given on the 9th ult. The programmes were well chosen, including pieces by Beethoven, Bach, Mozart, Tartini, Dvorák, Max Bruch, Sgambati, Goldmark, and the performer himself.

A Pianoforte Recital was given by Mr. V. Galiero in St. James's Hall, on the 7th ult., the player reviving a Sonata in F sharp minor by Hummel (Op. 81), Scarlatti's celebrated "Cat's Fugue," besides giving various pieces by Chopin, Bach, Liszt, and examples by little known composers such as Galuppi (1703-1785) and Turini (1743-1812). Mr. Galiero is evidently a very able executant, but the exact place he should occupy in the present extensive list of accomplished pianists cannot at present be determined.

Miss Maude Rihl, who gave a Pianoforte Recital on the 12th ult., is an ex-Thalberg scholar at the Royal Academy of Music and studied under Mr. Tobias Matthay, and subsequently under M. Leschetizky, at Vienna. She has unquestionably excellent technique and artistic intelligence, evidence of this being afforded by her interpretation of Schumann's Papillons (Op. 2), pieces by Chopin, and some novelties by her preceptors. These were three cleverly written sketches in a thoroughly modern spirit by Mr. Matthay, and a light and brilliant trifle, "La Piccola," by Leschetizky.

Many musicians and amateurs will probably be of opinion that one of the most interesting Recitals of the past month was that of Mr. Plunket Greene and Mr. Leonard Borwick, at St. James's Hall, on the 8th ult. The first-named artist played Bach's French Suite in E (No. 6) and a number of minor pieces by Schumann, Brahms, Chopin, and Liszt. It was stated in print that Mr. Borwick broke down in Schumann's Toccata in C (Op. 7), but this is entirely incorrect. He was simply interrupted by the bell of a muffin-man somewhere in the neighbourhood, and very properly stopped until the nuisance had abated. Mr. Greene's vocal selections included the whole of Schumann's beautiful cycle "A Poet's Love," in which the genius of the master is so fully manifested, and various other pieces by Battison Haynes, Valérie White, Arthur Somervell, Villiers Stanford, and Hubert Parry. All these were as finely rendered as anyone could desire, and the joint Recital may be regarded in every way as an unqualified success.

The last of the three Recitals of music written or arranged for two pianofortes, given by the Misses Sutro, took place at St. James's Hall on the 20th ult. Perhaps the most interesting number in the programme was Mozart's Duet Sonata in D minor, a work scarcely known to the present generation. A series of Variations by Mr. E. Rudorff (Op. 1), in the modern German manner, proved effective, and the whole programme was enjoyable. It is much to be hoped that these admirable Recitals will be followed by another series at the earliest opportunity.

ROYAL COLLEGE OF MUSIC.

AN Orchestral Concert was given by the pupils on the 8th ult., in the Concert Hall attached to the College. We fancy we have heard the orchestra in better form during previous terms, yet there was much to admire in the performances of Beethoven's "Leonora" Overture (No. 2) and Schumann's great C major Symphony, in which latter the splendid *Scherzo* was given with immense spirit, and the soulful, inspired *Adagio* with much beauty of expression. Miss Beatrice Cerasoli, a young scholar, was the soloist in Beethoven's C minor Pianoforte Concerto. Her playing was distinguished by refinement, fluent execution, and a decided and very welcome feeling for rhythm. Miss Marie Motto essayed Max Bruch's "Scottish" Fantasia for violin, but though her performance displayed gifts of no mean order she was distinctly overweighted by her very difficult task. Mr. R. Emlyn Davies sang Purcell's fine song "Ye twice ten hundred deities" with sonorous voice and good declamatory style, and Miss Alice M. Hayden was heard to some advantage in an air from the "Huguenots." Professor Stanford conducted.

ROYAL ACADEMY OF MUSIC.

ADDITIONAL interest was imparted to the Concert given by the students of the Royal Academy of Music, on the 11th ult., in St. James's Hall, by the inclusion in the programme of Borodine's second String Quartet in D, which was announced as "first time of performance in England," and probably was known to but very few amongst the large audience. The work, which comprises the usual four movements, is a characteristic example of the new Russian School of Music, and contains an *Andante*, entitled "Notturmo," of great beauty. Great credit is due to Miss E. Reynolds, Miss B. Stuart, Mr. Vernon, and Miss M. Mukle for their praiseworthy endeavours to overcome the many difficulties of the part-writing, to which experienced artists alone could do full justice. The most noteworthy performances of

the rest of the Concert was the very promising violoncello playing by Mr. Dezső Kordy, and a MS. Ballade for violin and pianoforte by Mr. J. C. Holbrook, who, assisted by Mr. A. Antonietti, secured an effective rendering of his unpretentious composition. Other students worthy of mention who appeared, were Mr. P. H. Miles (violinist), and the Misses Edith Pratt, Llewela Davies, and E. Horne (pianists). The most successful of the vocalists were Miss G. Bevan and Miss L. Atkinson.

MUSICAL ASSOCIATION.

THE first meeting of the twenty-second session of the Musical Association was held at the Royal College of Organists, on the 12th ult., when a paper of great antiquarian value was read by Sir John Stainer. This paper dealt with a portion of a collection of upwards of 2,000 MSS., formed in the latter part of the last century by a Venetian Jesuit named Canonici, and which was purchased by the authorities of the Bodleian Library, Oxford, in 1818. The liturgical MSS. had, Sir John said, been catalogued; but the MS. to which he was about to draw attention had been neglected, until found by his son Charles Stainer. This MS. contained a large proportion of French and Italian secular songs, for the most part composed by Dufay and Binchois. Of Dufay alone there were thirty-eight French songs in three and four parts, besides Italian songs and sacred music. As Dufay was admittedly the greatest master of his age, and as his secular compositions were but little known, the lecturer had chosen the latter for his chief consideration. He, however, deemed it necessary to first refer to the composers other than Dufay and Binchois, whose compositions were also represented in this MS. Some fifteen or sixteen of these composers' names were found in the short paper published by Coussemaker in 1869, under the title of "Les Harmonistes du Quatorzième Siècle." This paper formed part of the preface to a book on the harmonists of the fourteenth century which Coussemaker had in hand, but the publication of which was unfortunately prevented by the author's death in 1876. A name of particular interest was that of Brasart, who was known to be a composer of great repute during this period. Gafori, in his treatise "De Musica Utriusque Cantus practica" (1496), cited Brasart, together with Dunstable, Binchois, and Dufay, as an authority for the use of a particular discord. The lecturer thought that the reason why so few of Brasart's compositions were to be found was because he often wrote under the name of "Ciconia de Leodio," or "The Stork of Liège." Three other names, those of Johannes Tapissier, Johannes Carmen, and Johannes Césanis, were of interest, because they were cited by a contemporary French poet, Martin le Franc (who wrote between 1436 and 1439), as the most popular composers in Paris of the period immediately preceding that of Dufay and Binchois. The passage occurred in his poem, entitled "Le Champion des Dames," and, freely translated, ran as follows: "Not long ago, Tapissier, Carmen, and Césanis made such sweet music that all Paris and all those who flocked to hear them were filled with amazement; but none of their compositions (so I am told by those who heard them) were ever so exquisitely melodious as those of Dufay and Binchois. For these latter have introduced new harmonies in their part-writing, and have made improvements in the use of accidentals, of rests, and of mutations, and they have adopted the English style and taken Dunstable as their pattern. Consequently their music is marvellously bright and attractive, and will last for all time." The Bodleian MS. consisted of 282 pages of vocal music with a contemporary index beginning at the letter E. It was written on a five-line stave throughout, and was ascribed to the latter part of the fifteenth century—a date which was supported by the character of the musical notation, and also by the names of the composers. The earliest date found at the head of the compositions was 1422, and the latest 1436. Dufay's song for three alto voices, "Je me plains piteusement," was dated 1425, and his "Adieu ces bons vins," 1426. Seven pages, containing compositions by Antonius Romanus, Ubertus de Psalins, Nicholaus Cachazie, and Magister Johannes Ciconia de Leodio, were written in the old black notation (which, before 1400, was

practically universal); but, with this exception, the whole of the MS. was written in the white or open note notation, black notes being used only to reduce the value of a note by one-third—i.e., to enable the composer to write "three against two." In the old black notation this had been effected by using either open notes, or notes coloured red. Examples of the white note notation occurred occasionally before Dufay's time, but to him was due the credit of bringing it into general use. The C clef was found on the first four lines of the stave and the F clef on the third and fourth lines of the stave. The accidentals used were our present flat and natural signs, but the latter also did duty for our sharp sign, and when placed before a note which would otherwise be sung sharp according to the rules of *Musica ficta*, indicated that it was *not* to be sharpened, or, in other words, that the laws of *Musica ficta* were *not* to be applied. These signs, which Dufay used in order to forbid and prevent the use of *Musica ficta*, were a most valuable evidence, or rather were an absolute proof that he fully expected these laws to be applied in general. Some caution, however, was required in transcribing, as these laws were temporarily suspended in modulating passages. Much valuable information on the subject of "Musica ficta" would be found in a paper on "The Sharp, Flat, and Natural," read by Professor Niecks before this Society. From the fact that it was rather the exception than the rule that the words began with the music, and also that a long series of notes without any words often occurred in the middle and end of a song, the lecturer thought it might safely be inferred that instruments of the viol family had been employed throughout. This view was supported by M. Gevaert in his recent work, "Les origines du chant Liturgique de l'église Latine." Doubtless we had here the source of similar introductions and closes in the songs of Handel and Bach, and of a form of construction still rigidly observed in modern drawing-room ballads. The lecturer then explained in a lucid and masterly manner the peculiarities of the old notation and the rules to be observed in deciphering it. Attention was drawn to the variety of cadences used by Dufay, to the presence of suspensions, and the employment without preparation of chords of the 6-4, seventh on the supertonic, and the chord of the minor thirteenth. With regard to the voices written for, the music seemed to indicate only knowledge of a low treble or mezzo-soprano, which rarely extended over an octave in compass; and tenors which, although covering a compass of an octave and a half, were nearly always interchangeable. In short, Dufay had only two voices, one for the cantors and another for the contratenor and tenor parts. This suggested that previous to his time music was commonly written for two equal voices. There was a decided seeking after form in Dufay's music. The song "Je ne puis plus" consisted entirely of five consecutive six-bar phrases, and to give effect to this design each phrase ended with a sort of cadence; the first was on the note E, the second on D, the third on G, and the last two on D. Traces of thematic development were also discernible. This mostly took the form of carrying the melody up to the same height as before, and down to the same lower note, but at the same time varying the position of the accents and the order of the notes as grouped. There were also a few instances in which he clearly tried to return to his original motive at the close of the piece, after having made a digression in the central position. As this, however, was an ancient form of national melodies an attempt to follow it in polyphonic music was not surprising.

During the subsequent discussion Mr. W. H. Cummings, who occupied the chair, said, in reference to Brasart, that evidence showed it was no uncommon practice of the old composers to write under an assumed name. Dr. Hubert Parry said the discovery of the MS. would prove of incalculable value in the history of music; it was just of that kind which had the supreme merit of bringing one's mind in touch with the music of the past. We knew that Dufay was the father of the Netherlands school, but we needed more of his music with reference to Dunstable, and this was precisely what the MS. provided. Professor Bridge thought that, in passing a vote of thanks to Sir John Stainer, the labours of his son, by which they had so greatly profited, should not be forgotten. It should be

added that the members of the Association were presented with copies of several of the old songs, which were also admirably played by a string quartet of Royal College students.

THE MUSICAL GUILD.

THERE has been a marked improvement in the attendance at the first two Concerts of this Association's thirteenth series. We were gratified to observe so welcome a change, for few societies deserve better of lovers of high-class chamber music. At the opening Concert of the season, on October 29, at the Kensington Town Hall, carefully finished and wholly praiseworthy performances were given of Beethoven's E flat String Quartet (Op. 74) and Dvorák's similar work in the same key (Op. 51), Messrs. Arthur Bent, Wallace Sutcliffe, Alfred Hobday, and Paul Ludwig being the interpreters. Miss Winifred Holiday and Miss Isabella Donkersley played Bach's great D minor Double Concerto for two violins excellently; the wonderful slow movement was "sung" with all requisite expression, and the exhilarating *Finale* with plenty of spirit and abandon. Mrs. Helen Trust sang two of her favourite unemotional songs in her well-known manner. At the second Concert, on the 12th ult., the programme included a quasi-novelty in the shape of Dr. C. H. H. Parry's String Quintet in E flat, a fine, virile work in which the interest is well sustained throughout a broad and dignified *Allegro* (a genuine "Parry"), a bright, melodious, and attractive *Scherzo* (*Allegro molto*), an impressive *Lento*, and a most energetic *Finale* (*Molto vivace*). The Quintet is very difficult, and the performers did not altogether succeed in making it appear the reverse. Miss Ethel Sharpe played Chopin's B flat minor Pianoforte Sonata and once more proved herself one of the best of our younger pianists. Miss Donkersley successfully introduced a novelty, a fine Ballade in D minor for violin and pianoforte, by Mr. S. Coleridge-Taylor, who accompanied her. The work is a somewhat ambitious effort, showing a few signs of inexperience, but also so much beauty, power of expression, and originality as to deserve a hearing in its original form, with orchestral accompaniment. Miss Donkersley played the Ballade *con amore*, though the young composer, with an excess of modesty, unduly subdued the important accompaniment. Mrs. Kate Lee sang songs by Brahms and Parry, and the interesting Concert closed with a delightful performance of Schumann's A major String Quartet, by Miss Donkersley, Messrs. Sutcliffe, Hobday, and Werge.

BORDER TOWNS GOUNOD FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

FOLLOWING the example of other centres of musical activity, the Border towns of Scotland have recently inaugurated and brought to a successful issue a Musical Festival of two days' duration. For some months past the choral societies of Hawick (Conductor, Mr. W. Fiddes Wilson), Galashiels (Mr. J. A. Bairstow), Melrose (Mr. J. Hall), Selkirk (Mr. W. H. Walker), and Jedburgh (Mr. R. D. Balfour) have been busily engaged in rehearsing certain works for the event in question; and on Thursday and Friday, the 14th and 15th ult., the combined forces, numbering together nearly 300 voices, were brought together at Hawick, under the direction of Mr. W. Fiddes Wilson, and gave a practical demonstration of the result of their labours. It was not to be expected that an initial undertaking of this kind, surrounded by inevitable difficulties, would attain the importance of the established provincial festivals of this country. Absolute success in such undertakings is usually achieved only at the cost of much labour and many disappointments, which go to make up that most valuable and essential qualification which we call experience. The result of this first experiment on the part of the music-loving people of the Border towns is so far encouraging, however, that with further experience to guide them they may reasonably be expected to accomplish even greater things in the future.

In connection with the Festival which has just taken place, it is doubtful whether it was a wise thing to select

for performance the works of one composer only. Under any circumstances it was scarcely prudent to include in one programme two such works as Gounod's "Redemption" and "Mors et Vita," thus necessitating, in order to bring the programme within reasonable limits, cuts so many and important as to make it impossible to realise to their full extent the intentions of the composer. Either work, in its entirety, would have served for one Concert, and, for considerations connected with the advancement of art, would have been more satisfactory than the performance of fragments of both works. It is from a sense of duty that this matter is alluded to, and it is with more pleasurable feelings that we now turn to the manner in which the music was performed. Selections from the two important works already alluded to constituted the programme of the first evening; and for the second Concert selections from various works of Gounod were given. For the more important works some fifty members of the Scottish Orchestra were engaged, together with the Edinburgh String Quintet. The singing of the choir gave evidence of much careful training, and, considering all things, was worthy of much praise. There is, of course, room for much improvement, as must almost necessarily be the case with practically the first serious attempt of a newly-formed choir brought together from towns lying some distance apart; but as an earnest of what is possible by perseverance and determined effort the results were eminently satisfactory. The orchestra, too, did excellent service, and merited a full share of the success of the Festival. The soloists on the first evening were Miss Thudichum (whose efforts were particularly appreciated), Miss Bessie Grant, Mr. James Gawthrop, and Mr. Whitney Tew; and at the second Concert, Madame Alice Gomez and Mr. Dudley Buck were added to these. Herr Otto Eggerer, of Edinburgh, was an efficient accompanist.

Large audiences attended both Concerts, including amongst them the Marquis of Lothian, the Earl and Countess of Minto, Lord and Lady Stratheden and Campbell, Lord George Scott, and Lady Margaret Kerr. At the close of the Festival the Countess of Minto presented the Conductor, Mr. W. Fiddes Wilson, with a gold watch, in the name of the choir.

THE HISTORY OF ENGLISH MUSIC.

ON October 30, at the Baker Street Church of England High School for Girls, Mr. J. A. Fuller Maitland commenced a course of six Lectures on the "History of English Music." In the opening discourse, entitled "Dunstable and the Theorists," a comprehensive and admirably lucid summary of the early stages of polyphonic music (from the eleventh century onwards) was given, and the various forms evolved—"Diaphony," "Faux bourdon," "Discant," &c., were described. The theorists dealt with were John Cotton, John of Salisbury, Walter Odington, John de Muris, Simon Tunstede, Power, Chilton, Walsingham, De Handlo, and Hothby. Finally, the position and importance of Dunstable were clearly defined, the oft-repeated assertion that he "invented" counterpoint being thus referred to by the lecturer: "The silly assertion that an art like counterpoint could be in any sense invented by one person would need no refutation were it not that it has recently been revived in a 'History of English Music,' the author of which is so pleased with what he considers to be a great discovery that he reiterates it nearly two dozen times in the early part of his book. . . . What Tinctor does say is that 'this new art had its fount and origin among the English, of whom Dunstable was the principal.'" The musical illustrations consisted of "Sumer is iumen in," a three-part motet of Dunstable's, and the "Agincourt Song."

The second Lecture, on the 6th ult., dealt with "Gibbons and the Madrigalian Era," from 1500 to 1625. The influence on music of Henry VIII., the work of Fayrfax, Turges, Newark, Taverner, Tallis, and Byrd, and the results of the importation of Italian music were discussed, and the form and style of the madrigal and motet at this period described. The music of Morley, and his famous work "A Plaine and Easie Introduction to Practical Music," and the work of Mundy, Weelkes, Kirbye, Wilbye,

Farnaby, and other musicians of that time were also considered, the last musician dealt with being Orlando Gibbons, "in whom the music of this era found its completest perfection." Several beautiful examples of the madrigalian school were sung, and virginal pieces played.

"Lawes and the Monodists" formed the subject of the third Lecture, on the 13th ult., which was naturally concerned with the change which came over music at the end of the sixteenth and beginning of the seventeenth century. The effect of the invention of opera and the innovations of Peri and Monteverde were fully described, and their transference to England through Cooper ("Coperario") and his pupil, Henry Lawes, clearly shown. The lecturer next described the Masque and the society in which it flourished, Lawes's manner of setting words being analysed with great care and skill. The instrumental music of the time was also touched upon, that of John Jenkins and C. Symphon being specially mentioned. Mrs. Hutchinson, Miss L. E. Broadwood, and Mr. and Miss Dolmetsch contributed the musical illustrations.

On the 20th ult. the lecturer appropriately dealt with "Purcell and the Dramatists." He drew attention to the destruction of Church music by the Puritans, its encouragement by Charles II., quoted Pepys in confirmation of some of his statements, and showed the influence on English music of Lully and the French dramatic school. Purcell's life, and the characteristic qualities of his genius and style were naturally dwelt upon at length and with obvious sympathy, and Blow, Pelham Humfrey, and Michael Wise were not forgotten. Several of Purcell's vocal pieces were sung with rare charm of style and dramatic expression by Mrs. Hutchinson, accompanied by Mr. Maitland on his magnificent harpsichord, and a Suite of the English master's composing was also played by the lecturer.

"ANTIGONE."

PERFORMANCES of "Antigone" under conditions approximating to those of the Greek stage are so rare that much interest was excited when the prospectus issued for the present season by Mr. Geaussen, of the Hampstead Conservatoire, was found to contain the promise of a representation. The obligation was duly met on the 4th ult., when a crowded audience witnessed the revival, and paid it the highest possible compliment of close attention and marked sympathy. We have seen urged against the enterprise so successfully carried through by Mr. Geaussen and Mr. Charles Fry, stage director, that the Greek model was not faithfully observed—that, for instance, the characters were not represented by three men, wearing masks and supplied with mouth resonators, as well as, we suppose, some kind of stilts. Also that the chorus did not speak together in a form of rhythmical chant, but sang Mendelssohn's modern music to the accompaniment of a modern orchestra. We are unable to regard these objections as well considered, because, if there be one thing plainer than another in connection with revivals of Greek drama, it is that there must be some kind of compromise between ancient procedure and present day conditions. It would, no doubt, be possible to build an open-air theatre on the Greek plan; and give within it representations which should be a fairly close copy of the antique original. Possibly, also, an audience of classical enthusiasts would take deep interest in the performances; but where would be the Greek spirit, trained to such procedure, and taught to look upon dramatic representations as religious observances? In our modern reproductions, the altar with its sacred fire duly appears, but is looked upon more as a decorative "property" than a solemn symbol of homage to the gods. We do not hesitate to say that a Greek play correctly rendered would excite amusement rather than reverence. There remains the other consideration, that it is entirely legitimate to consider the drama before its trappings, and show it in operation under conditions best adapted to enlist the sympathy of a modern audience on behalf of noble thoughts and the profound lessons they so impressively convey. This object, as we all know, is quite compatible with such an approximation to the Greek stage as shall suffice for the proper working of the play. In this manner was "Antigone" presented at the Hampstead Conservatoire. With regard to the music, a free hand

might be claimed and allowed under conditions. We do not know what the Greek music was, and attempts to reproduce it are like guesses at identity made in the dark. The essential point is to have music in which one may recognise Greek feeling as it has come down to us through the plays. To some extent Mendelssohn has given us such strains, and listening to the best of his work, while we know that it is as far from Greek as the North Pole from the South, we are conscious of no anachronism deeper than that of form. The true spirit is there. We hope, therefore, that Mr. Geaussen and Mr. Fry will persevere and give us a series of the ancient dramas in the manner which helped to make "Antigone" so marked a success.

It will readily be understood that Mr. Charles Fry's share in the production of "Antigone" was one of exceptional responsibility; that of Mr. Geaussen as musical director being light in comparison. Intelligent as are the leading members of the Irving Club, they were new to this particular work and its conditions, while the members of the chorus had to be wrought into proper form out of absolutely raw material. Let us generously estimate the difficulties in Mr. Fry's way, and with no less liberality applaud the result of his toil. That he was seconded with entire willingness and zeal is true, but the circumstance hardly detracts from the approving recognition so fairly earned. While praising the teacher let us not forget the taught—let us not forget Miss Olive Kennett, who, as *Antigone*, established her claim to recognition as—though she be not on the professional stage—one of the best actresses in serious and elevated parts that we possess. She looked the character admirably, and seemed, as by instinct, to perceive and reproduce its heroic qualities. Whether in defiance of the tyrant, or lamenting her fate, she succeeded in reaching the heart of her audience. Nothing more was expected; nothing more was needed. Neither let us forget the supremely engaging and tender *Ismene* of Miss Braithwaite—a true foil in her simple maidenliness to the combination of maidenliness and heroism which made up the principal figure; nor should we pass over the well-judged *Creon* of Mr. Ernest Meads, which was no less admirable when humbled and broken by Fate than when in the pride of power. Capital service was done, too, by Mr. Arthur Fayne, whose embodiment of the blind prophet, and delivery of his important lines, gave promise of a future for the young artist. If we do not mention all the performers, it is not because they were undeserving. Each of them contributed to an *ensemble* of which all had reason to be proud. As musical chief, Mr. Geaussen controlled a professional orchestra chosen from the Philharmonic band, and a chorus which, under novel and trying conditions, deserved hearty praise, if not the crown that rewards perfection. We may add here that, among the audience, was a granddaughter of Mendelssohn, who expressed her high gratification. The performance was subsequently repeated. We now await another revival.

REVIEWS.

Richard Wagner's Prose Works. Vol. 3: *The Theatre.* Translated by William Ashton Ellis, Editor of *The Meister*, &c. [Kegan Paul, Trench, Trübner and Co.]

MR. ELLIS remarks, in his preface, that the volume "represents a very important epoch in Richard Wagner's life." But, as a matter of fact, every epoch in the master's life seems "very important." We have an article "On Musical Criticism" which originally appeared in the form of a letter to the editor of the *Neue Zeitschrift für Musik*. Wagner wished to take arms against what he called, somewhat pleonastically, "uncritical, bad criticism," but with him the goodness or badness of the criticism depended to some extent upon its agreement or the reverse with his art-theories; although it must be confessed that, especially in the early days, there were critics who either could not or would not discuss him from his own standpoint. This article is followed by "Judaism in Music," a piece of writing which caused some stir at the

time of its appearance and, naturally, considerable ill-feeling. There are some hard sayings in it, and prejudice is written in large letters all over it. The attack on Meyerbeer is bitter; one might, indeed, say unfair. On the other hand, the references to Mendelssohn are couched in very careful language. As a man Wagner speaks of him as "of the finest and most varied culture, and of the highest, tenderest sense of honour." The "Mémentos of Spontini" form very attractive reading. There is a Berlioz-Mémoires touch in the story of the "magnificent" Triumphant March in "La Vestale." Wagner asked the composer why he had introduced no trombones into it? "Est-ce que je n'y ai pas des trombones?" asked the composer; and on referring to his score, and finding there were none, he is said to have requested Wagner to write out parts for those instruments in time for the next rehearsal. This story may, we think, be taken *cum grano salis*. The "Music of the Future" ("Zukunftsmusik") is one of the most valuable of Wagner's writings. The author expounds his views in, for him, singularly clear language. In the preface, Mr. Ellis refers to the "able translation" of that article by Mr. E. Dannreuther. The letter on the performances of "Tannhäuser" in Paris, in 1861, is also another interesting feature of the volume. It was published in the *Deutsche Allgemeine Zeitung* within a month of the *fiasco*. The failure was owing to party opposition; when Wagner withdrew his score the house had been "already sold out for several performances in advance." The hostile reception then given to the work has been fully atoned for by its recent careful, and, we may add, successful production in the French capital. Mr. Ellis, following the plan of his earlier volumes, has given a convenient summary of contents; and, besides, a very full Index, for which all readers will be grateful. With the translation one may not always be quite satisfied. But it must be remembered that the translator's task was one of extreme difficulty; there are even passages in Wagner's writings in which the exact meaning is by no means clear. And, again, Mr. Ellis has always been anxious to reproduce, so far as was possible, Wagner's peculiar and, at times, crabbed style; not in any way to soften or conceal it. The mere fact that he has ventured on such an undertaking as the translation of all Wagner's writings argues courage of no ordinary kind.

Robert Schumann's Works for the Pianoforte (complete). Edited and fingered by Agnes Zimmermann. Vol. 3. [Novello, Ewer and Co.]

THE publication of this volume completes Miss Zimmermann's edition of the pianoforte works of Schumann, so that we have now an English edition of the composer's productions for his favourite instrument worthy of his position in the esteem of music-lovers. Miss Zimmermann's name is itself sufficient to recommend the edition as regards accuracy in the important matter of phrasing marks, &c., and the suggestion of appropriate fingering; but the fact that in her delicate task she has also had the advantage of advice from the greatest living authority on the subject of Schumann's intentions naturally increases one's confidence. In another respect also—less vital, indeed, than that just referred to, but still of considerable importance in an age when few can claim to be completely independent of the optician's aid—this edition will commend itself to the musical public. The print is large and clear to an even greater degree than usual with the publications issued by the same firm. The space allotted deprives even the most "crowded" passages of that "entangled" appearance that affrights so many whose spirit is willing but whose flesh is weak. The volume contains, if not the greatest, yet surely the most attractive of Schumann's works for the pianoforte. Its complete contents are set forth in another part of this journal, but we may select from them, in proof of our contention, the "Faschingsschwank aus Wien" ("Carnival freak from Vienna"), the "Three Romances," Op. 28, the Studies and Sketches for pedal pianoforte, the famous "Album for the Young," the delicious "Forest Scenes," the *Albumblätter*, the marvellously fine "Pieces in Fughetta Form," in which the influence of Bach is so strikingly shown, and the noble "Songs of the Dawn." These works include several of the most picturesque and individual of the master's utterances, and embrace, of course, the productions of his ripest period.

The Irish Song Book, with Original Irish Airs. Edited, with an Introduction and Notes, by Alfred Perceval Graves. [T. Fisher Unwin.]

THE interest in national music of all kinds is ever on the increase, and this volume forms a welcome addition to works concerning the "immortal melodies of the Emerald Isle." The writer, in the Introduction, praises Professor Stanford for having sought inspiration "from those well-nigh inexhaustible sources"—i.e., the great collections of ancient Irish music. Dr. Parry, whom he quotes, has described that music as "probably the most human, most varied, most poetical in the world." Whence are to be obtained the purest settings of old Irish airs?—a question of importance—is discussed briefly. From the harpers and other instrumentalists, says one school of critics; from the ballad-singers, says another. In favour of the latter it has been remarked that the rhythm and metre of the words must have imposed restraints upon the singers, whereas instrumentalists could alter or invent at their own sweet will. Singers, however, are not immaculate, and, like Mr. Silas Wegg, may occasionally have dropped into a little poetry on their own account. Still the balance is in their favour. Dr. Petrie, in the preface to his great collection, declares that he found versions differing so greatly, that they could with difficulty be recognised as being the one air. Mr. Graves has married some of our best lyrics, ancient and modern, either "unmatched or ill-matched to music," to some of the finest old Irish airs. Dealing with the later lyrics, he tells us, is "extremely delicate work." And he expects "to be roundly attacked" for having, in some cases, omitted or transposed a stanza. But ballads, unreasonable in length, must be compressed, unless they be taken as texts for cantatas. This interesting "Irish Song Book" has already appeared in two editions. The compiler has contributed some graceful lyrics of his own. Besides an ordinary table of contents, there is a convenient list of authors and anonymous songs, with dates.

The Captive Lover. Song by Henry Purcell. [Novello, Ewer and Co.]

IN view of the absorbing interest now shown in the writings of Purcell the publication of this song is very opportune. The value of this edition is much increased by its having been edited from the Autograph by Professor Bridge, to whose recent patriotic researches we are so greatly indebted for several important discoveries concerning the life and works of our great composer. Apart, however, from the historical interest of the song, it possesses a naive charm of its own that will appeal to all sympathetic singers, into whose portfolios the expressive little ditty should speedily make its way.

Rondo in B minor. For Violin and Pianoforte. By L. Spohr. Op. 145, No. 6. [Novello, Ewer and Co.]

THIS is the last of a series of pieces for violin and pianoforte which might with advantage be played in our Concert rooms, instead of excerpts from this master's concerted works, when no orchestra is available. The Rondo now under notice is in Spohr's most characteristic style and possesses a second subject of great sensuous charm. The clearness of the printing will be much appreciated by those who have to read at sight the chromatic pianoforte part.

Twelve Pieces for Pianoforte. By P. Tschaiikowsky. Two Books. [Novello, Ewer and Co.]

THE Russian composer whose career came so suddenly to an end in 1893 wrote, like Rubinstein, many songs and short pianoforte pieces which have already attained world-wide celebrity. His "Pathetic" Symphony in B minor was produced at a Philharmonic Concert, under the direction of Sir A. C. Mackenzie; and this important work has shown him worthy of a high place among the symphonic writers of the present century. It has, indeed, materially increased his reputation in this country, so that anything from his pen is now welcome. The pieces in this collection are exceedingly attractive. In Book I we have a clever and showy

Etude; a *Chanson triste*, full of *naïveté* and melancholy charm; a *Marche Funèbre*, simple and solemn; two pleasing *Mazurkas*, and a *Chant sans Paroles*, tender and expressive. Book 2 contains the characteristic "Au Village," two graceful *Valses*, a quaint *Danse Russe*, a lively *Scherzo*, and a *Réverie Interrompue*, the last, but by no means the least interesting of the set. All these pieces are admirably written for the instrument, and, though they require great care in phrasing, present no formidable difficulties.

FOREIGN NOTES.

ALTENBURG.—August Klughardt's new opera, "Gudrun," met with a first performance last month at the Hof-Theater, and was very well received, both by a numerous audience and the critics.

AMSTERDAM.—M. Willem Kes conducted the Philharmonic Concerts at the Concertgebouw for the last time, on October 31, previous to his departure for his new sphere of activity in Glasgow. The eminent musician was the recipient of quite a series of ovations on the part of an audience which filled every part of the hall, and thus testified to the high esteem in which he has so long been held, and to the feelings of regret in losing his services. At the same Concert M. Kes's successor, Herr Mengelberg, made his *début* here in the capacity of pianist with a much admired performance of Liszt's Concerto in E flat.

BARCELONA.—A new operetta, "Cabo Primero," by the talented composer Señor Fernandez Caballero, recently brought out at the Eldorado, is enjoying an immense success here. The libretto, brimming over with fun, is by Señor Lucio, and the music is distinctly clever.

BERLIN.—The Krollische Theater, though no longer the temporary home of the Royal Opera, will still continue to be used by that Institution for weekly afternoon performances of light opera at popular prices. Humperdinck's "Hänsel und Gretel" is to be the first of these.—The Sternsche Gesangverein gave a first Concert at the new Kaiser Wilhelm Memorial Church on the 4th ult., when Mendelssohn's "St. Paul" was given, this being the anniversary of the death of its composer. Professor Gernsheim conducted a very fine performance, and Dr. Reimann presided at the organ. The acoustic conditions of the new edifice are found to be excellent.—Mr. Harold Bauer made his *début* here in an Orchestral Concert at the Singakademie, on the 16th ult., and scored quite an exceptional success both with the press and the public. He played, with orchestra, a Concerto of Beethoven, a Concerto of Saint-Saëns, and the "Hungarian" Fantasia of Liszt. The German critics are unanimous and enthusiastic in his praise, comparing his technique to that of Rosenthal, and speaking highly of his warmth of feeling and artistic interpretations.

BRUSSELS.—The annual Grand Prix de Rome at the Conservatoire has been awarded this year to M. A. Lunsens, a native of Brussels, for a choral work entitled "Calliclivé," a composition, it is said, of altogether exceptional merit. For the first time in the history of the Institution, a lady, Mdlle. Henriette Coclet, took part in the competition, and would in all probability have obtained the second prize but for the fact of the score sent in by her not being completed in its instrumentation.—Under the directorship of M. Ysaÿe, a society has been formed for the purpose of giving an annual series of Concerts during the season (four symphonic and four of chamber music) in this capital. The quartet party will consist of MM. Ysaÿe, Marchot, van Hout, and Jacob. The announcement has given great satisfaction in musical circles here.—M. Gevaert has received from Pope Leo XIII. the order of St. Gregory the Great in recognition of the merits of his recently published work, "La Mélodie antique dans l'Eglise latine."

BUDAPEST.—Herr Mader, of Vienna, has been appointed to the post of conductor at the Royal Hungarian Opera, in succession to Herr Arthur Nikisch.—Mascagni's "Cavalleria Rusticana" has just been produced here for the hundredth time, under the personal direction of the composer, who was most enthusiastically received.

BUFFALO (U.S.)—The well known Polish pianist, Chevalier de Kontski, after living here for some years past in comparative retirement, has started upon a concert tour

in Japan. The veteran artist, upon whom his seventy-eight years appear to sit very lightly, has taken with him a new "Japanese Triumphant March" of his composition, which will doubtless gain him the suffrages of the victorious Japs, especially if played on his famous pianoforte with the double keyboard.

CHRISTIANIA.—Edvard Grieg has nearly completed the score of an important new work for solo voices, chorus and orchestra, entitled "Hang Tussa," the performance of which will fill an entire evening.

COBURG.—The death centenary of Georg Benda was commemorated, on the 6th ult., at the Court Theatre, by a performance of the melodrama "Medea." Benda, at one time Capellmeister at Gotha, the most gifted of four musical brothers, was the first to introduce melodrama in Germany, and his two works of that order, "Medea" and "Ariadne," were greatly admired by Mozart, who considered the music to be "wahrhaft türefreilich" (truly excellent), especially that accompanying the spoken lines.

COLOGNE.—An important new composition, by Herr Richard Strauss, the orchestral tone-picture "Till Eulenspiegel," was produced last month for the first time at a Gürzenich Concert, under Dr. Wüllner's direction. The new work of the gifted Munich conductor was generally admitted to be a masterpiece of orchestral painting, the graphic delineation of the various escapades of the legendary humorous personage being frequently greeted with expressions of delight by the audience. It will also shortly be performed at Vienna, under Dr. Hans Richter.—Mr. Willy Hess played with the greatest success in two Chamber Music Concerts on October 29 and the 12th ult. He also played the Beethoven Concerto, with orchestra, at the second Gürzenich Concert, on the 5th ult.

CONSTANCE.—A choral symphony, entitled "Through night to light," by the late Friedrich Lux, the distinguished Mayence Capellmeister and organ virtuoso, was performed here for the first time in public, on October 25, Herr Werner, of Baden-Baden, presiding at the organ. The interesting and valuable work, which is of a sacred character, created a profound impression.

DESSAU.—Reznick's comic opera "Donna Diana" has just been produced here and met with a highly favourable reception, at the Court Theatre. Similar success attended the recent first performance of the work at Leipzig. It was originally brought out at Carlsruhe, under Herr Mottl's direction, last season.

FLORENCE.—Signor Tamagno, the celebrated tenor, still confined to his villa on account of illness and has been obliged to abandon his contemplated visit to Berlin, where he was to make his *début* at the Royal Opera.

FRANKFORT-ON-MAIN.—An excellent performance place at one of the "Museum Concerts" recently Tschaikowsky's "Manfred" Symphony, under the direction of Capellmeister Kogel, the work meeting with an enthusiastic reception. In the same Concert Mr. Ben Davi made his first appearance here, and particularly delighted his audience in his singing of an air from Han "Jephtha."

GENEVA.—The committee of the Swiss National Exhibition, to be held next year, have commissioned the young composer M. Jacques Dalcroze to write an opera for the occasion. The same composer's grand opera "Sancho Pansa" is shortly to be brought out at the theatre here.

HAMBURG.—There will be eight Concerts here this season of the Berlin Philharmonic Orchestra, the first of which has just taken place with great success, under the direction of Herr Weingartner.

LEIPZIG.—Dr. Hugo Riemann, the well known musical author, lately of Wiesbaden, has taken up his residence here as pianoforte teacher and lecturer at the University on the theory and history of music.—Handel's oratorio "Deborah," in Dr. Chrysander's version of the score, is shortly to be produced at one of the Gewandhaus Concerts, under Herr Nikisch's direction. The Riedel Verein will likewise give a performance of the work later in the season.—Alexander Petchnikoff, the Russian violinist, gave a Concert here last month, and, as had been the case on his recent first appearance in Berlin, took his critically-disposed audience by storm, he being equally admired in Bach as in pieces of a lighter order.—Herr Nikisch, in addition to his duties as conductor of the

No. 259.

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 101. Carol for Christmas Day *J. T. Field*
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 108. The good men all of Chastres.
 109. Whence comes this rush of wings afar?
{ Come with us, sweet flowers, and worship. } *id.*
 110. Infant so gentle, so pure, and so sweet!

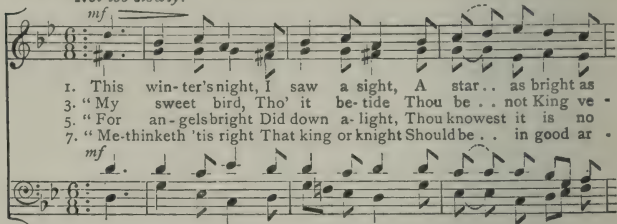
The Virgin and Child.

From a Collection of "Christmas Carols
and Ballads," edited by JOSHUA SYLVESTER.

CHARLES MACPHERSON.

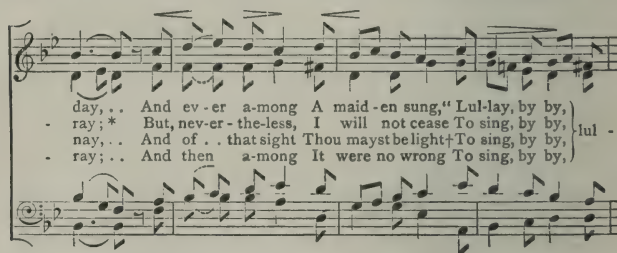
Not too slowly.

mf



1. This win-ter's night, I saw a sight, A star... as bright as
3. "My sweet bird, Tho' it be-tide Thou be... not King ve-
5. "For an-gelsbright Did down a-light, Thou knowest it is no
7. "Me-thinketh 'tis right That king or knight Should be... in good ar-

mf



day... And ev-er a-mong A maid-en sung, "Lul-lay, by by,
- ray; * But, nev-er-the-less, I will not cease To sing, by by, } lul-
- nay... And of... that sight Thou mayst belight† To sing, by by,
- ray;... And then a-mong It were no wrong To sing, by by, }

pp

VOICES.



lay."

p *pp*

ORGAN. *mf* *p* *pp*

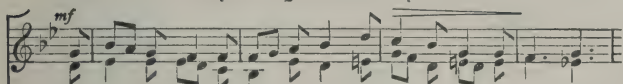
* In truth.

† Quick.

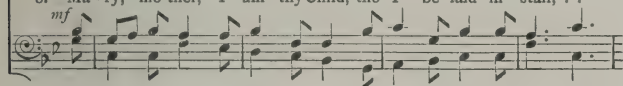
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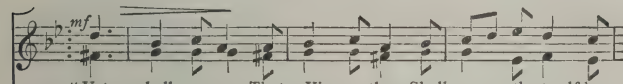
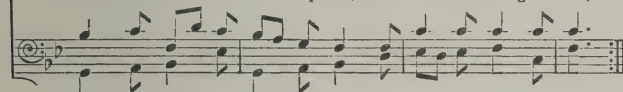
The Virgin and Child.



2. This love - ly la - dy sat and sang, and to her Child she said, " My
 4. The Child then spake; in His talk-ing, He to His mo-ther said—" It
 6. "Now, sweet Son, since, .Thou art King, why art Thou laid in stall? Why
 8. "Ma - ry, mo-ther, I am thy Child, tho' I be laid in stall, . .



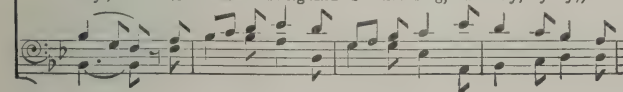
son, my brother, My fa - ther dear, why lyest thou thus in hayd?
 happeneth, mo - ther, I am King, in crib tho' I be laid;"
 not Thou ordain Thy bed - ding in some great . . King's hall?
 Lords and dukes Shall wor - ship Me, and so shall Kings all;



9. "Yet shall we see That Kings . . three Shall come on the twelfth
 11. "For all Thy will I would ful-ful, Thou knowest full well in
 13. "And in Thy arm Thou wilt mewarm, And keep me night and
 15. "That Child or man, That will or can Be mer-ry up - on my



day; . . For this be - best Give me Thy breast And sing, by by,
 fay; *. And for all this I will thee kiss And sing, by by,) lul -
 day; . . If I should weep And may not sleep Thou sing, by by,
 day; . . To bliss them bring And I shall sing, Lul - lay, by by,)



* In truth.

The Virgin and Child.

Voices.

lay."

ORGAN.

mf *p* *pp*

Ped.

FINE.

FINE.

10. "Now tell . . me, sweet Son, I thee pray, Thou art my love and dear, How
 12. "My dear mo-ther, when time it be, take thou Me up a - loft, And
 14. "Now, sweet . . Son, since it . . is so, all things are at Thy will, I

mf

should I keep Thee to Thy pay,* and make Thee glad of cheer;"
 set . . Me up - on thy knee, and han - dle Me full soft;"
 pray thee, grant to me a boon, if it . . be right and skill;†"

* Satisfaction.

† Reasonable.

Gewandhaus and the Berlin Philharmonic Concerts, has undertaken to conduct several Concerts at Moscow and at Prague during the winter.

MILAN.—The coming season at La Scala is to be inaugurated with a performance of M. Saint-Saëns's opera "Henri VIII.," M. Massenet's "La Navarraise" being next on the *répertoire*, and will be given in conjunction with Tchaikowsky's charming ballet "The Sleeping Beauty."—The long-expected *première* of the two-act opera "Claudia," by the Maestro Gellio Coronaro, the libretto founded upon Georges Sand's novel of that name, took place on the 5th ult., at the Teatro Lirico. The performance was a good one, but the work failed to please, the libretto being found weak and the music wanting in dramatic elements.

MUNICH.—The violin virtuoso, Henry Such, appeared at one of the Kaim Concerts, under the direction of the Court conductor, Zumppe, on the 7th ult., with brilliant success. The young artist proceeded at once to Vienna, where he was to play under the directorship of Dr. Hans Richter on the 21st ult.—Heinrich Vogl, the eminent tenor, celebrated, on the 5th ult., the thirtieth anniversary of his association with the Munich Opera, where he made his *début* as *Max*, in "Der Freischütz," in 1865. Vogl did not at first give promise of being able to undertake the more heroic parts; but his powers rapidly grew with the greater demands made upon them, and his assumption, in 1869, of the part of *Tristan* in Wagner's opera was a revelation which was not lost upon the composer, who entrusted to him the difficult rôle of *Loge*, in "Rheingold," at the original Bayreuth Festspiele in 1876. Since that time Vogl has justly been looked upon, both vocally and historically, as the Wagner tenor *par excellence*. That he remains in that position to this day speaks well both of his vocal method and of his physique.

NÜRNBERG.—At a Concert given on the 3rd ult., by the Verein für klassischen Chorgesang—an excellent choral society, numbering some 330 well-trained voices—a new choral work, entitled "König-Rother," by Herr Krug-Waldsee, was performed for the first time, under the composer's direction, and aroused the enthusiasm of the audience to a degree only equalled by that which manifestly pervaded the ranks of the executants. Needless to add that the gifted composer received a perfect ovation at the conclusion of a truly notable performance.

PESARO.—It is creditably reported here that Mascagni has been offered and has accepted the post of director of the Liceo Rossini in this town, the most richly endowed musical school in Italy. The offer was supported by a unanimity of votes of the committee.

PRAGUE.—Antonín Dvořák will, it is stated, not resume his position as Principal of the National Conservatorium in New York, but has decided, for domestic reasons, to remain at Prague during the winter.—Three operatic novelties were produced at the German Theatre here during the past few weeks—viz., "Die Sängerin," by Dellinger; "Der Geigenmacher von Cremona," by Jeno Hubay; and "Hunyadi Laszlo," by Franz Erckel. The latter, although produced many years since at Budapest, was a novelty in the composer's native country and was favourably received. M. Hubay's is a melodious work, ably instrumented, and pleased greatly. An incidental violin solo, admirably played by the composer behind the scenes, had to be repeated. Dellinger's operetta, of the Viennese type, is ably written, but wanting in originality.

ROME.—Signora Teresina Tua, the gifted violinist, who retired into private life upon her marriage some years ago with the Count Franchi-Verney della Valetta, is about to re-appear in public, having arranged for an extensive concert tour throughout Europe and America.—Messrs. Cesari and Graciose have taken the lease of the Teatro Argentina, and will receive an annual subvention from the municipality of eight thousand lire. In return, the new directors are required to open the performances with Wagner's "Die Walküre," and to produce the following works during the season—viz., Verdi's "Don Carlos," Wagner's "Tannhäuser," Leoncavallo's "La Bohème," Boito's "Mefistofele," and a new opera by Di Leva, entitled "La Camargo." Signor Mascheroni will be the orchestral conductor.

ST. PETERSBURG.—Dr. Max Erdmannsdörfer, of Bremen,

who has just celebrated the twenty-fifth anniversary of his activity as Capellmeister, has accepted the conductorship of the Imperial Russian Philharmonic Society. He conducted his first Concert here on the 2nd ult., and met with a most cordial reception.—Tanejew's new opera, "Orestea" (founded upon Æschylus's drama), was produced at the Imperial Opera for the first time last month. The work, which had been looked forward to with considerable interest, proved somewhat of a disappointment, being diffuse as regards the libretto, deficient in melody, and over-elaborate in its instrumentation. Costumes, scenery, and the entire *mise-en-scène*, however, are magnificent, and will support the opera in the repertory for some time to come.—Madame Sigrid Arnoldson has signed an engagement to appear in opera during the months of January and February next, both here and at Moscow.—The first volume of a most interesting collection of Russian folk-songs has just been published, ably edited by Professor Sobolevsky. The publication is taking place at the instigation and at the expense of the Grand Duke George Michalowitch.

STUTTGART.—The first performance of Pietro Mascagni's new opera "William Ratcliff" took place on October 27, at the Hof-Theater, and met with a very good reception. The composer, who was present on the occasion, has received the gold medal for Arts and Sciences from the King of Wurtemberg. Mascagni is just now giving a series of Concerts in different parts of Germany and Austria, conducting his own works, and meeting everywhere with much appreciation.

VENICE.—The vacant directorship of the Liceo Benedetto Marcello has at length been filled by the appointment to that important post of Signor Enrico Bossi, hitherto Professor of harmony and counterpoint at the Naples Conservatorio, a gifted composer and excellent organist.

VIENNA.—The members of the Dresden Royal Opera who recently took part in the resuscitation, at that Institution, of Haydn's comic opera, "Der Apotheker" ("Lo Speciale"), gave a morning performance of the work here last month, under the direction of their Capellmeister, Herr Schuch. It was received by a numerous audience with the kindly interest due (especially from the Viennese public) to a score by Papa Haydn, however deficient in dramatic elements, and wedded to a libretto somewhat archaic in its simplicity. Considerable historical interest, moreover, attached to a performance which, in the opinion of Dr. Hanslick, was a model one.—Frau Materna, the well-known *prima donna*, has departed for the United States, where she is to give a series of forty "Farewell" Concerts, she being a great favourite with American audiences.

WEIMAR.—Herr Bernhard Stavenhagen, the new Capellmeister of the Hof-Theater, hitherto known only in his capacity of pianist, has proved himself an excellent conductor in recent performances of Wagner's "Der fliegende Holländer" and "Lohengrin," and Liszt's "St. Elizabeth," the latter produced as a stage representation. Herr Zöllner's new military opera, "Der Ueberfall," has also just been brought out here, under Herr Stavenhagen's direction, with considerable success.

ZÜRICH.—The new "Tonhalle," a handsome and spacious building, was inaugurated, on October 20, with a performance of Beethoven's Ninth Symphony, conducted by Dr. Hegar, and Brahms's "Triumphlied," under the direction of the composer. Dr. Joachim also took part in one of the concerts organised for the occasion.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

SINCE its first production here at the Musical Festival of 1882, Gounod's sacred Trilogy, "The Redemption," has deservedly been recognised as one of the standard oratorios, and never fails to draw large audiences whenever it is performed. For some years now the Midland Musical Society is accustomed to resort to "The Redemption" for its annual "Good Friday" Concert, and has thus been the means of popularising the trilogy among our artisan classes, who are now as familiar with "The Redemption" as they are with "The Messiah" or the "Elijah." But it is only periodically that the Festival Choral Society include Gounod's work in its concert schemes; and the committee are to be congratulated for having opened the

season of 1895-6 with a magnificent all-round performance of "The Redemption," which took place in our Town Hall on October 24, in the presence of a crowded assembly. Special interest was attached to the Concert, as it happened to be the Jubilee of the Society, and at which Dr. C. Swinnerton Heap, the new conductor who has succeeded Mr Stockley, wielded the *bâton*. His reception as he stepped on the concert platform was cordial in the extreme, the prolonged applause being conspicuous by its spontaneity, emanating from all parts of the hall. He at once proved himself an experienced conductor, by his thorough command over his forces and sound knowledge of the work. The beautiful symphonic accompaniments, a feature of the oratorio, were given with graphic picturesqueness, and to my mind our local orchestra never played better than on this occasion. The singing of the chorus was marked by tone-power and precision, and throughout the work the same high standard was maintained. Excellent and artistic service was rendered by the principals—Miss Medora Henson, Miss Constance Yorke, Madame Marie Hooton, Mr. Whitney Mockbridge, Mr. S. Roper, Mr. David Hughes, Mr. Ffrangcon Davies, and Mr. C. W. Perkins, the latter admirably sustaining the chorus by his judicious management of the organ.

Monsieur De Greef, the Belgian pianist, gave a Piano-forte Recital in the Masonic Hall, which proved an artistic, if not a financial success. His programme was admirably framed and was calculated to show the gifted pianist's special style. It is rarely that Schumann's "Etudes Symphoniques" and Grieg's scenes "Aus dem Norwegischen Volksleben" have been interpreted here with more characteristic effect. His playing caused great enthusiasm, and when he visits this city again, which I believe will be early next year, he will be able to command a full house.

The greatest musical treat of the present season is due to Dr. Hans Richter and his orchestra. Nine years have elapsed since the Viennese conductor has honoured us by bringing his London orchestra, and I can only express a wish that his visits in the future may be more frequent and that he may see his way clear to come to us annually. The programme, with the exception of Tchaikowsky's "Symphonie Pathétique," consisted entirely of excerpts from the works of Wagner, of which the "Trauermarsch," from "Die Götterdämmerung," was a novelty here. To dwell upon Dr. Richter's marvellous reading of Wagner would be futile. With him all is perfect, and we in the provinces never heard the "Flying Dutchman" Overture nor the "Tannhäuser" Overture given with such fire and animation. The Tchaikowsky Symphony, given as it was, proved a revelation to the audience, as it has done everywhere else. Mr. Edward Lloyd, who was the vocalist, gave the Prelied from "Die Meistersinger" in true Wagnerian method.

The Saturday Night Popular Concerts for the people are now in full swing, and excellent service is rendered by the various amateur choral societies, who give oratorios in a complete form, with full chorus, band, principals, and organ.

Mr. H. Wymark Stratton gave his first Concert in the Masonic Hall, and was fortunate to gather round him his numerous friends and patrons. The programme included Goetz's Quintet (Op. 16) for piano-forte and strings and Beethoven's beautiful Septet for strings and wind (Op. 20). The *bénéficiaire* appeared as solo pianist, accompanist, and bassoonist, duties which he discharged with much credit to himself. Miss Annie Norledge was the vocalist, and Mr. T. M. Abbott, solo violinist. The whole Concert proved a complete success.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE recent Concerts in Bristol and district have been of a miscellaneous order. Glee and part-songs were capitally sung at a Concert in St. Paul's School, Bedminster, on October 23. Mr. Herbert Parsons, an exceptionally talented local pianist, gave a successful Recital on October 24, when he played, for the first time in Bristol, Liszt's Sonata in B minor, among other compositions.

The first popular Chamber Concert of the eleventh

season took place on October 26, under favourable circumstances. The executants were Miss Rootham, Messrs. F. Ward, H. Bernard, F. S. Gardner, and E. Pavey, and the vocalist was Mr. A. Trowbridge. A noticeable feature was an exceptionally meritorious performance of Beethoven's String Quartet (Op. 18, No. 4).

Señor Sarasate and Madame Berthe Marx-Goldschmidt appeared on the 8th ult. and gained a very hearty reception from a large assemblage of professionals and amateurs, whom they delighted by their interpretation of compositions of the classic and romantic schools.

Benson's new prize cantata, entitled "Christ at Nain," and Mendelssohn's "Hear my Prayer" were sung in Redland Park Church on October 30.

Miss Lock's first Chamber Concert of the present season, on the 11th ult., was a very great success. Beethoven's String Quartet in E flat (Op. 74, No. 10), Max Bruch's Trio in C minor (Op. 5) for piano-forte and strings, and Schumann's Sonata in A minor (Op. 105) were the chief works performed, the Trio being now first heard in Bristol. The executants were Messrs. Theo. Carrington, Duys, Wetten, Van Gelder, and Miss Lock. Madame Isabel George contributed songs.

The Concert given by Miss Amy Lavington, at St. Nathaniel's Hall, on the 14th ult., is worthy of notice because of the excellence of the music as a whole. The lady, herself a talented harpist, was assisted by some of the most accomplished professionals and amateurs of the city.

The lamented death of Sir Charles Hallé, who for more than twenty years was Conductor of the Bristol Musical Festivals—since their establishment, in fact—has called forth expressions of deep regret from various musical bodies in our city. The sad event has also led to considerable agitation and speculation regarding the successor to the deceased musician. The local papers have published voluminous correspondence regarding the subject, the majority of the writers advocating the appointment of Mr. George Riseley, who has directed choral and orchestral performances of a high character for many years. In the course of some remarks to the Festival choir regarding the choice of a conductor, Mr. William Smith, the chairman of the Festival committee, denied that there was prejudice against local talent, and said that everything had gone by tender, local musicians being given a chance equal to that afforded other people. They wanted to get the best man at reasonable terms, and with that end in view the committee would enter into communication with the most eminent conductors. As the Festival takes place next October the selection of a successor to Sir Charles Hallé cannot be long delayed; and the musical public of Bristol are looking forward with great interest and expectancy to the result of the committee's deliberations.

The Bristol Post Office Band Concert, on the 20th ult., was a great success.

As the Concert of the Bristol Choral Society took place late in the month, brief notice of the performance must suffice. A large audience assembled in Colston Hall on the 23rd ult., to hear the choir, which, with band, numbered 500, unfold the beauties of Dvorák's "Spectre's Bride" (now brought forward in our city after lying dormant for many years) and of Mascagni's "Cavalleria Rusticana." The principal vocalists were Miss Esther Palliser, Mr. Joseph O'Mara, and Mr. Watkin Mills. The singing of the choir, under the direction of Mr. Riseley, was very fine; and the charming melodious works afforded great delight to the assemblage, so admirable was their performance as a whole.

The project to establish a new musical association at Clevedon has been successful. It is called the Philharmonic Society. Sir Edmund Elton is president, and Mr. Edward Cook, of Bristol, conductor. Mendelssohn's "Hymn of Praise" is in rehearsal.

The annual Festival of the Bath and Wells Diocesan Choral Association took place in Bath Abbey on October 30. Nearly thirty choirs were represented, the total number of voices being 600. Under the direction of Mr. Standley, the musical service, including Barnby's anthem "I will give thanks," was creditably sung; the enlarged organ, just completed, played by Mr. A. E. New, being of great advantage in sustaining the body of voices.

ANTHEM FOR FOUR VOICES.

Isaiah xxvi. 3, 4.

Composed by the Rev. ARNOLD D. CULLEY, B.A., Mus. Bac., Cantab.

Andante

SOPRANO. *p* Thou wilt keep him in per - fect peace, whose mind is stayed on

ALTO. *p* Thou wilt keep him in per - fect peace, whose mind is stayed on

TENOR. *p* Thou wilt keep him in per - fect peace, whose mind is stayed on

BASS. *p* Thou wilt keep him in per - fect peace, whose mind is stayed on

ORGAN. *Andante.*
p

92.

Pod.

Thee, . . . whose mind, . . . whose mind . . . is

Thee, . . . whose mind, whose mind is

Thee, . . . whose mind, whose mind is

Thee, whose mind, whose mind is

stayed on Thee, Thou wilt keep him in per - fect peace, whose mind is

stayed on Thee, . . . Thou wilt keep him in per - fect peace, whose mind is

stayed on Thee, Thou wilt keep him in per - fect peace, whose mind is

stayed on Thee, Thou wilt keep him in per - fect peace, whose mind is

stayed on Thee, . . . whose mind, . . . whose mind . . . is

stayed on Thee, . . . whose mind, whose mind is

stayed on Thee, . . . whose . . . mind, whose . . . mind is

stayed on Thee, whose mind, whose mind is

stayed on Thee: be - cause he trust-eth, he trust-eth in Thee, be - cause he

stayed on Thee: be - cause he trust-eth, he trust-eth in Thee, be - cause he

stayed on Thee: be - cause he trust-eth, he trust-eth in Thee, be - cause he

stayed on Thee: be - cause he trust-eth, he trust-eth in Thee, be - cause he

trust-eth, he trusteth in Thee. Trust ye in the Lord for ev - er, trust ye in the

trust-eth, he trusteth in Thee. . . Trust ye in the Lord for ev - er, trust ye in the

trust-eth, he trusteth in Thee. . . Trust ye in the Lord for ev - er, trust ye in the

trust-eth, he trusteth in Thee. . . Trust ye in the Lord for ev - er, trust ye in the

Più mosso.

Lord for ev-er: for in the Lord Je-ho-vah is ev-er-last-ing strength.

Lord for ev-er: for in the Lord Je-ho-vah is ev-er-last-ing strength,

Lord for ev-er: for in the Lord Je-ho-vah is ev-er-last-ing strength,

Lord for ev-er: for in the Lord Je-ho-vah is ev-er-last-ing strength,

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "Lord for ev-er: for in the Lord Je-ho-vah is ev-er-last-ing strength." The piano part provides a harmonic foundation with chords and moving lines in both hands.

for in the Lord Je-ho-vah, for in the Lord Je-ho-

for in the Lord Je-ho-vah, for in the Lord Je-ho-

for in the Lord Je-ho-vah, for in the Lord Je-ho-

for in the Lord Je-ho-vah, for in the Lord Je-ho-

The second system continues the vocal and piano parts. The lyrics are: "for in the Lord Je-ho-vah, for in the Lord Je-ho-". The musical notation shows the continuation of the melodic and harmonic lines from the first system.

vah is ev-er-last-ing strength, ev-er-last

vah is ev-er-last-ing strength, ev-er-last

- vah is ev-er-last-ing strength, ev-er-last

- vah is ev-er-last-ing strength, ev-er-last

The third system concludes the vocal and piano parts. The lyrics are: "vah is ev-er-last-ing strength, ev-er-last". The piano accompaniment ends with a final chord.

ing strength. Trust ye in the Lord for ev - er, trust ye in the

ing strength. Trust ye in the Lord for ev - er, trust ye in the

ing strength. Trust ye in the Lord for ev - er, trust ye in the

ing strength. Trust ye in the Lord for ev - er, trust ye in the

Lord for ev - er: for in the Lord Je - ho - vah is ev - er -

Lord for ev - er: for in the Lord Je - ho - vah is ev - er -

Lord for ev - er: for in the Lord Je - ho - vah is . . ev - er -

Lord for ev - er: for in the Lord Je - ho - vah is ev - er -

ff last - ing strength, is ev - - - er - last - ing strength. . . *poco rit.*

ff last - ing strength, is ev - - - er - last - ing strength. . . *poco rit.*

ff last - ing strength, is ev - - - er - last - ing strength. . . *poco rit.*

ff last - ing strength, is ev - - - er - last - ing strength. . . *poco rit.*

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin Popular Concerts, under the management and control of Mr. Farley Sinkins and Messrs. Pigott, commenced on Saturday, October 26, in the Leinster Hall. The vocalists were the sisters Ravogli, Madame Ghitti Corri, Messrs. Thorndyke and Orlando Harley—the last taking the place of Mr. Sims Reeves; and the instrumentalists, Messrs. Arthur Wallerstein (violin), Otto Moss-hammer (harp), and Adolph Schmid (pianoforte). Notwithstanding the disappointment felt at the absence of Mr. Sims Reeves it was a most enjoyable and successful Concert. Dr. Houston Collisson conducted.

The second of the above series took place in the same hall on the 16th ult., with Mesdames Chatto, Marie Duma, Florence Daly, and Stella Frazer; Messrs. Foli, Braxton Smith, Della Sudda, and Rubio. The accompanists were Dr. Collisson and Mr. Lorraine.

Madame Fanny Moody and Mr. Charles Manners gave three Concerts and Opera Recitals in the Leinster Hall, on October 23, 24, and 25, and were assisted by Miss Rayner, Mr. William Dever, Mr. John Child, and a small orchestra. An interesting feature was the production of Maclean's prize one-act opera, "Petrucchio," which met with considerable acceptance. Madame Patti appeared at two Concerts in the Leinster Hall, on October 30 and the 2nd ult., assisted by Madame Belle Cole, Mr. Hirwen Jones, Mr. Douglas Powell, and Misses Marianne and Clara Eissler (violin and harp), Mr. Frederick Dawson (pianoforte), and Mr. Wilhelm Ganz (accompanist).

The Recitals of Chamber Music at the Royal Dublin Society opened, on the 11th ult., with a Pianoforte Recital by Signor Esposito. Liszt's transcription of Bach's G minor Organ Fantasia and Fugue, Beethoven's Sonata (Op. 101), and four pieces of Chopin made up the programme and were brilliantly interpreted. For the second Recital, on the 18th ult., Messrs. Papini, Darley, Grisard, Bast, and Esposito were engaged, Mr. Darley, as second violin, replacing Mr. P. Delany, whose health obliged his retirement. Haydn's Quartet (Op. 67, No. 5) and Brahms's Quartet in G minor (strings and pianoforte), with Beethoven's Violin Sonata in F (Op. 24), were presented to a crowded assembly.

The Leinster Choral Union gave a Glee Concert at the Molesworth Hall on the 5th ult.; and the Concert by the inmates of Merion Blind Asylum in the Leinster Hall, on the following evening, was remarkable for the variety and excellence of musical ability displayed.

The Dublin Musical Society has in rehearsal Mendelssohn's "St. Paul" for its approaching Concert, under Dr. Joseph Smith, and announces for future performance Dvorák's "Spectre's Bride," selections from "Tannhäuser," and Sullivan's "Light of the World," which last, it is understood, the composer will conduct in person.

Sullivan's "Inaugural Ode" was announced for performance, with full band and chorus, at the opening of the Irish Arts' and Crafts' Exhibition, on the 26th ult., in the Royal Victoria Buildings.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE tenth annual Concert on behalf of the funds of the Railway Guards' Universal Friendly Society, on the 24th ult., was a great success, both musically and financially. Miss Kate Cove, Miss Grace Woodward, Mr. Herbert Grover, and Mr. Santley were the vocalists, and Miss Beatrice Langley and Signor Bisaccia were answerable for violin and pianoforte solos.

The winter season of the weekly popular Organ Recitals, which are conducted by Dr. Bunnett, with the assistance of a small committee of gentlemen appointed by the Corporation, commenced on Saturday evening, the 2nd ult. Proof of the popularity of these Recitals was shown by the crowded state of St. Andrew's Hall, and it is believed they are doing much to popularise good music. The organ selections are generally varied by songs and solos upon other instruments, the former being supplied on this occasion by Miss Evelyn Ray and Mr. S. Hemmings, while Mr. F. W. B. Noverre contributed several violin solos.

The Westminster Singers made their *début* in Norwich on the 7th ult., at a Concert of English songs and glees, organised for the benefit of one of the poorer parishes in the city. The singing of these gentlemen at once gave them a high place in public favour. Mrs. Trust sang some old songs by Hook, Dibdin, &c., with her usual taste and delicacy, and the Rev. C. W. James (a local amateur) added variety and interest by playing Arne's first and third Sonatas for harpsichord, which had a truly refreshing sound in these days of pianoforte worrying and noise.

The first of a series of five Concerts devoted more especially to chamber music was given at King's Lynn, on the afternoon of the 2nd ult., the works selected being Beethoven's Sonata for pianoforte and violin in F (Op. 24), Mendelssohn's Trio for pianoforte, violin, and violoncello in C minor (Op. 66), and Schubert's Pianoforte Duet in A (Op. 107). The following were the executants: Mr. H. B. Collins and Mr. A. H. Cross (pianoforte), Mr. F. W. B. Noverre (violin), and Mr. P. Chignell (violoncello). Mr. A. H. Cross was also heard in several songs.

The Wymondham Musical Society gave an Invitation Concert to a large audience on the 13th ult. The programme was filled by members of the Society, and the various vocal and instrumental pieces were given with commendable care and judgment. Mr. Algernon S. Wilde conducted and also occupied the position of accompanist.

The spread of musical culture in our agricultural districts has been recently illustrated by the foundation of a Choral Society at Pulham Market, a village in Norfolk containing about a thousand inhabitants. The Rector of the parish (Rev. S. Fellows) was appointed President, and the Society commenced practice with thirty-three members, a highly satisfactory beginning.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

DR. RICHTER'S Concert, which was given too late for mention in last month's notice, made a splendid overture to Messrs. Paterson's winter scheme of Orchestral Concerts. The Tschaiakowsky "Pathetic" Symphony in particular made a very deep impression. The other numbers on the programme were all by Wagner. Mr. Lloyd's singing in "Am Stillen Herd" and in "Lohengrin's Farewell" was a great treat.

The Scottish Orchestra made its first appearance in Scotland under its new conductor, M. Kes, on the 11th ult., when a large audience assembled in the Music Hall to extend a hearty welcome to the Dutch musician. Some change in the quantity, and also perhaps in the quality of the orchestra, quite as much as the inadequate opportunity for rehearsal, was the cause of a rather rough rendering of the "Magic Flute" and "Die verkaufte Braut" Overtures. But the reason of an exasperatingly somnolent reading of Beethoven's Seventh Symphony must be sought elsewhere; the *Allegretto* in particular was invested with a weight and a clumsiness which vividly recalled many caricatures of M. Kes's countrymen.

At the second Concert, on the 18th ult., a most gratifying improvement was to be observed. The regiment of instrumentalists was nearer its full complement; the new instruments with the lower standard of pitch had become familiar to the players, who were also more at home in their new but ineffective disposition, and conductor and orchestra were more in sympathy. In consequence the certainty of the "Ruy Blas" Overture, the delicacy of Bizet's "L'Arlesienne" Suite, as well as the fire and excitement of Tschaiakowsky's "Overture Solennelle" secured by M. Kes, reflected the greatest credit on the patience and skill of all concerned and were full of promise for the remaining Concerts of the series. Madame Teresa Careño created great enthusiasm by her executive attainments in Grieg's A minor Concerto, and in pieces by Beethoven, Chopin, and Liszt.

On the 2nd ult. Madame Albani and a concert party presented a typical ballad programme to a fairly good audience, which, to judge from the number of enthusiastic encores granted, seemed to enjoy the invertebrate ditties.

Two interesting Vocal Recitals were given on the 5th and on the 6th ult., by Mr. A. B. Bach and by Miss May

Gibb. Mr. Bach was assisted by very capable pupils, among whom the best was Miss Pillans. Mrs. Bach accompanied with her usual taste and skill.

Miss May Gibb, a pupil of Mr. Henschel, made a very successful *début*. Her songs were chosen from the works of Schubert, Schumann, Brahms, Grieg, and other "art song" writers, and in each of her efforts she showed evidences of real artistic insight as well as of sound training. Mr. Denhof contributed pianoforte solos to the programme.

The arrangements for the Annual Conference of the Incorporated Society of Musicians, to be held during the first days of the new year, are in an advanced state, and if they are successfully carried out the Conference bids fair to eclipse all previous Conferences of the Society. A reception by the Lord Provost and Magistrates, a Concert at which the "Cotter's Saturday Night" is to be given by the Choral Union and the Scottish Orchestra, under the *bâton* of the composer; a performance of MacCunn's "Land of the Mountain and the Flood" Overture, and Dr. Mackenzie's "Pibroch" (Mr. John Dunn) in the same programme; a concert and ball in the Waterloo Rooms; a banquet; and numerous meetings, presided over by Sir Alexander Mackenzie, Mr. Randegger, Professor Niecks, and others, ought to prove as stimulating as they promise to be interesting and important. Further *éclat* will be given by the University conferring the honorary degree of Mus. Doc. on our distinguished townsman, Sir A. C. Mackenzie.

The Edinburgh Bach Society opened its eighth session on the 6th ult., when fully one hundred members assembled to hear a programme comprising pianoforte solos, a flute sonata, songs, &c., and a paper on "Recent Likenesses of Bach," by the President, Mr. Franklin Peterson.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

On the 5th ult. Mendelssohn was in evidence on the banks of the Clyde. His "Son and Stranger" was in the bills of the Royal Carl Rosa Opera Company, and if the Singespil failed to attract opera-goers to the Theatre Royal, more solid fare was provided at St. Andrew's Hall, where the Choral and Orchestral Union inaugurated its season with the first part of "St. Paul," the Motet "Hear my Prayer," and the 42nd Psalm. Mendelssohn has many faithful followers in Glasgow, and on the occasion under brief notice our premier choral society once more distinguished itself. The balance of tone was admirable, the behests of the conductor, Mr. Joseph Bradley, were observed with more than usual care, and it was soon, indeed, apparent that the Choral Union had prepared itself for a fine performance of each number in the programme. Miss Margaret Macintyre sang the soprano solos with rare artistic perception, and Miss M. W. Fyfe, Messrs. Grover and Price also did ample justice to their share of the evening's work. Mr. Berry had adequate charge of the organ accompaniments, and the Scottish Orchestra added considerably to the success of the Concert. The new conductor of the last-named organisation, Mr. Willem Kes, made his first bow to a Glasgow audience on the 12th ult. He had every reason to feel gratified with the cordiality of his reception, and the friendship thus early accorded the accomplished Dutch musician seemed to be cemented after the performance of his "Hymn of National Songs," a sort of *pièce d'occasion* by which Mr. Kes "desired to introduce himself and to offer his greetings to the Glasgow public." Beethoven's Symphony in A, Brahms's "Academic Festival" Overture, the ever-delightful *Scherzo* from Berlioz's "Romeo and Juliet," and Smetana's bright and stimulating Overture to "The Bartered Bride" were in the programme, and Miss Giulia Ravogli contributed operatic airs to the entire satisfaction of her large audience. This season's band of eighty performers, and again led by Mr. Sons, shows some changes in its *personnel*. There can, however, be no doubt as to the excellent quality of the material.

The first Popular Concert of the season took place on the 16th ult. There were solos for Mr. Sons, Mr. Halstead (flute), Mr. Mills (clarinet), Miss Thudichum sang,

and a programme suitable in every way to the character of these Saturday Evening Concerts was submitted.

At the Classical Concert, on the 19th ult., Madame Teresa Carreño made her first appearance here, selecting for her *début* Grieg's Pianoforte Concerto in A minor. The programme otherwise included Bizet's Suite for orchestra, "L'Arlesienne," and Tchaikowsky's "Overture Solennelle." Regrettably enough, the Chamber Concerts under the auspices of the Scottish Orchestra Company have been abandoned, owing to the very inadequate support accorded the scheme.

Wagner's "The Flying Dutchman" created a great impression during the engagement of the Royal Carl Rosa Opera Company. The work, in its operatic dress, had not been heard in Glasgow for many years, and as the cast included Miss Ella Russell and Mr. Ludwig in parts so congenial to these artists, it goes without saying that the revival of the opera was a distinct success.

A very large and representative company met Mr. Kes on the 6th ult., when he was entertained at dinner by the Glasgow Society of Musicians, and on the following evening the West of Scotland section of the Incorporated Society of Musicians gave an interesting Concert in the Windsor Hotel.

The couple of musical Recitals, given on the 12th and 14th ult., in the Coats Memorial Church, Paisley, served to introduce Mr. Lee Williams's short cantata "The Last Night at Bethany," a work which ought to secure popularity amongst the smaller choral societies. The Recitals were under the direction of Mr. Montague Smith, and Dr. A. H. Mann, of King's College, Cambridge, presided at the organ.

At the Lambeth Memorial Concert, held in St. Andrew's Hall, on the 15th ult., an interesting programme was sustained by Dr. A. L. Peace, Mr. Allan Macbeth, and many other leading artists.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

Two choral performances on a large scale have to be recorded during the past month. One of these took place at the third Concert of the Philharmonic Society, when Handel's "Alexander's Feast" and Goring Thomas's "The Swan and the Skylark" were given with excellent effect. Professor C. Villiers Stanford, who orchestrated the latter work after the death of its composer, was happily elected to conduct the Concert, *vice* the late Sir Charles Hallé, in memory of whom Handel's Dead March in "Saul" was played prior to the Concert.

The other choral effort named consisted of Mendelssohn's "Elijah," by the Musical Society, under Mr. D. O. Parry, in connection with which it may be stated that the choruses in general were admirably sung, but the whole effort would have been of a higher order of merit had more adequate orchestral aid been rendered.

At the fourth Concert of the Philharmonic series, Mr. F. H. Cowen, who conducted, received a most cordial welcome from his many Liverpool friends, and under his guidance an admirable rendering of Beethoven's C minor Symphony, together with other important numbers, was accorded. In fact, the scene of enthusiasm which followed the performance of the great work named above and resulted in the recall of Mr. Cowen from the artists' room is probably without parallel under similar circumstances during, at least, a quarter of a century's experience of Philharmonic Concerts. Mr. David Popper contributed violoncello solos and the vocalists were Miss Petersen and Mr. Thomas Barlow, the latter, an excellent local tenor, making a special mark in Purcell's "Sound an alarm," the solitary contribution to the bi-centenary celebration of the English musician.

It now appears that Mr. Rodewald has definitely taken up the conductorship of the Società Armonica, a matter upon which the members of this fine old organisation may be congratulated. The Concert given on October 29 revealed a new order of things, and after a somewhat perturbed existence of late the revivification of the Society may be set down as an accomplished fact. The same Conductor directed a capital performance of Schubert's C major Symphony at the second Smoking Concert of the

Liverpool Orchestral Society, on the 16th ult. At the Sunday Concerts in St. George's Hall, chamber music, on the 3rd ult., was followed on the two subsequent Sundays by orchestral works, in connection with which performances were given of Mendelssohn's "Italian" and Beethoven's "Eroica" Symphonies, under Mr. Argent.

The third of the excellent series of Winter Entertainments took place in the Philharmonic Hall on the 13th ult., when a programme of varied and novel character was presented. The artists comprised Mrs. Helen Trust, the Misses Salter, Mr. William Green, Mr. Douglas Powell, and a very admirable flautist, Mr. Lemonné, who was especially successful. Mrs. Trust made a most excellent effect with Bishop's "Lo! here the gentle lark," with Mr. Lemonné's obbligato, and Mr. Douglas Powell's singing of Sullivan's "Thou'rt passing hence," with organ obbligato, was warmly encored. The novelty consisted in the introduction of recitations and duologues by Mr. Charles Fry and Miss Olive Kennett, the former introducing Poe's "Bells" and the latter Kingsley's "Lorraine, Lorraine," with Mr. Stanley Hawley's musical accompaniment. Miss Kennett's fine voice was much appreciated, and Mr. Fry gave a particularly impressive rendering of Tennyson's "Revenge." Mr. H. A. Branscombe was the accompanist.

Messrs. Harrison have given another of their Popular Concerts, Mr. T. Shaw has done the same at Hope Hall, and Mr. Plunket Greene and Mr. Steudner-Welsing have given one of their delightful Recitals at the Philharmonic Hall.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE general feeling of bereavement which has pervaded this city during the past month, and has only to a slight degree lightened, testifies how thoroughly and warmly an English public will sympathise with those who render long and faithful service. By the most sudden death of Sir Charles Hallé on the very eve of the commencement of a new season, when expectation was keen of the renewal of the pleasures which, through so many winters, have cheered and delighted us, we lost a man in whom were blended qualities so seldom found combined in one person as to appear almost irreconcilable—a remarkable union of a moderately artistic sensibility with an almost unsurpassed shrewdness of business aptitude, with a coolness and presence of mind proved to be not inconsistent with a love of the past full of reminiscent charm, and with a cherishing of the traditions of a bygone generation. This caused him to seem to us to be the last remaining link binding our time with that of men whose names dwell with us as household words, and concerning whom every anecdote and every scrap of information must be interesting. Into his grasp had fallen the reins from so many hands that he had come to be regarded, in this county at least, as one having an almost irresistible power in our little musical world; and it is not too much to say that during the last month no question has more occupied the minds of the community than that of the lamentable break which was made on that unhappy Friday morning in October in the continuity of the development of an art especially dear to us. It is yet too early calmly to review the history of nearly half-a-century and to estimate its effect; but the feeling is irresistible and general that an important chapter has closed, and that many and great changes must soon come, some tending to the advancement of and, perhaps, some rather hindering progress. The control of the so recently established College of Music has been confided to an able and genial musician thoroughly conversant with the routine of the larger continental schools and zealous as a teacher. Herr Adolph Brodsky, who has already been recognised among us as a violinist of high attainment, will, it is understood, as speedily as possible relieve himself from such engagements as would tend to divide his interest and to take him away from work of far greater importance than mere concert-playing or directing. No other alterations have yet been made; but it is to be hoped that the completion and consolidation of the College may now be secured so far

as is possible while the Institution remains outside such association with our municipal and educational schemes as may, alone, promise permanence.

As regards the Concerts, it was a pleasing token of respect toward his departed friend that Sir Arthur Sullivan at once complied with the general wish that he would, as our representative musician, take the direction of the first meeting of those who had for thirty-seven seasons enthusiastically welcomed the re-appearance of their old chief after a well-earned holiday. But it was unavoidable that over the densely-packed assembly a sense of personal loss should throw a gloom which could not be lifted when the last strains of the "In Memoriam" Overture died away, nor entirely dispelled throughout the whole evening. Following the visits of Sir Arthur and of Dr. Stanford have been those of Sir Joseph Barnby, to conduct Berlioz's "Faust," and of Mr. Cowen, and, until permanent arrangements may be made, a select number of our most popular English and some continental musicians will, in turn, wield the *bâton* which has fallen from the grasp of one who, alone, could have established and so long supported such a series of celebrations of the highest class. On the 28th, the performance of Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise" was under the control of the able choir director, Mr. R. H. Wilson.

Turning from this mournful but engrossing subject, I must very briefly record that, at the second of the musical evenings of the *Schiller Anstalt*, so capably organised by Mr. Carl Fuchs, Herr Brodsky gave us his first public demonstration of his great ability as a leader in *ensemble* playing, and that the strongest hope was excited that at last chamber music may find a peculiarly suitable home among us.

Mr. Lane has followed the performance of Gounod's "Faust" and Mascagni's "Rustic Chivalry" by a presentation of "Elijah," which his Philharmonic Choir sang with a vigour and fulness of tone not previously attained by that body. At this moment it is especially important that everything should be encouraged which may tend to advance choral music after a long continued apathy and in the prospect of changes which could not promise any great re-awakening. Musical interest attached to the performance because Miss Macintyre made her first appearance here in oratorio, for which she has undoubted qualification. Of late, however, she appears to have been under some guidance which has led her to an unnecessary forcing of the high register of her voice, a practice hurtful to herself as well as painful to the listener.

A special line must be devoted to the Jubilee Recital of "Maritana," on the 16th ult., at the 344th entertainment of Mr. Cross, and to the first appearance in Manchester of a tenor who has recently attracted much attention in and about Liverpool. Mr. H. Berrey (of St. Helen's) is endowed with a very powerful and sympathetic tenor voice, of ample range; and he would certainly find it immensely to his interest to pursue diligently the culture which his voice has already received.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE second of the Meakin Concerts was held at the Victoria Hall on the 4th ult., when Miss Esther Palliser, Miss Meredith Elliott, Mr. Charles Chiley, Mr. D. Frangon-Davies, and Herr Felix Dreyschock contributed to an enjoyable programme.

On the 10th ult. Mayor's Sunday was observed at Stoke, Hanley, and Burslem. Special music was provided by Mr. Sherratt (Stoke), Mr. J. A. MacGregor (Hanley Presbyterian), and Mr. R. Parker (Burslem, St. Paul's).

Commencing on the 11th ult., Mr. R. D'Oyly Carte's Opera Company fulfilled a six nights' engagement at the Theatre Royal, Hanley.

For the fourth annual Catholic Re-union at Hanley, Mr. Joseph Cantor's Opera Company supplied a popular programme.

Alderman Hyslop, of Newcastle, is actively engaged in promoting Concerts in the ancient Borough, and on the 14th ult. Miss Emilie Lloyd, Mr. W. H. Henley, and Mr. Bonner's Orchestra contributed to the programme. Unfortunately the hall was only half-filled.

Madame Albani appeared at Hanley on the 15th ult., with Miss Clara Butt, Mr. Norman Salmond, M. Wolff, M. Hollman, M. Pugno, and Mr. H. Lane Wilson as conductor.

The North Staffordshire Philharmonic Society, under the direction of Dr. C. Swinnerton Heap, performed "Elijah," at the Victoria Hall, on the 21st ult. The band and chorus numbered 350 performers, and Miss Beatrice Gough, Miss Marie Hooton, Mr. W. Molineaux, Mr. Ffrangcon Davies, Mr. F. Ward, and Mr. W. Sherratt were the principals.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

The most important musical event in this locality was the annual Concert of the Newcastle Constabulary, which took place on the 13th ult. The artists engaged were Madame Albani, Miss Clara Butt, Mr. Andrew Black, Señor Sarasate, Madame Berthe Marx-Goldschmidt, and Signor Bisaccia. The Concert was eminently successful in every respect, the audience being one of the largest, if not absolutely the largest, that has ever assembled in the local Olympia on a similar occasion. The programme was of the usual miscellaneous character and calls for no special remark here.

On Saturday, the 16th ult., Madame Fanny Moody and Mr. Charles Manners and party gave a Recital of "Maritana" in Newcastle, before a popular audience.

On the 20th ult. Herr Rosenthal gave a Pianoforte Recital in Victoria Hall, Sunderland.

On the same date the sixty-sixth Concert of the Newcastle Chamber Music Society took place, in the Assembly Rooms, Newcastle-on-Tyne. The programme included Schumann's String Quartet in A (Op. 31, No. 3) and Mozart's Quartet in C (No. 6), also for strings. Both works were admirably played by Fräulein Wietrowetz, Mr. Louis Ries, Mr. Alfred Gibson, and Mr. Whitehouse. The vocalist was Mrs. Helen Trust, and Mr. J. M. Preston very ably discharged the duties of accompanist.

Dr. G. F. Huntley, organist of the Cathedral, Newcastle-on-Tyne, has been appointed organist and director of the choir at St. Peter's, Eaton Square, London.

The Chester-le-Street Choral Society is busy rehearsing Handel's "Judas Maccabæus."

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The sad death of Sir Charles Hallé only a day or two before the Recital of Wagner's "Flying Dutchman," announced by the Sacred Harmonic Society for October 31, threw a shadow over the Concert. The veteran conductor was replaced by Mr. A. Brodsky, the leader of the band, whose sound knowledge of the opera was of great value in such an emergency. The chorus had been thoroughly prepared by Mr. Adcock, and proved equal to the exacting demands of the music. The solos were entrusted to Madame Ella Russell, Miss Lilian Hovey, Mr. Leyland, Mr. Dunkerton, Mr. Dan Price, and Mr. Andrew Black. Mr. Andrew Black was never heard to better advantage here than on this occasion, and with Madame Russell and Mr. Dan Price did ample justice to the principal rôles. Together with Sir Charles Hallé's orchestra and such a chorus, as fine a performance was given as was possible without stage accessories, and the Nottingham musical public have reason to thank the Society for such an opportunity of enjoying this very difficult opera.

On the 5th ult. the Albert Hall was again crowded to excess on the occasion of Mr. Fould's miscellaneous Concert, when Madame Albani, Miss Clara Butt, Mr. Norman Salmond, M. Johannes Wolff, M. Hollman, and M. Raoul Pugno appeared. Additional interest was felt in the event, as it was to be the first appearance here of Miss Clara Butt. The Concert was unduly prolonged by encores, which eventually aroused protest.

A very worthy local organisation, the Amateur Orchestral Society, under the able direction of Mr. Ralph Horner, is

again in full activity, rehearsing for its Concert to take place this month. The principal pieces in the programme are Raff's "Fest-Marsch," a Beethoven Symphony, the "Leonore" Overture, and an Overture by Smetana.

The Philharmonic Choir at last announces a series of Concerts with local talent, which at any rate gives us the satisfaction of knowing that this excellent Society intends to continue its efforts in the cultivation of unaccompanied choral singing.

Herr Ellenberger and Mr. Thorpe resume their Classical Concerts, and promise an interesting programme for the 28th ult., which we may report in our next.

MUSIC IN THE SOUTHERN COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

The Salisbury Philharmonic Society made its appearance at the County Hall, Salisbury, on the 25th ult., when the programme was made up of a miscellaneous selection, including Gounod's "By Babylon's wave" and part-songs by Eaton Fanning. The vocalists announced were Miss Ada Potter and the Meister Glee Singers. The orchestra was led by Mr. E. Jones, who contributed a violin solo, and Mr. A. Foley conducted.

Miss Aylward and Mr. F. L. Bartlett announce their first Chamber Concert, which will take place at the Assembly Rooms this month. Mr. Watkin Mills will be the vocalist.

The Wilts Oratorio Society proposes to give performances during the season of selections from "The Messiah," Gounod's "Redemption," Spohr's "Last Judgment," and Schumann's "Advent Hymn." Conductor, Mr. E. Nunn.

The Marlborough Choral Society, conducted by Mr. W. S. Bambridge, is rehearsing Cowen's cantata "St. John's Eve" and Van Bree's "St. Cecilia's Day."

At Bournemouth, Señor Sarasate and Madame Marx-Goldschmidt gave a Recital in the Town Hall, on the 4th ult. Mr. Dan Godfrey, jun.'s, Symphony Concerts at the Pavilion are in full swing, and appear to be highly appreciated, as indeed they deserve to be.

A Choral Society has been established at Wimborne, with a membership of about 100. Gaul's cantata "Ruth" is being prepared for the first Concert.

The opening Concert of the Southampton Philharmonic Society took place at the Philharmonic Hall on the 26th ult. The programme included Sullivan's cantata "On shore and sea," and a miscellaneous second part. There was a full band and chorus, conducted by Mr. H. M. Pike.

The Winchester Choral Society, Conductor, Mr. C. Gamblin, is rehearsing the "Elijah"; and Sterndale Bennett's "May Queen" has been selected for the next Concert of the Hursley Choral Society.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS, after the excitement of the Festival week, may be said to *reculer pour mieux sauter*. Hence the only musical event of any importance to record is the Concert given by the Philharmonic Society on the 20th ult., which was distinguished not only by an excellent programme, but by the first public appearance of the Society's new conductor, Mr. Adolf Beyschlag. Stanford's "Revenge" and Parry's "Blest Pair of Sirens," with a couple of vocal solos and the "Hymn of Praise" as a makeweight, made up a programme of more than average interest, and the generally high level of the performance was a satisfactory indication of the conductor's suitability for his post. The soloists were Miss Medora Henson and Mr. Edward Lloyd. As a fitting tribute to the memory of their late conductor, Mr. Alfred Broughton, the Concert was preceded by Sullivan's "In Memoriam" Overture. At the first of Messrs. Haddock's Musical Evenings, on October 29, the chief incident in a programme of the miscellaneous character usual at these entertainments was the appearance of Mr. Foli and the Turkish pianist, Mr. Della Sudda. The second Concert took place on the 19th ult., when the Meister Glee Singers were the principal attraction, with Madame Duma as vocalist and Miss Pauline Sant-Angelo as pianist. The

first of a practically new series of Subscription Concerts at Leeds, given by Mr. Whitelock, was on the 4th ult., when Mr. Gérardy's delightfully artistic violoncello playing gave a special interest to the occasion. The only Leeds Concerts remaining to be noticed are a Pianoforte Recital by Mr. de Greef and a Violin Recital by Miss Alice Simpkin, a local violinist, who showed commendable spirit in including the Brahms Concerto in her programme.

Bradford was visited by Dr. Richter and his orchestra on the 1st ult., the programme consisting of Tschaiowsky's "Pathetic" Symphony and a series of Wagner pieces. The only criticism that need be made upon the Concert is that Dr. Richter's masterly conducting was a revelation to the West Riding, while the fact that Bradford was one of the last provincial towns visited by him resulted in performances of quite unusual finish—even for Richter. Mr. Edward Lloyd was the singer. On October 25 the Subscription Concerts began. The death that morning of Sir Charles Hallé, the founder and conductor of these Concerts, cast a shadow over the evening, and, had there been time, the Concert would have been postponed. As it was, the *bâton* was taken by Mr. Brodsky, the new leader of the Manchester band, and a moderately interesting programme of orchestral classics was gone through, with more success than might have been expected under the circumstances. The violin playing of Mr. Sarasate, who was in exceptionally good form, was the most sensational thing of the Concert. Vocal solos were contributed by Madame Alice Esty. The Bradford Permanent Orchestra gave its second Concert on the 2nd ult. Mr. Arbos played Max Bruch's G minor Concerto, and the recently appointed conductor of the Society, Mr. A. E. Bartle, directed very creditable performances of Mozart's E flat Symphony, Mr. German's "Gipsy Suite," and other orchestral works. On the 8th ult. the Bradford Choral Society, under Mr. Garland's conductorship, gave "Judas Maccabæus," with Miss Emily Davies, Mrs. Dowson, Mrs. Ashcroft Clarke, Messrs. Iver McKay and Bantock Pierpoint as principals. The Bradford Permanent Orchestra supplied a very efficient band. On October 21 the Bradford Harmony Society—a newly established institution for performances of chamber music—gave its first Concert.

At Huddersfield the Choral Society opened its season, on October 25, with Dvorák's "Spectre's Bride" and Spohr's "God, Thou art great," with Madame Bertha Moore, Miss Sykes, Messrs. McKay and Pierpoint as principals; and Mr. J. Bowling as conductor. If the performances were hardly up to the usual standard, this is less the fault of the chorus, which in power and vigour is second to none in the country; but is rather owing to the exceptional demands made upon the band, undoubtedly the Society's weakest point. Since last writing there have been two Subscription Concerts, on the 5th and 10th ult. At the former, the clever singing of the Meister Glee Singers was the chief attraction; Madame Alice Gomez, Miss Mary Harris, with Mr. John Saunders and Madame Hast as instrumentalists, completing the party. The other Concert was in the nature of a Pianoforte Recital by Mr. Rosenthal, varied with songs by Madame Albani and violin solos by Mr. Johannes Wolff. Of Mr. Rosenthal, who made on this occasion his first appearance in Yorkshire, we shall have a better opportunity of speaking next month, when he will have played in other Yorkshire towns.

Halifax has for some years past been without any Subscription Chamber Concerts, but now Mr. R. F. Webster, a local musician, has begun a series that promises well. On October 23, Miss Fanny Davies, Messrs. Arbos and Whitehouse played Brahms's Trio in C minor (Op. 101) and Mendelssohn's Trio in the same key in thoroughly artistic style, and Mr. Bispham proved exactly the right type of vocalist for the occasion by his finely sympathetic singing of Löwe's "Archibald Douglas." Mr. Bispham's singing was also one of the most satisfactory features in the Concert given by the Halifax Choral Society, on the 15th ult. Gade's "Psyche," a selection from "Tannhäuser," and Bach's "I wrestle and pray" were the principal things in a very attractive programme. Sir Charles Hallé's band did full justice to the orchestral part of the work, and Miss Emily Davies, Miss Sharp, Mrs. Strange, and Mr. Fleming were the principal vocalists. The conductors were Dr. J. C. Bridge and Mr. W. H. Garland.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE season of 1895-6 is now fairly inaugurated. With the performances of grand opera, which will begin in New York before this letter reaches London, everything will be in full swing, and already the first events of the concert-room justify the prediction made some months ago of an exceptionally brilliant period in the musical history of New York.

To be chronologically exact as to past happenings, one must begin with the first Concert of the Manuscript Society, which was given in Chickering Hall on the evening of October 24. The programme contained an overture, "The Crusaders," by Max Muhliert, of Brooklyn; "Columbus," a tone-poem, by E. C. Phelps, of Brooklyn; "Sappho's Prayer to Aphrodite," an aria, by Margaret E. Lang, of Boston; a Symphonic Suite illustrative of Shakespeare's "Tempest," by S. G. Pratt, of New York; two songs, by Helen Hood, of Boston; and a Ballet Suite, by Henry K. Hadley, of Garden City, Long Island. Mr. Adolph Neuendorff conducted the orchestra. At the three public Concerts which are to follow, selections from Xaver Scharwenka's opera "Mataswintha" (which is to be staged in Vienna in December) and from Bruno O. Klein's opera "Kenilworth" will be heard; also possibly a composition upon which Dudley Buck is now said to be engaged. The six private meetings of the Society will be held in the hall of the Mendelssohn Glee Club (a beautiful concert-room), and at these the social features which the Club has recently taken upon itself will be manifested to the extent of a reception to some noted artist or composer. Receptions to Madame Patti, to Mr. and Mrs. Henschel, and to Madame Nordica have already been arranged. The new club house, at No. 17, East Twenty-second Street, has been tastefully fitted up, and is already proving a convenient and pleasant resort for the members of the Society and their friends.

Following hard upon the Manuscript Club's Concert came a brilliant one given at Carnegie Hall by Mrs. Fannie Bloomfield-Zeisler, one of the very foremost of American pianoforte players, who recently returned to her Chicago home after a long European sojourn, and who has now set out on an extensive professional tour. Mrs. Zeisler had the assistance of Mr. Damrosch's orchestra, and played the Schumann Concerto, the Rubinstein Concerto in D minor, and the *Scherzo* from Litolft's D minor Concerto (which last had not been often heard here since it was a sort of *pièce de résistance* with Mr. Rafael Joseffy years ago), besides the Liszt "Erl-König" transcription. The performance of such a programme was a trying feat of endurance, but Mrs. Zeisler's gifts in that direction seem equal to any demand, and she carried her hearers with her through thick and thin by sheer virtuosity and fiery energy, albeit there were those among her almost entirely professional audience who found cause to dissent from some of the peculiarities of her style.

The next notable event was the first Concert of the Symphony Society (afternoon and evening of the 1st and 2nd ult.), at which the bright particular star was Mr. Marsick. The instrumental selections were Tschaiowsky's C minor Concerto for violin and the Prelude to the second act of Richard Strauss's "Guntram." This Concert was also marked by the re-appearance, after an absence of several years, of Mrs. Clementine de Vere Sapiro, always a brilliant and showy, and therefore popular vocalist.

Next after Mr. Marsick came Mr. Paderewski, whose opening Concert took place at Carnegie Hall on the evening of the 4th ult. There is, of course, little to say about a Paderewski Concert, which, as an artistic triumph, is always a foregone conclusion. The reception given to the performer showed that his hold upon the American concert-goer is just as strong as it ever was. The Polish Fantasia, which was played for the first time here, exhibited the Concert-giver in a new light; but as it was heard in London at least two years ago there is nothing to be said of it which would not be verging upon the region of ancient history, except that it was most cordially welcomed and is likely to cause as much of an impression here as it has elsewhere.

After this came the first Concert of the Seidl Society of Brooklyn, on the 11th ult., at which Mr. Paderewski again

appeared, playing the F minor Concerto of Chopin, his Polish Fantasia, and the Liszt E flat Concerto.

The German Opera Company, which is to sing under the direction of Mr. Walter Damrosch, left New York on the 9th ult. for Cincinnati, where its season opened. The orchestra preceded them by two or three days, stopping en route at Pittsburgh to take part in the dedication of the new public library and music hall, which have been presented to that city by Mr. Andrew Carnegie.

The rumour that the Church Choral Society will not sing this season has received recent confirmation, and this, if true, will leave the field in New York for choruses of moderate size open to the Musical Art Society (under Mr. Frank Damrosch), the New York Musical Society (under Mr. Dossert), and the new Harlem Oratorio Society. The second of these organisations will give its first Concert on November 30, when Saint-Saëns's "The Deluge," and a new work, "The Lily Nymph," by Mr. G. W. Chadwick, of Boston, will be sung. Mrs. Bloomfield-Zeiser will be the soloist.

In the department of church music there is little new in New York. On the evening of Sunday, the 3rd ult., a special Service was held in St. George's Church, Stuyvesant Square, in commemoration of the twenty-fifth anniversary of Mr. George William Warren as organist of St. Thomas's Church. Four choirs—those of Trinity, St. Thomas's, St. George's, and St. Bartholomew's—took part, the total number of voices being somewhere about 200. The Bishop of New York delivered the address, and after the service presented Mr. Warren with a handsome silver loving-cup, the gift of the organists of New York. The union of the churches of St. James and Holy Trinity has resulted in the retaining of the best voices in each of the respective choirs, giving a picked chorus of twenty-eight boys and twenty men, including a double solo quartet. This choir, with a very liberal appropriation, will undoubtedly be henceforth the leading "up-town" choir of the city.

The Beethoven String Quartet, which has only one rival in this country (the Kneisel Quartet, of Boston) has lost its second violin, Mr. Thiele. His place has been filled by Mr. Joseph Kovarik, and the club will hereafter be known as the Dannreuther Quartet, taking its name from that of the first violin, Mr. Gustav Dannreuther. This club announces three Concerts, at the first of which Mr. Arthur Whiting, who has come to New York from Boston to live, will be the soloist.

The prospects of the new School of Music at Yale College are more encouraging than ever. The resident orchestra is preparing a series of programmes, to be given under the direction of Mr. Parker. There will also be six Chamber Concerts, at five of which the Kneisel Quartet will play. A series of Lectures on worship music will be delivered before the Divinity School. These will be illustrated by various choirs and organists. Next year the College of New Jersey (located at Princeton, N.J., which is the third college in the country in point of size, wealth, and academic influence) will complete its 150th year of corporate existence. A movement is now on foot to provide the necessary endowments for the different professional schools, which will make Princeton a University in fact as well as in name. The founding of a school of music forms a part of this scheme, and, as a preliminary, a series of Symphony Concerts has been arranged to be given during the coming winter, the proceeds of which will go to swell the endowment fund of the school of music. The conducting of these Concerts has been placed in the hands of Mr. Alfred S. Baker, organist of St. James's Church, New York, who is not only a Princeton *alumnus*, but is a native of that town itself, being the son of the rector of the Parish Church there. Mr. Baker has lately been studying with Mr. Dvorák and has produced some creditable work in church music.

In Chicago the most important musical occurrence, so far, has been the appearance of Madame Melba with her concert company. The famous soprano will complete quite a long Western tour before joining the Metropolitan Opera Company in New York.

In Philadelphia the Orchestral Concerts, conducted by Mr. Gustav Hinrichs, will be continued, and the Boston Symphony Orchestra will take advantage of its trips to New York to run on to Philadelphia for a series of afternoon performances. These, with the possibility of still

another set to be given under a local conductor, make it possible that the Quaker City may suffer from an embarrassment of musical riches. There should be room in Philadelphia for plenty of performances of the first class, but that city is astonishingly slow in musical matters. Even in church music, though there are many large and wealthy congregations, there is not a single choir which can be set down as belonging to the first rank.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

REHEARSALS of Guiraud's "Frédégonde" are now being actively carried on at the Opéra. Mdlle. Ganne made a favourable *début* in the part of *Hilda* in "Sigurd," on October 30. On the 7th ult., at the Opéra Comique, a revival of "Galathée," for the *début* of Mdlle. Marignan (whose recent successes at the Conservatoire have already been noticed), took place. The young artist is an excellent recruit to this theatre. Mr. Carvalho has just received a lyrical legend, entitled "Hedda," in three acts, by M. le Borne. We have already referred to the different works that are mounted at this theatre, and shall therefore wait until the first performances have been given before devoting more attention to it. Madame Calvé has been succeeded by Madame de Nuovina in "La Navarraise"; needless to say she has proved entirely successful.

At M. Lamoureux's Concert, which took place on October 27, we must not omit to mention a fine rendering of M. Balakieff's "Thámar," which the public seemed to find somewhat lengthy, notwithstanding its distinctly Slavonic flavour. "L'hymne à Victor Hugo," by Saint-Saëns, was not favourably received; but at the Concert which was held on the 3rd ult. the composer had his reward, when his Symphony in C minor (with organ and pianoforte accompaniment) was performed. This work having already been played in London, there is no need for us to praise it here; we will merely remark that the great breadth of style of this composition, together with the admirable orchestration, made a profound impression on the public, and that it met with great success. Apart from the piece itself, the performance left nothing to be desired, and M. Lamoureux must have congratulated himself on the presence of the organ, which was heard for the first time. In consequence of this success, three consecutive performances of this Symphony had necessarily to be given.

At M. Colonne's Concerts the first appearance of any novelties are looked for with much interest. At the Concert which was given on October 27, three "Vaux-de-Vire," by M. Gédalge, were performed. These short pieces, written to ancient Norman poetry, were sung with good effect by M. Gaudubert, and scored a success; the "Mois de Mai" in particular, which is daintily written, being encored. M. Gédalge is a musician of distinction, who conducts M. Massenet's class at the Conservatoire, when the French master absents himself for rehearsals of his works abroad. M. Widor wrote incidental music sometime since for the "Conte d'Avril," by M. Dorchain. From this he has made a very pleasing "Suite d'orchestre," which was well received by the public. The Concert, which took place on the 3rd ult., acquired an exceptional importance from the fact that M. Saint-Saëns was present. The second act of his "Proserpine" was performed under his direction. This work enjoyed a great success during its brief run at the Opéra Comique eight years ago; it is full of charm, and it gained for its composer a splendid ovation. As a result, three more performances of this second act of "Proserpine" have had to be given.

At length we were enabled to hear, on the 17th ult., the first of the great Concerts which were announced long ago to be given at the Opéra. Portions of Gluck's "Alceste," superbly sung by Madame Caron, met with the chief success, and the "Danses anciennes" were equally well received. We must refer to a part of M. V. d'Indy's opera "Fervaa" (heard for the first time), at which he has been working for some years, and which is to be produced shortly at Brussels. It is Wagnerian in style and powerfully effective. The part heard, however, can only be viewed in its true light by what precedes and what follows it; therefore the press has reserved its

criticism until the first performance of the entire opera, but at the same time speaks favourably of the splendid technical qualities displayed by M. V. d'Indy. MM. Vidal and Marty, who directed, were very much applauded.

At M. Harcourt's Concert, held on the 3rd ult., we must mention a Symphony by M. Raband (a recent winner of the "Prix de Rome"), which was heard for the first time. This work displays serious study and a real knowledge of classical style, but one cannot yet predict what the composer's future will be.

THE annual School Board Choral Competition for the challenge medallion took place on the 13th ult., in Queen's Hall. The judges were Sir John Stainer and Mr. W. G. McNaught, and each of the choirs contesting had, as usual, to sing a test piece (Webbe's "When winds breathe soft"), a sight test ("A May Day Song" specially composed by Mr. W. Roston Bourke), and a piece of its own selection. The adjudications were made, it was stated, on the following points: correctness in time and tune, expression, quality of tone, pronunciation of words, and preservation of pitch. The prize went to the same school as last year, Lyndhurst Grove, Camberwell (conductor, Mr. A. Everett), the announcement being received with cheers. Second honours were taken by the Fleet Road, Hampstead, choir, conducted by Mr. J. Harris. The other schools competing were Malmesbury Road, Bow (conductor, Mr. H. F. E. Dawson), Gillespie Road, Highbury Vale (Mr. H. Smith), Buckingham Terrace, North Kensington (Mr. R. McIvor), and Ancona Road, Plumstead (Mr. T. H. Griffiths). The united choirs subsequently sang a three-part voluntary from manual signs, wrote a three-part exercise and sang it, and gave sight tests. Lady Gorst presented the prizes, and in acknowledging a vote of thanks Sir John Stainer said he and his friend, Mr. McNaught, were very glad to agree on the question of the improvement manifest in the singing year by year.

It is doubtful if the revival of any comic opera has ever received a more hearty welcome than that which was accorded to Sir Arthur Sullivan's "Mikado," which, originally produced in 1885, was remounted at the Savoy Theatre on the 6th ult. No little of this success is due to the vivacity and humorosity of the music, which seems as fresh and inspiring to-day as when first heard. Song after song was repeated at the insistence of an audience which apparently would fain have had the whole work performed twice over. Three members of the original cast take part in the present production, Miss Jessie Bond as *Pitti Sing*, Miss Rosina Brandram as *Katisha*, and Mr. Rutland Barrington as *Pooh-Bah*. The fascinations of *Yum-Yum* are delightfully expressed by Miss Florence Perry, and Miss Emmie Owen completes the trio "filled to the brim with girlish glee." *Ko-Ko* finds an excellent exponent in Mr. Walter Passmore, the impersonations of Mr. Scott Fiske as *The Mikado* and Mr. Charles Kenningham as *Nanki Poo* being equally commendable. Under the conductorship of the composer the orchestra and chorus worked with zeal and enthusiasm, and the latter must have felt that there was good reason for their singing at the conclusion—

Jovous shout and ringing cheer
Inaugurate our new career.

THE Queen's Hall Choir started its third season on the 13th ult., with highly commendable performances of Mendelssohn's "Athalie" music and "Walpurgis Night," divided by Beethoven's "Choral Fantasia." The choir has been re-organised by Mr. Randegger, the present Conductor, who may be congratulated on having got together an evenly balanced force that is both zealous and competent. The attack was firm throughout, and more than ordinary attention was paid to details of expression. The choral portions of Mendelssohn's two works were sung with vigour, tempered by discretion. Indeed, the bold and picturesque passages of the "Walpurgis Night" have rarely of late years been delivered with so much breadth. With the fine band led by Mr. Frye Parker no fault could be found. The solo vocalists were Miss Thudichum, Miss Emily Squire, and Madame Marian McKenzie; Messrs. Iver McKay,

F. G. Ranaflow, and W. Ludwig. Miss Sybil Palliser played the pianoforte part of the "Choral Fantasia" in a brilliant manner, and the spoken text of "Athalie" was entrusted to Mr. Richard Temple.

THE Musical Guild commenced its thirteenth season of Chamber Concerts at the Kensington Town Hall, on October 29, with a programme, so far as its instrumental features were concerned, drawn from Beethoven, Bach, and Dvořák. The last-named was represented by the String Quartet in E flat (Op. 51), whilst of the Bonn master there was the String Quartet in E flat (Op. 74), both works being ably interpreted by Messrs. Arthur Bent, Wallace Sutcliffe, Alfred Hobday, and Paul Ludwig. Between these compositions came Bach's double Concerto for two violins in D minor, rendered with neatness and judgment by Miss Isabella Donkersley and Miss Winifred Holiday. Mrs. Helen Trust sang charmingly Arne's ballad "My lovely Phillis" and an air by Giordani. A specially interesting feature of the second Concert (12th ult.) was Dr. Hubert Parry's vigorous String Quintet in E flat, played by Messrs. Bent, Sutcliffe, Hobday, Kearne, and Werge, and exceedingly well received. Miss Ethel Sharpe was deservedly complimented on her performance of Chopin's Pianoforte Sonata in B flat minor (Op. 35).

ON the 7th ult. the fifth annual Choir Festival of the Highgate Rural Deanery Church Choir Association was held in Hornsey Parish Church in the presence of a large congregation. The combined choirs numbered 200 voices, and came from Christ Church, North Finchley; Christ Church, Crouch End; St. Barnabas's, Woodside Park; St. John's, Whetstone; St. James's, Muswell Hill; and Hornsey Parish Church. The Magnificat and Nunc dimittis were sung to Garrett in D, and Tallis's setting to the Responses was used. Special Psalms and hymns were sung, also processional hymns by Barby and Docker at the opening and close of the service. The anthem was Gounod's "Sing praises unto the Lord," the quartet being taken by Masters Wroast and Watson, Messrs. Brooks, Gaze, and Nicholls. The choir was conducted by Mr. George Dixon, choirmaster of Christ Church, North Finchley, and Mr. H. J. Baker, organist of Hornsey Parish Church, presided at the organ, and also played a good selection of music before and after the service.

THE MESSRS. HANN, who for nine seasons have given the highest-class chamber compositions, on the 4th ult. began another series at Brixton Hall, with no sign of diminution of public support. The more important works were Beethoven's Quartet in F (Op. 18) and Schumann's Trio in D minor (Op. 63), each played with a precision and unity of effect not obtainable save from artists long associated together. Better ensemble playing could scarcely be hoped for. Mr. Clement Hann distinguished himself by a spirited execution of Boccherini's Violoncello Sonata in A major, and Madame Clara Samuelli's vocalisation was thoroughly appreciated. On the 18th ult. the programme included Saint-Saëns's Quartet in B flat (Op. 41) and Mozart's Quintet in D (No. 7), given in a very satisfactory manner. Mendelssohn's Sonata in B flat for violoncello and pianoforte received justice from Messrs. Sidney and W. C. Hann. Miss Greta Williams successfully sang Schubert's "Du bist die Ruh'!" and Leo Stern's "Oh, for a day of Spring."

AN interesting manuscript—viz., the original version of the libretto of "Lohengrin"—was to be brought under the hammer last month by the firm of Liepmannsohn, in Berlin. Although in the handwriting of another person, the title-page, together with a great number of alterations and addenda, are undoubtedly in that of Wagner himself. The manuscript differs materially from the accepted version, containing as it does some 160 lines omitted in the latter, which, on the other hand, contains about sixty that are not to be found in the present draft copy. Amongst the portions subsequently deleted by Wagner are a detailed account offered by *Ortrud* of the circumstances of the young prince's transformation into a swan and the singing on the part of the latter of six lines previous to his resumption of the human shape. There always had been a suspicion of the famous swan being originally intended to be vocal and articulate, a surmise which has now received its confirmation.

AN interesting ceremony took place, on the 13th ult., in the Galleries of the Royal Society of British Artists, when Sir John Stainer made a presentation to Mr. W. G. McNaught, Her Majesty's Assistant-Inspector of Music. The presentation took the form of Mr. McNaught's portrait painted by Mr. J. Doyle Penrose. Sir John Stainer, in asking Mr. McNaught to accept the picture, said there were very few people who knew more about Mr. McNaught than he did. Everybody must recognise that he was a man who had done an immense amount of good for music, especially towards popularising it; that in the highest and best sense he had tried to make music one of the great means of education to the masses of this country. Any little public recognition that could be made to such a man was well deserved. Mr. J. W. Benn and Mr. Spencer Curwen having also spoken, Mr. McNaught suitably acknowledged the gift.

At the Guildhall a number of students of the School bearing its name were, on October 26, presented with prizes and certificates by Alderman Sir Henry Knight. In a preliminary Concert, Miss Sara Sole, Miss Edith Leslie, Mr. B. Griffiths-Percy, and Mr. John Johnson sang tastefully, and Miss Jeanne Levine (gold medalist), Miss Muriel Handley, and Miss Julia Alice Tabb exhibited marked ability in violin, violoncello, and pianoforte solos respectively. In the course of a brief address Sir Joseph Barnby laid stress on the fact that instruction was given not only to what he called "professional students," but to amateurs who loved music, and thus the school was educating both performers and audiences of the future. He also mentioned that Dr. Richter had visited the school and expressed great approval of the performances of the pupils.

Two attractive Chamber Concerts were given on the 7th and 20th ult. respectively, by the Bernhard Carrodus String Quartet, at the small Queen's Hall. The instrumentalists consist of Messrs. B. M. Carrodus, R. Carrodus, W. Richardson, and J. F. Carrodus, who are led with marked ability by the first-named, and who play with admirable unanimity. The programme of the second Concert included a new MS. Sonata for pianoforte and violin, by Mr. F. Kilvington Hattersley, by whom and Mr. R. Carrodus it was performed. Of the four movements, the most pleasing is the second, which is less affected by endeavours to reproduce the style of Grieg. The same evening an excellent interpretation was given of Brahms's fascinating "Gipsy Songs" (Op. 103), by Miss P. Allen, Miss G. Wilson, Mr. W. Green, and Mr. E. Iles.

THE London Academy of Music made a demonstration on the 15th ult., when the presentation at St. George's Hall of diplomas and medals to candidates successful in the July examinations was prefaced by a couple of instrumental pieces and a scene each from "Der Freischütz" and "Il Trovatore." Under the *bâton* of Mr. A. Pollitzer praiseworthy performances were given of the Overtures to Weber's above-mentioned opera and to Auber's "Le Domino Noir," and the accompaniments to the vocal pieces were crisply played. In the first scene of the second act of "Der Freischütz," sustained by students of the dramatic class, directed by Madame Heritte-Viardot, Miss Edith Serpell (as Anne) manifested marked capacity for the work she had undertaken.

MR. HEDMOND'S brief but ambitious season of opera in English, at Covent Garden Theatre, ended on the 9th ult., the final additions to the repertory being those effective but lurid little works "Cavalleria Rusticana" and "Pagliacci." These were on the whole very effectively given, though of course details, now that the enterprise is at an end, would be superfluous. Enough that Mr. Hedmond has demonstrated that some of the most advanced music-dramas of Richard Wagner can be efficiently interpreted by English speaking artists, and it is pleasing to learn that he is sufficiently satisfied with the measure of popular favour he has obtained to induce him to start a fresh season at the earliest opportunity.

MISS EILEEN MUNRO and Mr. Patrick Munro gave a Dramatic and Musical Recital on the 21st ult., at the Queen's (Small) Hall. The lady has much versatility, and was heard at her best in comedy, especially in Mr. Louis N. Parker's clever little duologue "Reply Paid," in which

she was ably assisted by Mr. Acton Bond. Mr. Patrick Munro also recited several pieces, and was most successful in the quarrel between *Sir Anthony* and *Captain Absolute*, from the "Rivals." Songs were contributed by Miss Florence Munro (pupil of Mr. Visetti), Mr. Gabriel Thorpe, and Mr. Tom Thomas, the last-named gentleman being the possessor of a very fine and powerful voice.

MR. BEN DAVIES, who was touring last month in Germany and Austria, has been greatly appreciated there. Both at Berlin and at Frankfort-on-Main he won golden opinions, and at Vienna, where he gave two Concerts, his reception was of the warmest. Says the *Neue Musikalische Presse*, *inter alia*: "Mr. Davies is the possessor of a splendid tenor voice of a baritone-like *timbre*, and so marvellously trained that the listener scarcely knows where to begin with his admiration and where to stop. In every one of his songs he proves the fact that the most tender lyrical feeling may well be combined with a strongly marked vigour."

AN exceptionally large audience attended the Organ Recital given by Miss Edroff, at the Bow and Bromley Institute, on the 9th ult. The young artist is a pupil of Mr. Henry Clark at the London Organ School, and has been recently playing at St. George's Hall, Liverpool, and elsewhere with success. A very attractive programme was presented, and Miss Edroff was warmly applauded, especially after the Toccata from Widor's Fifth Symphony and Scotson Clark's "Chorus of Angels," which she had to repeat. The vocalists were Madame Belle Cole and Mr. Alexander Tucker, and the accompanist, as usual, Mr. Fountain Meen.

MR. W. COENEN, whose services as teacher have recently been acquired by the Guildhall School of Music, gave a Pianoforte Recital, on the 15th ult., in the Concert-room of the Institution. Mr. Coenen's great abilities were advantageously shown in Bach's Chromatic Fantasia and Fugue, in Beethoven's familiar Sonata in F minor (Op. 57), and an attractive selection of pieces by Liszt and Grieg. Much and well merited applause was also elicited by a graceful Nocturne, and by a brilliant Fantasia for the left hand only, by the reciter. Some songs expressively sung by Miss Florence Oliver provided pleasurable variety.

THE orchestral performances at the Imperial Institute were resumed in the Concert Hall, on the 20th ult., under the direction of Mr. Alberto Randegger, who now has under his command a band of over a hundred amateur instrumentalists. Auber's vivacious Overture to "Le Domino Noir," the *Entr'acte* to the second act of "Carmen," and other pieces were rendered with praiseworthy spirit, and the Misses Suto's performances on two pianofortes were distinguished by admirable unanimity and finish. Mrs. Katharine Fisk's fine voice and expressive singing also gave manifest pleasure to a large audience.

GLUCK'S "Orpheus" has been given on the concert platform many times, but probably never with greater effect than was secured by the admirable Highbury Philharmonic Society, under Mr. G. H. Betjemann, at the Highbury Athenaeum, on Monday, the 18th ult. The Sisters Ravogli were engaged, and Miss Giulia Ravogli has never sung "Che farò" with more pathos even on the stage. Subsequently a very fine performance was given of Professor Stanford's "Revenge," the rich, sonorous voices of the North London choristers telling out splendidly. Highbury should be proud of its Philharmonic Society.

MR. ALFRED J. DYE gave his annual Concert at the Woodside Hall, North Finchley, on the 8th ult., when he was assisted by Madame Clara Samuelli, Miss Emily Foxcroft, Mr. Reginald Groome, Mr. James Blackney, Mr. Edmund Woolhouse (violoncello), Mr. Walter M. George (musical sketches), and Dr. Charles W. Pearce. Mr. Dye produced three new songs, sung respectively by Madame Clara Samuelli, Miss Emily Foxcroft, and Mr. Reginald Groome, which were well received. Mr. Dye also contributed some pianoforte solos by Henselt and Chopin, and took part in a Pianoforte Trio by Dr. Pearce.

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 382. Hallelujah! The light hath shined Oliver King 3d.
 173. Hallelujah the man ... E. Foote 4d.
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 146. Hear my prayer ... C. Stroud 4d.
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 310. Hear, O God ... A. Friedländer 6d.
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 268. I am well pleased J. Rheinberger 3d.
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 32. I was glad ... Sir G. Elvey 3d.
 79. I was glad ... C. E. Horsley 3d.
 379. I was glad ... Dr. Blow 6d.
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 156. I will give thanks ... E. J. Hopkins 6d.
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 27. I will magnify Thee Sir John Goss 3d.
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 405. I will magnify Thee ... O. King 4d.
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 371. I will set His dominion H. W. Parker 3d.
 100. I will sing a new song Dr. Armes 3d.
 131. I will sing of Thy power Greene 3d.
 192. I will sing unto the Lord Wareing 3d.
 6. I will wash my hands E. J. Hopkins 3d.
 53. If we believe that Jesus died Goss 3d.
 453. If ye love Me H. W. Wareing 3d.
 459. If ye then be risen M. B. Foster 3d.
 58. If ye then be risen Dr. Naylor 3d.
 61. In Christ dwelleth Sir John Goss 3d.
 102. In sweet consent ... E. H. Thorne 3d.
 278. In that day ... Sir G. Elvey 8d.
 33. In Thee, O Lord ... B. Tours 3d.
 148. In Thee, O Lord ... J. Weldon 3d.
 385. In Thee, O Lord S. F. Taylor 3d.
 282. In the Lord Sir R. Stewart 3d.
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 91. It came even to pass Osseley 4d.
 180. It is a good thing ... J. Barnby 6d.
 231. It is a good thing T. M. Pattison 4d.
 215. It shall come to pass Dr. Garrett 4d.
 397. Jesu, lover of my soul Oliver King 4d.
 455. Jesu Christ is risen Oliver King 4d.
 7. Judge me, O God ... Mendelssohn 4d.
 179. King all glorious ... J. Barnby 6d.
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 425. Lead, kindly Light ... R. Dunstan 3d.
 132. Let God arise ... Dr. Greene 4d.
 375. Let God arise T. T. Trimell 4d.
 346. Let my complaint ... E. H. Thorne 3d.

WHILE SHEPHERDS WATCHED THEIR
FLOCKS

ANTHEM FOR CHRISTMAS

COMPOSED BY

JOSEPH BARNBY.

Price Fourpence.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.); also in New York.

ORGAN.
♩. = 66.

Moderato. (quasi Allegretto.)

Ch. St. Diap.

p Sw. Diaps. with soft Reed.

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FULL. BASS.

mf

While shep - herds watched their flocks by night,

Ch.

Sw.

FULL. TENOR.

mf

While shep - herds watched their flocks by night, All seat-ed on the

FULL. SOPRANO.

mf

The An - gel of the Lord came

ground,

FULL. BASS.

All seat-ed on the ground,

down,

FULL. ALTO.

mf

The An - gel of the Lord came

Soprano.

Alto. and glo - ry, . . and glo - ry, . . and glo - ry

Tenor. *f* down, and glo - ry, . . and glo - ry, . . and glo - ry

Bass. *f* and glo - ry, . . and glo - ry, . . and glo - ry

and glo - ry, . . and glo - ry, . . and glo - ry

Gl.

shone . . a-round, and glo - ry, glo - ry shone . . a-round.

shone a - round, and glo - ry, glo - ry . shone . . a-round.

shone a - round, and glo - ry, glo - ry . shone . . a-round.

shone a - round, and glo - ry, glo - ry shone . . a-round.

Sw.

Soprano Solo.

"Fear . . not, fear . . not," said he;

pp For

pp For

pp For

pp For

pp For

sf *sf* *sf* *pp no Reeds.*

"Glad tid - ings, glad
might - y dread . . Had seized their troubled mind ; "Glad tid - ings,
might - y dread . . Had seized their troubled mind ; "Glad tid - ings,
might - y dread . . Had seized their troubled mind ; "Glad tid - ings,
might - y dread . . Had seized their troubled mind ; "Glad tid - ings,
Gt. Diaps. *Sw.*

cres. tid - ings of great joy . . I bring . . To you and
cres. glad tid - ings of great joy, great joy To us
cres. glad tid - ings of great joy, great joy To us
cres. glad tid - ings of great joy, great joy To us
cres. glad tid - ings of great joy, great joy To us

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into three systems. The first system contains the first two lines of the vocal melody and the piano accompaniment. The second system contains the next two lines of the vocal melody and the piano accompaniment. The third system contains the final two lines of the vocal melody and the piano accompaniment. The piano accompaniment consists of a right-hand part and a left-hand part. The right-hand part often features arpeggiated chords and moving lines, while the left-hand part provides a harmonic foundation with chords and moving lines. The vocal melody is written in a single staff, with lyrics placed below the notes. The lyrics are: "all man - kind. To you in Da - vid's and all man - kind. and all man - kind. and all man - kind. town this day Is born of Da - vid's line A Sa - viour, a Sa - viour, who is Christ.. the". The score includes dynamic markings such as *p* (piano) and *con espress.* (con espressione). There is also a fermata over a measure in the piano accompaniment in the second system.

all man - kind. To you in Da - vid's

and all man - kind.

and all man - kind.

and all man - kind.

town this day Is born of Da - vid's line

con espress. A Sa - viour, a Sa - viour, who is Christ.. the

con espress.

FULL
Lord; Who is Christ the Lord, a Sa - viour, a Sa - viour who is

FULL
Who is Christ the Lord, a Sa - viour, a Sa - viour, who is

FULL
Who is Christ the Lord, a Sa - viour, a Sa - viour, who is

FULL
Who is Christ the Lord, a Sa - viour, a Sa - viour, who is

Gt.

Christ the Lord, who . . is Christ, . . Christ . . the Lord; . . .

Christ the Lord, Christ, Christ the Lord; . . .

Christ the Lord, who . . is Christ, . . Christ . . the Lord; . . .

Christ the Lord, Christ, Christ the Lord; . . .

Con moto. SOPRANO SOLO. *Quasi Recit.*

And this shall be the

Con moto. $\text{♩} = 84$ *Sw.*

Gt. Diap. *dim.*

a tempo.

sign: The heaven-ly Babe ye there shall find To hu-man view dis-played, All

a tempo.

Sw.

mean-ly wrapped, all mean-ly wrapped in swath-ing bands, And in a man-ger

laid, . . and in a man-ger laid, . . All mean-ly wrapped in swath-ing bands, And

in a man-ger laid. . . The

accel. molto.

heaven-ly Babe ye there shall find To hu-man view dis-played,

accel. molto. *cres.*

to hu - man view dis - played, And

sempre accel. *sf*

in a man - ger laid. Thus spake the

dim. $\text{♩} = 72$ FULL SOPRANO.

seraph; and forth-with Ap-peared a shin - ing throng Of An - gels

cres. *Full Sw. closed. cres.* *sf*

prais - ing God, . . . prais - ing.. God, who thus.. Ad -

accel. *accel.* *cres.*

- dressed their joy - ful song, . . . ad - dressed their joy - ful

f

song: "All glo - ry be to God on high, And in the
FULL.

"All glo - ry be to God on high, And in the
FULL.

"All glo - ry be to God on high, And in the
FULL.

"All glo - ry be to God on high, And in the
FULL.

88.

Full Sw. ff Full Org. Sw.

Man. Ped. Man.

Animato.

earth be peace ;

earth be peace ;

earth be peace ; Good will hence -

earth be peace ; Good will henceforth from Heav'n to men, hence -

Animato.

Gl. Ped.

Good will hence -

Good will henceforth from Heav'n to men, from

forth from Heav'n to men, hence - forth from Heav'n to men,

forth from Heav'n. to men, good

senza Ped. Ped.

- forth from Heav'n to men, from Heav'n to men,
 Heav'n to men, good will hence-forth from Heav'n to
 good will henceforth from Heav'n to men, good will hence-forth from
 will hence - forth from Heav'n to men,

good will hence - forth from Heav'n to men Be - gin, and nev - er, nev - er
 men, good will hence - forth from Heav'n to men Be - gin, and nev - er, nev - er
 Heav'n to men, good will hence - forth from Heav'n to men Be - gin, and nev - er
 good will hence - forth from Heav'n to men Be - gin, and nev - er

cease. A - men, A - men, A - men, A - men.
 cease. A - men, A - men, A - men, A - men.
 cease. A - men, A - men, A - men, A - men.
 cease. A - men, A - men, A - men, A - men.

RECENT NUMBERS.

THE MUSICAL TIMES (Sacred).

597.	Four Christmas Carols	{ J. Barnby, A. C. Mackenzie, G. C. Martin and J. Stainer.
601.	As it began to dawn .. ..	.. Myles B. Foster.
603.	Crossing the bar .. ..	.. H. H. Woodward.
605.	Seek ye the Lord .. ..	.. Charles Bradley.
606.	O God, who is like unto Thee .. ..	.. Myles B. Foster.
609.	There were shepherds .. ..	.. John E. West.
612.	Now is Christ risen .. ..	.. Arnold D. Culley.
614.	Lord, I call upon Thee .. ..	.. J. Varley Roberts.
617.	Jesu, priceless treasure .. ..	.. Josiah Booth.
618.	Thou crownest the year .. ..	.. John E. West.
621.	With all Thy hosts .. ..	.. John Stainer.
622.	There was silence in Bethlehem's fields .. ..	.. F. Koenig.
624.	O saving Victim .. ..	.. Myles B. Foster.
625.	Hearken unto me .. ..	.. H. Purcell.
628.	I will sing unto the Lord .. ..	.. A. R. Gaul.
629.	The eyes of all wait upon Thee .. ..	.. Bruce Steane.
633.	The night is far spent .. ..	.. Bruce Steane.

Price Three-Halfpence each.

THE MUSICAL TIMES (Secular).

602.	Shine on, O moon .. ..	.. Michael Watson.
604.	Waw, ye gentle breezes, blow .. ..	.. Charles Wood.
607.	Two Cupids .. ..	.. A. Wellesley Bateson.
608.	A lover's counsel .. ..	.. Frederic H. Cowen.
610.	In a dream-dreaded December .. ..	.. G. A. Macfarren.
611.	(Soldier, rest! thy warfare o'er .. ..	.. Hamish MacCunn.
611.	I love my Jean .. ..	.. George J. Bennett.
613.	It was a lover and his lass (Morley) .. ..	.. J. F. Bridge.
614.	Flow, ye gentle breezes, blow .. ..	.. J. Christopher Marks, Junr.
616.	O'er the woodland chace .. ..	.. Herbert W. Wareing.
619.	Ballad of Earl Haldan's daughter .. ..	.. Robin H. Legge.
620.	Softly the moonlight .. ..	.. F. Iliffe.
623.	Spring .. ..	.. Frederic H. Cowen.
626.	The shades of night .. ..	.. J. Varley Roberts.
627.	Now the wearied sun declining .. ..	.. R. F. Lloyd.
630.	Under the greenwood tree .. ..	.. James Shaw.
631.	Autumn .. ..	.. J. Booth.
632.	A Shadow .. ..	.. Jacques Blumenthal.

Price Three-Halfpence each.

NOVELLO'S OCTAVO ANTHEMS.

514.	Thy word is a lantern	Henry Purcell 4d.
515.	Through peace to light	J. H. Roberts 3d.
516.	There were Shepherds	E. E. Pettman 3d.
517.	Great and marvellous are Thy works	J. F. Bridge 4d.
518.	The Miserere	E. Pettman 14d.
519.	I will open rivers in high places .. ..	.. 3d.
520.	O give thanks unto the Lord	Bruce Steane 3d.
521.	Praise, my soul, the King of Heaven	E. W. Hall 3d.
522.	Hear, O Thou Shepherd	T. A. Walmsley 4d.
523.	Remember, O Lord .. ..	.. 4d.
524.	Behold, the days come	H. H. Woodward 4d.
525.	Sing unto God, O ye kingdoms	Henry Purcell 2d.
526.	The Lord hath commanded	Mendelssohn 4d.
527.	Mercy and truth are met together	J. Stainer 3d.
529.	While shepherds watched	J. Barnby 4d.

To be continued.

NOVELLO'S PART-SONG BOOK.

730.	The Shepherd's waking	Eaton Fanning 3d.
731.	Cherry ripe	S. P. Waddington 3d.
732.	Mary Morrison	G. H. Ely 3d.
733.	Viva Sempre	Baldassare Donato 2d.
734.	Chi la gagliarda .. ..	.. 3d.
735.	Soft, soft wind	J. R. Dear 2d.
736.	Lie down, poor heart	F. C. Woods 3d.
737.	How sweet the moonlight sleeps	D. Emlyn Evans 14d.
738.	A red, red rose	J. Varley Roberts 2d.
739.	I prithee send me back my heart	Jacques Blumenthal 3d.
740.	Evening Hymn .. ..	.. 3d.
741.	Gather ye rosebuds .. ..	.. 4d.
742.	The loyal Lover .. ..	.. 3d.
743.	The Butterfly 4d.
745.	The Song of Victory (King Arthur)	Henry Purcell 4d.

To be continued.

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214.	Benedictus in A	John Goss 2d.
215.	Jubilate Deo in A 2d.
216.	Te Deum laudamus in C 2d.
218.	Te Deum laudamus in F 3d.
219.	Te Deum laudamus in D 3d.
220.	Magnificat and Nunc dimittis in B flat	George C. Martin 6d.
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225.	Te Deum laudamus (4th Series). (Greg. Tones)	J. Stainer 3d.
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228.	Magnificat and Nunc dimittis in E	Sir George Elvey 6d.
229.	Magnificat and Nunc dimittis	A. H. Littleton 3d.
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To be continued.

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280.	Cradle Song	Arthur Stenz 4d.
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283.	Not a drum was heard	A. M. Goodhart 6d.
284.	At that dread hour (Faith)	S. S. Wesley 6d.
285.	The Ivy	C. Lee Williams 3d.
286.	A red, red rose	J. Varley Roberts 2d.
288.	I prithee send me back my heart 4d.
289.	What care I how fair she be	Jacques Blumenthal 4d.
292.	The Flirt	J. F. Bridge 3d.

To be continued.

NOVELLO'S SHORT ANTHEMS.

45.	Ponder my words, O Lord	Arnold D. Culley 4d.
46.	Jesu, Who from Thy Father's Throne	F. C. Woods 3d.
47.	Have mercy upon me, O God	F. White 14d.
48.	Jesu, word of God (Ave Verum) .. ..	.. 14d.
49.	Shew me Thy ways, O Lord	J. V. Roberts 3d.
50.	The Lord opened the doors of Heaven	F. C. Woods 14d.
51.	Watch ye and pray	G. R. Vicars 2d.
52.	The path of the just	J. V. Roberts 14d.
53.	O Lord, correct me	James Coward 14d.
54.	I will arise	Charles Wood 14d.
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56.	Jesu, Saviour, I am Thine	Bruce Steane 14d.
57.	O Lord, Who hast taught us	A. C. Igoulden 14d.
58.	Almighty and Everlasting God	John Stafford Smith 14d.
59.	Come, let us worship Palestrina 14d.

To be continued.

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TRIOS, QUARTETS, &c.
FOR FEMALE VOICES.

296.	Hymn to nature	L. Streabbog 3d.
297.	Dickory, dickory, dock	Herbert W. Schartau 3d.
298.	Whither away?	C. Villiers Stanford 8d.
299.	Summertime	Hamilton Clarke 4d.
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301.	Noble be thy life	Beethoven 3d.
302.	So the world goes round	Marie Wurm 2d.
303.	Softly the moonlight	F. Iliffe 3d.
304.	You stole my love (arranged by F. Maxson)	W. Macfarren 2d.
305.	Moonlight	Hamilton Clarke 4d.
306.	The Snow	E. Elgar 6d.
307.	Fly, singing Bird .. ..	.. 4d.
308.	To-day and to-morrow	Hamilton Clarke 4d.

To be continued.

to ten shillings toward the support of this charity. It is known to but few musicians and amateurs, and through the consequent smallness of the subscription list its existence is seriously threatened. Miss Kenway's admirable Institution has frequently received notice in these columns, and we trust that our readers will respond to Mrs. Henschel's special appeal with the cordiality it deserves.

MR. MACDONALD SMITH's system for the rapid acquisition of touch and technique, which has already created considerable interest among pianists under the title "From Brain to Keyboard," is now being submitted to a rigorous test at the Royal Academy of Music, with ten specially selected pupils, under the supervision of the Principal, Sir Alexander Mackenzie. This thorough and practical trial should amply test whether or no the method is really of the "Epoch-making" nature the inventor claims it to be.

COLONEL FARQUHAR GLENNIE, commandant of the Royal Military School of Music, is making an appeal on behalf of the widow of Lieutenant Griffiths, the late Director of Music at the Royal Military School of Music. She is left with four children quite unprovided for, except by their pension, which cannot amount to more than £70 a year, and it is hoped that those who appreciate military band music will contribute towards a memorial to a most deserving officer.

THE pitch of the Queen's Hall organ has now been lowered to the diapason normal, and we understand that the following societies have also decided to adopt the same pitch: the Philharmonic Society, the Mottl Orchestra, the Nikisch Orchestra, the Queen's Hall Sunday Orchestra, the Stock Exchange Orchestra, the Strolling Players' Orchestra, the London Symphony Orchestra, the Scottish Orchestra, the Bach Choir, the Queen's Hall Choir, and the National Sunday League.

THE first Concert of the twenty-eighth season of the South London Choral Association took place on the 27th ult., when Mendelssohn's "Hymn of Praise" and A. D. Arnott's "Ballad of Carmilhan" were performed. The vocalists were Miss Emily Davies, Miss Edith Dove, Mr. Charles Ellison, and Mr. Charles Magrath. Mr. T. E. Gatehouse was, as usual, leader of the band, and Mr. Leonard C. Venables conducted.

A SYNDICATE has purchased the site of Her Majesty's Theatre in the Haymarket. A new Opera House is to be erected on a part of the site from plans prepared by Mr. Walter Emden, and the remainder of the ground is to be utilised for shops, club chambers, a restaurant, and an arcade. The building operations are to be pushed forward so soon as the Crown and County Council authorities have been satisfied.

A SPECIAL musical Service was held at All Saints', Margaret Street, on St. Cecilia's Eve, the 21st ult., when a very fine rendering of Mendelssohn's "Hymn of Praise" was given. The solos were taken by Masters Rowlands, Barker, and Mr. Edwin Bryant. The choir was augmented for the occasion, and a band was in attendance. Mr. W. S. Hoyte presided at the organ, and afterwards gave an Organ Recital.

HERR EMIL SAUER played before Her Majesty the Queen Regent of Spain and Royal Family during his stay in Madrid. He also played various pianoforte duets with the Infanta Isabella, sister of the late King Alfonso. The Queen personally expressed to him her appreciation of his talents, and invested him with the distinction of the Commander's Cross of "Isabella la Catolica."

THE annual Festival Service of the Church Choirs' Union for the Rural Deanery of Spitalfields took place on the 19th ult., at St. John's Church, Bethnal Green. Twelve choirs took part, and the music included an Evening Service in C major, by Dr. E. J. Hopkins, and Purcell's anthem "Sing unto the Lord." Mr. F. J. Yeatman conducted, and Mr. A. F. Grainger acted as organist.

ON the 19th ult. an Organ Recital was given by Mr. Walter W. Hedgcock, at All Saints' Church, North Pectham. The programme included pieces by Dubois, Guilman, Schumann, Chauvet, Grison, and Saint-Saëns. Mr. F. G. Harlow was the vocalist.

AT St. Simon's, Chelsea, on October 28 (Patronal Festival), several solos were sung from "St. Paul," "The Messiah," and "Elijah," by Mr. Charles Ray (alto), Mr. T. Bertram Thomson (tenor), and Mr. R. Fitzgerald (bass). Mr. G. Hardcastle was at the organ, which was supplemented by a small orchestra, and Mr. Thomas Curry, the organist and choirmaster, conducted.

THE Stock Exchange Orchestral Society will give three Subscription Concerts at the Queen's Hall on the 3rd inst., and on February 18 and April 21, 1896. Among the works announced to be performed for the first time are, Suite for orchestra, R. H. Walthew; Overture, "Othello," W. Macfarren; and Concert-Overture, Miss Clarisse Mallard.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance, on the 5th ult., of "Samson," at St. Mary's, Hoxton. Soloists: Miss Cecilia Gray, Miss Alice Macfarlane, Mr. John Probert, Mr. Arthur Appleby, and Mr. James Blackney. Dr. E. H. Turpin accompanied on the organ.

MR. FREDERICK WILLIAMS has been appointed Conductor of the Temperance Choral Society in place of the late Mr. J. A. Birch. The first Concert under his direction will be given at St. Martin's Town Hall on the 16th inst., when Gounod's "Gallia" will be the chief piece in the programme.

THE violin, bow, and case of the value of £30, given annually by Messrs. W. E. Hill and Sons, of New Bond Street, to the Guildhall School of Music, was presented, on October 26, to Master Whittaker at the Guildhall.

THE annual Banquet of the Guild of Church Musicians was held at the Holborn Restaurant on the 18th ult., when the Very Rev. the Dean of Bristol, President of the Guild, took the chair.

A SELECTION from Gounod's "Mors et Vita" will be sung in St. Marylebone Parish Church, on Wednesdays, the 4th, 11th, and 18th inst., at 8 p.m.

MR. C. F. REDDIE has been appointed a Professor of the Pianoforte at the Royal Academy of Music.

OBITUARY.

WE have to record the death, on the 8th ult., in London, of Mr. CARL OBERTHÜR, the distinguished harpist. Born on March 4, 1819, at Munich, where his father was a manufacturer of harp and pianoforte strings, he became a pupil of Roeder, and in 1837 was engaged by Charlotte Birch-Pfeiffer, the dramatic authoress and theatrical *directrice*, as harpist at the Zurich Theatre. In this position he remained two years, and after occupying similar posts at the theatres of Wiesbaden and Mannheim, Oberthür, in 1844, at the instance of Moscheles, came to London, with the musical life of which he has been permanently associated ever since. A member for a brief period of the orchestra of Her Majesty's Theatre, under Sir Michael Costa, his subsequent career became more and more exclusively that of an eminently successful teacher and Concert-giver, both in this country and on the Continent, his fame as a harpist being indeed of European extent. He was the composer of an opera, "Floris von Namur" (brought out with some success at Wiesbaden), of a Mass, several cantatas, a symphonic legend, "Loreley," and other orchestral and pianoforte pieces, and of a vast number of original compositions and arrangements for his own instrument. The deceased artist, who was in his seventy-seventh year, died suddenly, while at a private Concert, of failure of the heart.

Lieutenant SAMUEL CHARLES GRIFFITHS, the Director of the Royal Military School of Music at Kneller Hall, expired suddenly, while out walking in the vicinity of the hall, on the afternoon of October 31. Born in 1847, the son of a colour-sergeant in the Royal Scots Regiment, he made his way from the humble beginning of a band boy to the mastership of his band at the age of twenty-one. In that position he continued till 1889, when his reputation as a musician and instructor recommended him to the appointment of bandmaster at the Royal Military College, Sandhurst. He had not been there more than nine months when the highest professional prize offered to military

musicians became open to him by the death of Mr. Charles Cousins. This appointment, after a severe competition, fell to Mr. Griffiths. His thorough mastery of his work, both practical and theoretical, combined with a zealous devotion to his duties, gave the office he occupied great popularity and prestige.

The death is announced in Australian papers, on September 26, at Picton, of Mr. NEVILLE GEORGE BARNETT, a distinguished organist, composer, and theoretical author. He was born in London on March 3, 1854, and studied music under Mr. R. Limpus, and Drs. Hopkins and Turpin. When only nineteen years of age he was so far advanced as to pass, simultaneously, the Associates' and Fellowship examinations at the Royal College of Organists. He subsequently went to New Zealand, and was appointed organist of St. Luke's Anglican Church, a position which, a few years later, he exchanged for a similar one at St. Matthew's Church, Auckland. In 1889 Mr. Barnett took up his residence in Sydney as organist of St. Mary's (R.C.) Cathedral, musical director at the Synagogue, and instructor at the Blind Institution, from which posts he only recently retired on account of ill-health. As an organ performer, the deceased deservedly took high rank, while he also distinguished himself by the composition of an opera, "Pomare," founded upon a Tahitian legend, and privately performed at Auckland; of a fine Mass, and of numerous part-songs and ballads. He was the author of some treatises on the art, the last of them, entitled "The Art-Theory of Harmony" (as yet unpublished), being dedicated, by permission, to Sir George Grove. Gifted, in addition to his other accomplishments, with a genius for mechanical contrivances, Mr. Barnett's association with the Blind Institution led him to the invention, some few months before his death, of a type-writing machine enabling blind persons to write readily according to the Brail system. He was the musical critic at one time of the *Sydney Morning Herald*, and latterly was attached, in the same capacity, to the *Sydney Daily Telegraph*.

We are also apprised from Australia of the recent death, at Sydney, of Mr. W. H. PALING, head of the firm of W. H. Paling & Co., Limited, pianoforte and music importers. The deceased established the business at Sydney some forty years ago, in the course of which time it has grown to important dimensions, having branches in different parts of Australia and occupying a leading position in the colony. Mr. Paling, who of late years had retired from active participation in the management, was a distinguished philanthropist, having, amongst other charitable works, both founded and liberally endowed the Carrington Hospital, at Sydney, of which he was the vice-president, and his loss will be keenly felt by all classes of the community.

We learn from New York of the death, in the early part of October last, at Brooklyn, of Professor SIGISMUND LASAR, in his seventy-fourth year. He was born in Hamburg on August 15, 1822, and at the age of twelve had attained such proficiency in music as to be able to officiate as organist and precentor at the "Johanneum" Grammar School in that town, he being a pupil of Schwencke. In 1839 he went to America, where he occupied various organistships in different parts of the States, and finally obtained a professorship at the Packer Institute, in Brooklyn, with which he has been associated for the last twenty years. A much-esteemed and busy teacher, and organist successively at several New York churches, Professor Lasar found time to edit and in part compose a great number of selections of hymns and anthems, amongst them the "New York Hymnary," "English Anthems," "The Ancient Canticles," and "Part-Songs for the Packer Institute," at which latter Institution he taught many of the best English anthems. He was an enthusiastic admirer of Richard Wagner, and took a leading share in the foundation, under Theodore Thomas, of the first Wagner-Verein in New York.

Mr. JAMES GOUGH, senior partner in the well-known pianoforte and music-selling firm of Gough and Davy, in Hull, died somewhat suddenly, on October 30, at the Nurses' Home in that town. The deceased, who had been established in business for upwards of forty years, had taken an active interest in local musical matters, and was highly respected. He was in his seventy-first year.

M. ALPHONSE STENNEBRUGGEN, celebrated horn virtuoso,

and for many years principal professor of his instrument at the Strassburg Conservatoire, died last month at that town, aged seventy-one. He was a native of Liège, where he was a pupil of the Conservatoire, and subsequently obtained the post of principal horn player at the Royal Theatre, Brussels. In 1853 he took up his residence in America, and two years later accepted the appointment referred to at Strassburg, from which place he paid frequent visits to Baden-Baden to take part in the, at one time, famous concert performances taking place there. M. Stennebruggen, while being an excellent instrumentalist, was also a highly-cultured musician. He had received decorations from the late Emperor Napoleon and from the King of the Belgians.

The death is announced, on October 15, at Vienna, of MARIE MESSERSCHMIDT-GRÜNNER, who in 1870 founded the first Ladies' Orchestra, which she conducted, and the enormous success of which, in all parts of Europe and America, has resulted in so many more or less satisfactory imitations of the original enterprise. The deceased lady, who was a thorough musician, equally proficient as a pianist and violinist, was the daughter of the once popular Viennese singer, Anton Grönnner, and was in her forty-ninth year.

JULIUS BRUNO ALBRECHT, for many years inspector and principal secretary at the Leipzig Conservatorium, died in that town on October 18, aged seventy. He had been principal clarinetist in the Opera and the Gewandhaus orchestras previous to his appointment at the Conservatorium, in which latter position he distinguished himself by his excellent business qualities, while his sterling character and personal amiability gained him many friends.

M. OBIN, a once celebrated bass singer at the Paris Opera, and a professor at the Conservatoire, died in the French capital on the 9th ult., aged seventy-six. He was born at Asq, near Lille, studied at the Paris Conservatoire, and made his *début* at the Opéra in 1844, as *Brabantio* in Rossini's "Otello." For a number of years Obin enjoyed great popularity, both at the institution referred to and at the Opéra Comique, his most successful parts being that of *Leporello* in "Don Giovanni" and of *Moise* in "Moses in Egypt." He succeeded Levasseur about twenty years ago in the professorship for operatic singing at the Conservatoire. Obin's remains were buried in the tomb he had caused to be erected for himself some years since, in the Egyptian style, in allusion to his favourite impersonation of *Moise* in Rossini's opera.

The death, at the mature age of ninety, of the Maestro GIUSEPPE CATAVITA, is announced on October 22, at Lugo. An intimate friend from early youth of Rossini, and an excellent musician, he many years since established himself at Lugo as a teacher of the art, in which capacity he has formed innumerable pupils, both instrumentalists and vocalists, some of whom, amongst them the tenor, Carlo Carpi, have attained celebrity. He was also an able composer, chiefly for the Church, his compositions including several cantatas, motets, and a Requiem Mass of considerable merit. He was a member of the *Accademia Filarmonica* of Bologna.

A sad event in the premature death of Mr. GRANT McNEILL has cast a gloom over musical circles in Edinburgh. Mr. McNeill, who had just completed his thirtieth year, had already won an honoured place among Edinburgh professionals, and his violoncello playing was widely and deservedly admired. He was a pupil of Mr. Carl Hamilton in Edinburgh, and of Professor Cossmann in Frankfurt.

M. GUSTAVE FLAXLAND, formerly chief of one of the most important music publishing firms in Paris, and an able musician, died in that capital on the 11th ult. He was born at Strassburg in 1825, and studied music under J. Leybach, and afterwards at the Paris Conservatoire, when he turned his attention to music publishing. Commencing in a very small way, Flaxland, by dint of ability and perseverance, succeeded in a comparatively short time in working up an extensive business. He was first in publishing in France the works of Robert Schumann, as also of the earlier operas of Richard Wagner, including "Tannhäuser" and "Lohengrin." With the last-named composer he was on terms of intimate friendship, and during the troubled period of the master's first sojourn in Paris, when he endeavoured to support himself by doing hack work for the trade, Flaxland on several occasions

came to his aid. Some twenty years since the deceased retired from publishing affairs, being succeeded by MM. Durand et fils, and devoted himself to the manufacture of pianofortes.

The death is announced, on the 12th ult., at Asnières, of M. EDMOND HOCMELE, in his seventy-second year. Although blind from infancy, M. Hocmelle, who was a native of Paris, studied successfully at the Conservatoire, where he obtained a first prize for organ playing, and was appointed organist of the Church of Saint Philippe du Roule, a position which he worthily occupied for a great number of years. He was the composer of some operettas which have been performed in the concert-room, and under the pseudonym of Edmond de Bissy contributed critical essays to the press.

A veteran artist, CHRISTIAN AUGUST ELSIG, who but a few days previously celebrated his jubilee as a member of the Gewandhaus orchestra, receiving a gratifying decoration from the King of Saxony on the occasion, died at Leipzig on the 6th ult. The deceased, who was an excellent violoncellist, and a much-sought teacher of his instrument, was in his seventy-second year, having entered the Gewandhaus orchestra when he was twenty-one.

From Warsaw we learn of the death, on the 1st ult., of M. ALEXANDER ZARZYCKI, the whilom director of the Warsaw Conservatoire, at the age of sixty-one. A Pole by birth, he was a pianist of wide reputation, and also made his mark as a composer with some charming songs and pieces for violin and pianoforte. He was the conductor of a choral society and of the Cathedral choir.

We have also to record the following deaths :—

On October 4, at San Francisco, J. H. ROSEWALD, esteemed violinist, aged fifty-four.

On October 17, at Vienna, J. RIEGEN, under the pseudonym of NIGRI, dramatic author and successful librettist.

On October 25, at Währing, near Vienna, FRANZ ERL, operatic singer, formerly of the Imperial opera, brother of the more famous Viennese tenor, Joseph Erl, aged seventy-seven.

On October 27, at Wells, Somerset, CHARLES WILLIAMS LAVINGTON, for fifty-three years assistant-organist and organist of Wells Cathedral, in his seventy-seventh year.

Recently, at Schloss Erlan, near Vienna, DUKE ELMAR OF OLDENBURG, younger brother of the reigning duke, distinguished poet and musician, aged fifty-two.

On October 30, at Warsaw, JAN KLECZINSKY, pianist and composer, and editor of the music journal *Echo Muzyczne*.

Recently, at Paris, JOSEPH GOUT, for many years leader of the second violins at the Opéra, pupil of Girard at the Conservatoire, aged sixty-four.

On the 2nd ult., at Edinburgh, GRANT TURNER McNEILL, violoncellist, in his thirtieth year.

On the 3rd ult., at Frankfort-on-Main, JOSÉ LEDERER, for many years principal tenor at the Darmstadt Opera and the Frankfort Stadt-Theater, by suicide, aged fifty-two.

On the 4th ult., at Vienna, FRAU CAROLINE UHLMANN, widow of the founder of the firm of Leopold Uhlmann, Imperial manufacturers of wind instruments, in the management of whose business she took an active share, aged eighty-two.

On the 5th ult., at Castelnau-d'Aud, PROSPER DE BATAILLE, operatic singer, formerly of the Paris Opéra, aged sixty-six.

Recently, at Bayonne (New York), JOHN VINCENT HOGAN, popular operatic singer and teacher, aged fifty-five.

By the Queen's command, the Imperial Institute Orchestra played at Windsor Castle, on Saturday night, the 23rd ult. The programme, specially selected for the occasion by Her Majesty, included the melody from the "Chants du Voyageur," by Paderewski, and the waltz, "Du und Du," by Johann Strauss.

MR. DAVID WILSON, the popular Scotch tenor, who is the fortunate possessor of a delightfully pure and sympathetic voice, gave a very successful Concert, under distinguished patronage, at the Steinway Hall, on the 20th ult. The programme was exceedingly well chosen. Mr. Wilson was assisted by several capable artists, of whom Messrs. Arthur Strugnell, Gabriel Thorp, Miss Emily McFarlane, and Madame Lena Law deserve special praise. A bright and amusing recitation by Miss Mary Sharp, "George Washington and his little hatchet," was encored.

CORRESPONDENCE.

INSPIRATION v. COMPOSITION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Everyone who knows the value in educational matters of clearness of thought and accuracy of verbal expression will sympathize with Mr. Corder's protest in your October issue against the mischievous twaddle printed in one of your contemporaries on the subject of "Inspiration" in music. The propagation of such views is a direct encouragement to idleness among students and should therefore be hindered as much as possible. The ignorance which still prevails on the subject of "How the mind works" is positively amazing. The science of Psychology is now fairly well understood, and text-books on the subject are numerous, and within easy reach of quite moderately-filled purses. Yet people go on writing and speaking as though the operations of the human mind were entirely outside the domain of Natural Law—entirely uninfluenced by the sequence of cause and effect which meets the student in every other department of human enquiry. And of course superficial minds cannot see the essential difference between scientific and poetic description. It is the poet's highest mission to describe *impressions*—it is the scientist's duty to explain their causes.

The working of a highly-trained, or highly-gifted brain is often so swift, so unerring, and so effortless, that its possessor becomes conscious only of the result achieved, which then *seems* to have suddenly been "given" to him without any effort on his part. The poet is fully justified in conveying this impression by a picturesque simile or metaphor. Not so the man of science—the teacher. His imperative duty is to trace the steps by which the brain (however unconsciously) has attained its result, and thereby to indicate the best methods of training to be pursued. To bring forward a verse of poetry as scientific evidence is to reveal oneself hopelessly unfit for scientific investigation. That an educational journal should speak of a gifted composer as writing down his music from the dictation of a "Presence" is, as Mr. Corder rightly says, "disheartening." But even more disheartening is it to find exactly the same grotesque blunder in a large and important musical book just published—*i.e.*, Mr. Henry Davey's "History of English Music." You, sir, have already demolished Mr. Davey's absurd statements anent the "invention" (*sic*) of Polyphony by Dunstable, but the passage I wish to call attention to is still more mirth-provoking. Speaking of the composition of "Sumer is icumen in," which he accepts unreservedly (though there is absolutely no proof) as the composition of John of Fornsete, Mr. Davey says: "At a miraculous command, we are told, Caedmon began the strain of English poetry. But he did not begin a new art. John of Fornsete did more than Caedmon, he for a moment created an absolutely new art (*sic*!). . . . Supernatural assistance was more called for in the uniting of harmony, rhythm, and melody, which John of Fornsete had achieved,* than in transferring the existing art of poetry to another language . . . and rather than to the watcher in the stable at Whitby, it was to the monk in the Scriptorium above the Thames that One came not by night, but by a spring morning (how does Mr. Davey know this?), and the Presence said to him, 'Compose.' John of Fornsete knew not . . . how mighty an art he had called into being (!) . . . But he obeyed the command to compose, and wrote down the 'Sumer is icumen in,' which we all love" (!!).

If Mr. Corder knows of a more "disheartening" passage than the above in any modern musical work he will greatly oblige by naming it to—Yours truly,

COMMON SENSE.

* To test Mr. Davey's accuracy, it is only necessary to peruse the musical examples of the same epoch published in your September number, p. 585—to say nothing of the earlier ones given in your issue for August.

TO CORRESPONDENTS.

*. Notices of Concerts, of which programmes must invariably be sent and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BERNOULLI-BARLOW.—It is almost impossible to form an opinion without consulting a very eminent teacher of singing—or, better still, a reliable medical authority.

J. K.—1. If a test organ piece be given to the candidates, it should be announced some time beforehand and be prepared by them for the competition, or each candidate might be asked to play a piece of legitimate organ music of his own selection. If the competitors should not be very proficient, they should be asked to play a Psalm Tune and, perhaps, a chorus like "And the glory of the Lord," as if accompanying a choir, the pieces selected not being previously announced. 2. As test organ pieces to be prepared by candidates, we might suggest the Andante in E minor (H. Smart) or the Andante in D (E. Silas).

F. KENT.—Much valuable information on Pipe Organs is to be found in the first portion of Stainer's "Organ Primer" (Novello), and will probably meet your requirements; "Organs and Organ Tuning," by Elliston, is a useful book on the subject and moderate in price. A small hydraulic engine would be much more suitable than an electric motor, and more easily controlled.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASCOT.—The Sunningdale Philharmonic Society gave an excellent performance of Handel's "Messiah," under the direction of Mr. E. Stephenson, at the Grand Stand, on the 14th ult. The choral singing was very creditable, and the solos were effectively rendered by Miss Maggie Purvis, the Countess Valda Gleichen, Mr. William Green, and Mr. H. Scott. The orchestra, which consisted almost entirely of local "strings" assisted by professional "wind," was ably led by Mr. H. A. Tyler, and Mr. Sims played the obbligato in "The trumpet shall sound" with admirable effect.

BATH.—A highly successful Concert was given by Miss Charlotte Davies (pupil of Madame Schumann) on the 2nd ult., when she was assisted by Miss Cicely Trarr (vocalist), Miss Zoë Pyne (violinist), and Mrs. H. G. Terry (violin-cellist). The programme included Purcell's "Golden" Sonata.—On the 18th ult., Mr. W. S. Hoyte gave two much appreciated Recitals on the new organ recently erected in the Abbey Church by Messrs. Norman Bros. and Beard. The programme, which was admirably annotated, contained many masterpieces written for the organ, and their performances advantageously displayed the resources of the instrument.

BIRKENHEAD.—An interesting and novel programme was provided by the Winter Entertainments Society, at the Cloughton Music Hall, on the 15th ult., a specialty being the introduction of recitations and dialogues by Mr. Charles Fry and Miss Olive Kennett. Songs were contributed by Mrs. Helen Trust and Mr. Douglas Powell, the programme being further varied by the flute solos of Mr. Lemonné and the violoncello solos of Miss Eveline Barry. The accompanist was Mr. J. C. Clarke.

BLUNDELLSANDS.—The pretty little Concert Hall at this Seaside resort was crowded on the 16th ult., when the directors of the Winter Entertainments gave their third Concert of this season, and provided a programme which included, as a special novelty, two of the musical recitations of Mr. Stanley Hawley and some dialogues. These were given by the well-known elocutionist, Mr. Charles Fry, and his gifted colleague, Miss Olive Kennett. Mrs. Helen Trust and Mr. Douglas Powell were the vocalists, and instrumental solos were contributed by Miss Eveline Barry (violin-cello) and Mr. Lemonné, the Australian flautist. Mr. J. C. Clarke accompanied.

BOLTON.—The Amateur Orchestral Society, under the able conductorship of Mr. Andrew Morris, resumed its pleasant evenings at the Albert Hall on the 13th ult., when a meritorious rendering was given of Mendelssohn's music to "A Midsummer Night's Dream." The singing of Miss E. Hiller and the violoncello playing by Mr. Jean Géardé elicited much and well-merited applause. Some pianoforte pieces contributed by Miss J. Crompton were also much appreciated.

BRADFORD.—An attractive musical Service was given on the 6th ult., in St. Chrysostom's Church, under the conductorship of Mr. Fawcett, with Mr. E. Whittaker presiding at the organ. The music included Goss's anthem "O taste and see," which was effectively sung by the choir; the march from Handel's "Judas Maccabæus," and hymns and Psalms, which were orchestrated by Mr. H. J. Mason.

CHRISTCHURCH (HANTS).—A series of Organ Recitals was commenced in All Saints' Church on the 13th ult., when an excellent programme was rendered by Mr. E. L. Precey, organist of the Priory. Mr. E. C. Jarvis sang two solos, which were accompanied by Mr. H. E. Robinson, organist of All Saints'. These Recitals merit the support of all music lovers in the neighbourhood.

CLIFTON.—Master Frank Merrick, aged nine years, the son of a well-known local professional musician, and Miss Galsworthy gave a Pianoforte and Harp Recital at the Victoria Rooms, on the 16th ult. Master Merrick's touch is neat and crisp, and a high degree of intelligence marked his interpretation of the compositions he performed. The lady skilfully played two harp solos and a duet with Master Merrick. The young artists were heartily applauded and recalled.

CLITHEROE, DOWNHAM.—On the 12th ult. a Concert, at which a chorus and orchestra of about fifty assisted, took place under the direction of Signor Risegari at the Public Hall. The programme included Beethoven's "Choral Fantasia," a selection from Cherubini's opera "Medea," and Mendelssohn's "First Walpurgis Night." The principal vocalists were Mrs. A. Musson, Miss S. F. Musson, Mrs. T. Garnett, Mr. G. Butterworth, Mr. Woods, and Mr. E. Gudgeon, and Miss Clarke presided at the pianoforte.

HASLINGDEN.—Mr. David Hanson gave a miscellaneous Concert, on the 30th ult., in the Public Hall. Mr. Hanson's singing was much admired, and he was ably assisted by Miss Clara Broadbent, Mr. A. S. Kinnell, Mr. J. W. Gaggis (violinist), Mr. T. B. Marsden (flautist), and Mr. R. H. Haworth (accompanist).

HUDDERSFIELD.—It was gratifying to see so large an audience in the Town Hall on the 2nd ult., when the Philharmonic Society gave the first Concert of the season. The orchestral performances included an Overture by Suppé, the Andante from Mendelssohn's "Italian" Symphony, and Svendsen's Romance (Op. 26) for violin and orchestra, the solo part of the last-named being effectively rendered by Mr. H. C. Henderson. Features of the Concert were the pianoforte playing of Misses Grist and Harrop, and the singing of Mrs. T. J. Dyson. Mr. J. E. Ibeson conducted.

KINGSLAND (HEREFORDSHIRE).—A most praiseworthy Concert was given on the 8th ult., at Lucton School, the programme being of a higher class than that usual on such occasions. The principal executants were Miss Lilian Redfern, vocalist; Mrs. Ireland and Mr. Cecil Harrington, violinists; Mr. L. Reese, violoncellist; Mr. F. R. Harris, pianoforte; Mr. E. Lawes and Mr. G. W. Redfern were the accompanists, and a good selection of part-songs and choruses was effectively sung by the school choir, under the skilful direction of Mr. F. R. Harris, to whom the success of the evening was largely owing.

KINGSTON-ON-THAMES.—The third of the series of Organ Recitals now being given by Mr. A. P. Alderson in the Parish Church, took place on the 20th ult. The programme was made up entirely from the works of J. S. Bach, and comprised the Fantasia and Fugue in G minor, Concerto, No. 1, in G, Variations on a Choral, Toccata and Fugue in F, and two short Adagios. This somewhat novel scheme proved a great success. Mr. Alderson was heard, perhaps,

to the greatest advantage in the Fantasia and Fugue and in the Toccata in F. He was assisted by Miss M. V. E. Perrott, who sang with much feeling and delicacy two solos, "My heart ever faithful" and "Thou goest now, my Saviour, forth."

LEAMINGTON SPA.—In connection with the Services of the Dedication Festival at the Parish Church (All Saints'), Mr. W. H. Bellamy, the organist and choirmaster, gave an Organ Recital, on the 2nd ult., to a crowded congregation. The programme consisted of pieces by Bach, Mendelssohn, Henselt, and Lemmens. The Hon. Mrs. Robert Lyttelton (daughter of Mr. Santley) was the vocalist. On the 6th ult. the annual Choral Festival of the united choirs of Leamington and Warwick was held, under the direction of Mr. Bellamy. Upwards of 250 voices, accompanied by trumpets and organ, took part in the service. The Magnificat and Nunc dimittis were sung to Myles Foster in A, the anthem was Garrett's "In humble faith," and the Te Deum was sung to Woodward in E flat.

MANCHESTER.—Mr. Speelman's second Saturday Popular Concert, on the 9th ult., at the Free Trade Hall, proved quite as successful as the first. The singing of Miss Ella Russell and Mr. Lempiere Pringle was fully appreciated by a large audience, as were also the violin and violoncello solos respectively played by Miss Edith Robinson and Mr. Carl Fuchs. The programme also included Wagner's Overture to "Rienzi" and other orchestral pieces, and Mr. C. H. Fogg rendered able assistance as an accompanist.

NEWARK.—The works selected by the Philharmonic Society for the forthcoming season include Handel's "Acis and Galatea," Villiers Stanford's fine choral ballad "The Revenge," and Schubert's cantata "The Song of Miriam."

PORTSMOUTH.—The Temperance Choral Union, under the conductorship of Mr. W. E. Green, gave a successful Concert on the 6th ult., in Lake Road Chapel. The programme contained Mendelssohn's "Hear my Prayer," the solo part of which was effectively sung by Madame San Carlo; Cowen's "Bridal Chorus," Stewart's "Bells of St. Michael's Tower," and Pinsuti's "Good-night, beloved." Tenor songs contributed by Mr. Frederick Williams were also much appreciated, and able assistance was rendered at the organ by Mr. J. Parkinson.

SOUTHPORT.—The third of the series of Winter Entertainments took place at the Cambridge Hall on the 14th ult. The vocalists were Mrs. Helen Trust and Mr. Douglas Powell. Mr. Lemonné gave some flute solos, and recitations and duologues were supplied by Mr. Charles Fry and Miss Olive Kennett, their musical recitations being a special feature, the accompanist being Mr. J. C. Clarke.

SOUTHWELL.—The seventeenth annual Concert of the lay clerks of the Cathedral took place on October 24, in the Concert Hall. The performance was of a miscellaneous character, and included Auber's Overture to "Masaniello," German's "Henry VIII." dances, and other orchestral pieces, which were effectively rendered under the conductorship of Mr. Liddle. The vocalists were Miss V. Beaumont, and Messrs. Price, Longmore, Lightowler, and J. Key; and a pianoforte solo was contributed by Miss Calvert.

SUTTON.—J. F. Barnett's cantata "The Ancient Mariner" was performed on the 6th ult., by the Sutton Conservatoire Choral and Orchestral Society. The performance, which was very satisfactory, was conducted by the composer. Miss Bertha Acworth, Mrs. Alice Dunn, Mr. Henry Beauchamp, and Mr. J. T. Hutchinson were the solo vocalists.

TETBURY.—Miss Alice White gave an attractive Concert, on the 13th ult., at the Assembly Rooms, in aid of the funds of the Cottage Hospital. The vocalists were Miss A. Howard, Miss A. Thompson, Mr. L. Addison, and Mr. F. A. Chambers, by whom an excellent selection of songs were sung. The Concert-giver's pianoforte solos by Chopin, Schumann, Liszt, and Smetana were worthily appreciated, as also was the violin playing by Miss E. Marsh. Miss A. Howard also appeared with success as reciter in the version of "The Story of a faithful Soul," with Mr. Stanley Hawley's clever musical accompaniment.

WELLINGTON, NEW ZEALAND.—Mr. Tallis Trimnell is continuing his high-class Organ Recitals at St. Peter's Church to increasing congregations. On September 26 he played a representative selection from German and Italian composers, and was ably assisted by the choir and Madame Evelyn Carlton, who contributed two vocal solos.

WINDSOR.—The Shinner Quartet gave two much appreciated Chamber Concerts on the 9th and 16th ult., at the Albert Institute. The most important works in the high-class programmes were Beethoven's Quartet in F (Op. 18, No. 1), Smetana's Quartet in E minor ("Aus meinem Leben"), Brahms's Quintet in F minor (Op. 34)—in which the pianoforte part was played by Miss Fanny Davies—and Mozart's Quintet for strings in G minor.

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